One important thing you want to know about a trade paper is that its circulation is in the trade; of the trade—any other kind is waste for a trade advertisement.

We have told you that Motion Picture News circulation is "hand-picked." Here is a letter that shows one of the ways we keep it so:

San Francisco News Company,
747 Howard Street,
San Francisco, Calif.

Gentlemen:

“We are returning herewith your check No. 1624 for $38.40 which you sent for 24 yearly subscriptions to MOTION PICTURE NEWS.

“We are very sorry to state that we cannot accept these subscriptions unless we know to whom they are going as it is our policy to accept subscriptions only from those connected in some way with the motion picture industry.

“If you care to send us the names of these prospective subscribers, together with their connection with the motion picture industry, we will be very glad to place their names on our list, and quote you the same rate as is covered by your check.”
PIONEER'S SPRING OFFERINGS

EMILY STEVENS
"The Place of Honeymoons"
with Montague Love
A SUPERB PICTURIZATION OF
HAROLD MACQUORIS GREAT
INTERNATIONAL ROMANCE

MARY ANDERSON
"Bubbles"
(THAT'S FOR JOY)
A SPARKLING EFFERVESCENT JEM
OF THE JOYOUSNESS OF YOUTH
RADIATING OPTIMISM AND DILUND
OVERFLOWING WITH FUN AND MIRTH

MARIE DORO
"Midnight Gambols"
with Godfrey Tearle
AN ASTOUNDING PRESENTATION
OF THE ALLUREMENT OF ADVENTURE
AND THE COMPELLING FORCE OF
HEREDITARY INFLUENCES

JOSE COLLINS
"Nobody's Child"
(BASED ON THE WHIRLPOOL)
with Godfrey Tearle
A TALE OF A YOUNG WOMAN'S RISE TO
FAME ON THE OPERATIC STAGE. ONLY TO
FIND THAT IN HER CIRCUMSTANCE SHE
HAD LOST LOVE AND THE GRATER THINGS OF LIFE

Mr. SHELDON LEWIS
"Dr. Jekyll and Mr. Hyde"
A BRILLIANT AMERICAN VERSION
OF ROBERT LOUIS STEVENSON'S
IMMORTAL MORALITY MASTERPIECE

GRACE DAVISON
"The Hidden Code"
THE GREAT AMERICAN ARABIC NOVEL
STORY OF THOUSAND AND ONE THRILLS,
HEARTLEAPS AND DARE-DEVIL STUNTS.

SEVERAL OTHER BIG PRODUCTIONS BASED ON FAMOUS
PLAYS WITH CELEBRATED STARS NOW IN PREPARATION

PIONEER COOPERATIVE DISTRIBUTION SYSTEM

PIONEER FILM CORP.
130 W. 46th St.
New York City.
N.Y. and N. J.

PIONEER FILM CORP.
65 Franklin St.
Buffalo, N. Y.
(WESTERN N. Y.)

PIONEER FILM CORP.
1128 Prospect Ave.
Cleveland, O.
(Ohio and Kentucky)

M & R EXCHANGE
7305 Olive St.
Los Angeles, Calif.
(L. A. and Nevada)

M & R EXCHANGE
1779 Grady Ave.
San Francisco, Cal.

MASTERCORE FILMS
1235 Vine St.
(E. Pa. and S. N. J.)

EQUITY DISTRIBUTING CO.
1620 N. Western Ave.
C. L. B. L. B. L.

SCREEN ART PICTURES INC.
3755 S. Western Ave.
Los Angeles, Calif.
(L. A. and Nevada)

GREAT STAR PRODUCTIONS
3612 S. Western Ave.
Consumers Bldg.
Chicago, Ill.

CRITERION FILM SERVICE
6600 S. Western Ave.
C. L. B. L. B. L.

PIONEER FILM CORP.
130 W. 46th St.
New York, N. Y.

CACHET FILMS LTD.
222-226 W. 46th St.
New York, N. Y.

STUDIO FILM INC.
212 W. 46th St.
New York, N. Y.

EASTERN FEATURE FILM CO.
1128 Prospect Ave.
Cleveland, O.

SAMUEL & STEINBERG, Bros.
4817 Market St.

PIONEER ATTRACTIONS
130 W. 46th St.
New York.
A William S. Hart Production

"The greatest picture I have ever produced" says William S. Hart.

Why? Because it's the story he's wanted to do for three years. And now, producing with his own company, he has let nothing stand in the way of making "The Toll Gate" his greatest work.

A wonderful story, six months in the making, sixteen hundred miles for locations. No expense, no trouble, no detail, no time spared.

That's why!

By Wm. S. Hart and Lambert Hilgcr
Directed by Lambert Hillger.
Photographed by Joe August, A.S.C.
UNITED ARTISTS CORPORATION

in presenting

Doris Keane

in

"Romance"

brings to the screen an exquisite creation.

The drama-world of two continents knows that Doris Keane is "Romance"—and "Romance" is Doris Keane.

The play, especially written for Miss Keane by Edward Sheldon, played a year in New York, a whole season in Chicago, a special engagement in Boston and three and a half years in London. And always the artistry, the charm, the rare beauty of Miss Keane made "Romance" a vivid memory-haunting creation.

Of all the plays of recent years, none has been more sought after for screen presentation than "Romance." United Artists Corporation is to bring it to motion picture audiences, with Doris Keane herself in the role that has made her beloved the world over.

Directed by Clif Walley

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS General Manager
UNITED ARTISTS CORPORATION
OFFERS TO THE MILLIONS OF FUN FANS

MACK SENNETT'S
NEWEST AND GREATEST COMEDY SENSATION /
"DOWN ON THE FARM"
A 5 REEL SPECIAL PRODUCTION

WITH AN ALL STAR SENNETT CAST INCLUDING "TEDDY, THE DOG" "PEPPER, THE CAT" AND THE BABY.
MARY PICKFORD - CHARLIE CHAPLIN
DOUGLAS FAIRBANKS - DWGRIFFITH
HAZAM ABREMS, General Manager
VICTOR KREMER OFFERS

BRYANT WASHBURN and

IN

"SKINNER'S"
DRESS SUIT

IT "SUITS ALL AUDIENCES"
IT WILL "FIT IN ANY COMPANY"

VICTOR KREMER Film Features, Inc.
HANDLES
Only Sure-Fire State Right Successes

"Skinner's Dress Suit" has all the necessary success elements.
Bryant Washburn, the star, is too well known to need comment.
The Saturday Evening Post story is known to millions.
The picture will be re-issued with new decorative sub-titles, new prints and an entirely new complement of publicity and advertising accessories.
Audiences are crying for high-class comedy-drama entertainment.
"Skinner's Dress Suit" will sweep the country; nothing can stop it.
The time is ripe—your state is open—"Skinner's Dress Suit" is ready for You.

BIDS FOR OPEN
ADD

VICTOR KREMER
126-130 West 46th Street, New York
PHONE: BRYANT 8352
CHARLIE CHAPLIN

(IN ESSANAY-CHAPLIN BRAND)

"A BURLESQUE ON CARMEN"

A FOUR PART LAUGHING RIOT

AND

"THE CHAMPION"
"THE JITNEY ELOPEMENT"
"WORK"
"BY THE SEA"

These five Chaplin Comedies have broken all records for state right sales.
More than sixty per cent. of the country has been sold in less than two months.
The biggest state right man in each territory has been the purchaser.

These State Right Buyers Know That—
Chaplin guarantees a big return on their investment.
These pictures will break their booking records.
These pictures will break exhibitors' house records.
These pictures are booked for Broadway first runs.
These pictures are backed by big-time advertising.
These State Right Buyers are big because they know!

Are YOU in Their Class?

WE ARE PRESENTING
"A BURLESQUE ON CARMEN"

WITH

THE CARMEN BEAUTIES IN PERSON

OPEN TERRITORY FOR
"CARMEN"
Missouri and Kansas
Colorado Utah Wyoming
Washington New Mexico Idaho Montana
California Arizona Nevada
Texas Oklahoma Arkansas
Wisconsin Minnesota

OPEN TERRITORY FOR
"THE CHAMPION"
"THE JITNEY ELOPEMENT"
"WORK"
"BY THE SEA"
Southern Illinois
Eastern Missouri
Iowa and Nebraska
Colorado Utah Wyoming
Washington Oregon Idaho Montana
California Arizona Nevada
Texas Oklahoma Arkansas
Eastern Canada

FULL DETAILS OF THIS
BIG ROAD SHOW PROPOSITION
WILL BE GIVEN UPON REQUEST

TERRITORY NOW BEING RECEIVED

RESS

FILM FEATURES, INC.

SUITE 908-909
LEWIS J. SELZNICK

Announces that

PRIZMA

WILL BE DISTRIBUTED IN FUTURE BY

SELECT PICTURES CORPORATION
Lewis J. Selznick Presents

OLIVE THOMAS IN
"YOUTHFUL FOLLY"

Story by Olive Thomas, Directed by Alan Crosland
A Story as Lively as the Star is Beautiful
DISTRIBUTED BY SELECT
"BLIND YOUTH"
Adapted from the Play
by LOU TELLEGEN and WILLARD MACK
Scenario by
KATHERINE REED
Directed by
TED SLOMAN

Second of Those
"Made to Order" Pictures for Franchise Holders in
NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick, President
February 23th, 1920.

Mr. Briton N. Busch,
Republic Distributing Corp.,
120 East 56th Street,
New York City.

Dear Mr. Busch:

This is to express my appreciation of the two pictures of the Flyn Service, which we have already run and to state that I do not know of any two real subjects that have more real entertainment or box office value.

Yours truly,

Edward P. Owen
Managing Director

Republic Distributing Corporation

LEWIS J. SELZNICK, Advisory Director  BRITON N. BUSCH, President
729 7th Ave., New York City  EXCHANGES EVERYWHERE
TYRONE POWER in a terrific drama of modern life
"THE GREAT SHADOW"
Written by R. Berliner Directed by Harley Knoles
Produced by Adanac Producing Company Ltd.

REPUBLIC DISTRIBUTING CORPORATION
LEWIS J. SELZNICK, Advisory Director
BRITON N. BUSCH, President
EXECUTIVE OFFICES 729 7th AVE., N.Y.
EXCHANGES EVERYWHERE
Arra
YOUR B NO

Chosen
for distribution by Republic
Because It Meets
Every Requirement of
Theatres That Have
Always Found Great Profit
in Showing Serial Motion Pictures

REPUBLIC DISTRIBUT
LEWIS J. SELZNICK, Advisory Director
EXECUTIVE OFFICES 729 7'Ave., NEW YORK
Scores of Sure-Fire Methods of Attracting Crowds Have Been Devised for Exhibitors Who Book This Worthy Successor to the same producer's "Great Gamble"
Charlie Chaplin
Marie Dressler & Mabel Normand
in
"Tillie's Punctured Romance"

STATE RIGHTS NOW SELLING
Tower Film Corporation
71 West 23rd. St. New York
IN THE CLUTCHES OF THE HINDOO

A gripping serial story produced by Gaumont, will soon be available for the state rights market.
Vivian Martin
at her best

as the pampered pet of society
she marries a country boy
whom she thinks she loves.
How he fights to bend her
to his bidding and how, though
fighting back, she finally gives it
is most absurdly unfolded in

Husbands and Wives

from the famous novel
by Corra Harris
Wanted

4,000,000 Feet

a month Commercial Printing

Price $3\frac{3}{8}$ cents per ft.

See Us First

No matter how large or small your order may be

We give twenty-four hour service

GAUMONT
FLUSHING, N. Y.

Phone: Flushing 2211
BOBBY VERNON in

A Special Christie Comedy

Directed by William Beaudine

With a Snappy Plot, a Riot of Pretty Girls and Loads of Pep

Booked thru FOREMOST INDEPENDENT EXCHANGES
Petticoats and Pants

A Year of Christie Special Comedies
They have lived up to the Christie Standard and established themselves as the Highest Grade Entertainment in the field of short subjects

CHRISTIE FILM COMPANY INC  Los Angeles Cal
The main essential of any picture entertainment, high class or otherwise, is perfection of detail.

A short reel of the highest class is necessary to attain this perfection.

Pick carefully your single reel subjects. One good way to know that you are getting the best is to book single reels that bear the Greiver Trade Mark.

Greiver Films are the result of two years constant search into all corners of the Educational field for the best obtainable subjects.

Protect yourself. Look for the Trade Mark.
THE FIRST
3 LINKS
OF A
MIGHTY
CHAIN

3 STARS
3 SHORT
FEATURES
WITH
3 PRODUCTIONS
EACH NOW READY

GRACE CUNARD
POLLY MORAN
"SMILING BILL" JONES

PRODUCED UNDER PERSONAL SUPERVISION
OF L. BERNSTEIN

PRODUCED BY
THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR MARION H. Kohn PRODUCTIONS
EXECUTIVE OFFICES - 90 GOLDEN GATE AVE - SAN FRANCISCO, CALIF
EASTERN REPRESENTATIVE - JOE BRANDT - 1600 BROADWAY N.Y.
1 + 2 + 3 = $

POPULAR
GRACE CUNARD
in
26 TWO-REEL SENSATIONAL COMEDY-DRAMAS
Supported by COLE HEBERT

Serio-Comics full of thrills and hearty laughs....
Will out-feature many seven...... reels

"Ride 'er "Cowboy!"
NOW READY
1."The Gasoline Buckaroo"
2."The Man Hater"
3."A Daughter of the Law"

PRODUCED BY
THE NATIONAL FILM CORP’N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES - 90 GOLDEN GATE AVE - SAN FRANCISCO, CALIF.
DYNAMIC

POLLY MORAN

"Post Graduate Pie Wielder—High Chieftess of the Slapstick"

26

two reels........ Comedies that are funnier than Near Beer

~NOW READY~
1 "The Ragged Road to Romance"
2 "A Scrambled Romance"
3 "The Society Bug"

Produced by
THE NATIONAL FILM CORP'N OF AMERICA
HOLLYWOOD, CALIFORNIA

FOR
MARIEN H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF.
One-reel polite comedies that delight the eye and... stir the imagination—

NOW READY

1 "Harem—Scarem"
2 "The Blow that Killed Father"
3 "A Dog-Gone Shame"

Produced by
THE NATIONAL FILM CORP’N OF AMERICA
HOLLYWOOD, CALIFORNIA

For
MARION H. KOHN PRODUCTIONS
EXECUTIVE OFFICES — 90 GOLDEN GATE AVE — SAN FRANCISCO, CALIF.
PEARL LAEMMLE PRESENTS

PRISCILLA DEAN in "The VIRGIN of STAMBUL"
ALTHOUGH the first public showing of "THE VIRGIN OF STAMBOUL" will not be held until Sunday, March 21st, at The Broadway Theatre, New York City, the stupendous success of the production is just as sure as the sunrise of tomorrow morning. This is simply because TOD BROWNING took H. H. Van Loan's big, human, romantic story of the glowing East and painted in his wonder-pictures with the sure and sweeping strokes of a master hand. Because BROWNING, the Director—the Master Producer—had, for his heroine, an electrifying actress who lives her gloriously appealing part in every move and word and gesture. And because CARL LAEMMLE spared neither money nor time nor the country's best brains in an investiture which is nothing short of gorgeous. Gentlemen! The year's biggest picture is here! We said this two years ago of "The Kaiser"—we said it a year later of "The Heart of Humanity" we say it again now of

PRISCILLA DEAN
in
"THE VIRGIN OF STAMBOUL"

Get in touch with your nearest Universal-Jewel Exchange immediately and arrange for the earliest possible showing of this stupendous production. As WID says: "One big advertising smash on this and it'll be over with a bang!"
Gasnier presents Lew Cody

This is the second Lew Cody - Gasnier Special. It is finished and has passed the test. "THE BELOVED CHEATER" placed Lew Cody in the Star ranks. "THE BUTTERFLY MAN" will establish him firmly in that position.

It is an adaptation of the book by the celebrated author, George Barr McCutcheon.

ROBERTSON-COLE
GEORGES CARPENTIER

THE IDOL/FRANCE, lievgeighf champion Europe, logical contender for the World, justice hailed as hero of the fight.

France—Charles de Guene.

& genfleman &

art, the intrepid aviator. And as the winsome boy is lionized by our great friends—The French—-the American public will demand seeing ROBERTSON-COLE.
The Bottom of the World

Sir Ernest Shackleton's
Thrilling Attempt to Cross the South Pole

Fame, history and romance join to make "The Bottom of the World" a picture of broadest appeal. It is not only a priceless scientific record, but a tremendous emotional document.

Robertson-Cole
In the galaxy of screen stars, Sessue Hayakawa stands alone, a shining conspicuous figure. The atmosphere of strange romance, fascination and subtle insinuation that he transmits to the screen is as invaluable to the showman as it is magnetic to his patron.
With Zasu Pitts and a notable
BRENTWOOD CAST
directed by HENRY KOLKER

A quaint comedy characterization in which humor and pathos are harmoniously blended. As Sally a little waif of the tenement district, Zasu Pitts has a role admirably suited to her individuality. Another Brentwood Success

ROBERTSON-COLE
HOUSES THAT SERIALS

Are Booking Benny

in Roy L. McCardell’s Great Bond-Theft Mystery Serial

THE TREMENDOUS NEWSPAPER ADVERTISING RECEIVED EVERY DAY BY BENNY LEONARD, THE STAR, AND ROY L. MCCARDELL, THE AUTHOR OF THIS EXTRAORDINARY BOX-OFFICE ATTRACTION, HAS NEVER BEEN EQUALLED BY ANY SERIAL STAR OR SERIAL AUTHOR IN SERIAL HISTORY.

PRINTS IN ALL EXCHANGES

FOREIGN RIGHTS CONTRO
Leonard

THE EVIL EYE

THE INTENSE INTEREST AROUSED IN THE PLOT OF THIS POWERFUL STORY, CHRONICLED THROUGHOUT THE WORLD IN FRONT PAGE NEWSPAPER ACCOUNTS OF THE SENSATIONAL WALL STREET BOND THEFT CONSPIRACY, GUARANTEES RECORD-BREAKING HOUSES FOR EVERY EPISODE.

ALL WHO SEE IT BOOK IT

BOOKED BY Hallmark Pictures CORPORATION

LED BY E. S. MANHEIMER
Ben Wilson and Neva Gerber in The Screaming Shadow

GIGANTIC SPECTACULAR EFFECTS rivaling the most STUPENDOUS SPECIAL PRODUCTIONS make BEN WILSON and NEVA GERBER in “THE SCREAMING SHADOW” The Most Wonderful Serial on Record

1. A Cry In The Dark
2. The Virgin of Death
3. The Fang of the Beast
4. The Black Seven
5. The Vapor of Death
6. The Hidden Menace
7. Into The Depths
8. The White Terror
9. The Sleeping Death
10. The Prey of Mong
11. Liquid Fire
12. Cold Steel
13. The Fourth Symbol
14. Entombed Alive
15. Unmasked

The eruption of a volcano, belching forth tons of rocks and rivers of streaming lava, while thousands of people rush panic-stricken through the doomed city, is one of the tremendous climaxes that make the closing episodes of “THE SCREAMING SHADOW” remarkable. From start to finish this new Ben Wilson success is the fastest moving and most elaborately staged serial ever produced.

NOW BOOKING IN YOUR TERRITORY

HALLMARK PICTURES CORPORATION

Foreign rights controlled by APOLLO TRADING CORP.
Samuel S. Hutchinson, President
American Film Co., Inc. Presents

The Honey Bee

From the "Best Seller"
By SAMUEL MERWIN

with Marguerita Sylva
Famous Grand Opera Prima Donna

A story that millions have read. A star who is internationally famous. Directed by Rupert Julian—the man who staged "The Beast of Berlin" and "The Fire Flingers." Can you wonder that "The Honey Bee" is packing theatres the country over?

In the east are Thomas Holding, Nigel Barrie, Albert Ray, George Hernandez, Kid McCoy, and many others. Over 3,000 extras in the great Carpentier fight scene. A prologue from Maeterlinck's "The Life of the Bee." A wealth of paper and exploitation aids.

Secure detailed booking information from American Film Company representative at your nearest Pathe Exchange

Produced by
American Film Co., Inc.

Distributed by
PATHE"
Announcing

REELCRAFT

A NAME THAT IMPLIES PERFECTION OF QUALITY IN ONE AND TWO REEL FEATURE PRODUCTIONS EXCLUSIVELY

COMEDIES
SCENICS
SERIALS
WESTERNS
AND
NOVELTIES

REELCRAFT PICTURES CORPORATION
R. C. Cropper, President
729 7th Ave.
New York City
HE - "Unless Madame Malot cancels the bill against Mrs. Goodwright, I shall put her out of business in Paris."

SHE - "How droll! And shall I, then, have Monsieur le Capitaine cashiered out of his beautiful uniform? Or will he prefer to be known as Mrs. Goodwright's lover?"

"The Devil's Passkey"
Carl Laemmle announces Von Stroheim's Master Picture

THE HUSBAND--

"Your senseless passion for clothes has plunged three human beings into the bottomless pit. Why should I care where, or with whom, you go?"

"The Devil's Passkey"
500,000 Circulation
The World's Leading Motion Picture Publication

Photoplay Magazine
JAMES R. QUIRK, Editor
“DON’T EVER MARRY”
She Broke Records For You!
in
“In Old Kentucky”
and here she is again!

Louis B. Mayer
presents

ANITA STEWART
in
“The Fighting Shepherdess”

A Stirring Romance of the Fighting West. The story of a girl who fought a whole town, border thieves, cattle poisoners and cut throats—and won!

From the Novel by
Caroline Lockhart

Directed by
Edward José
She shrank back trembling as the evil-eyed Oriental crept stealthily toward her, leering insinuatingly.

Joseph M. Schenck

presents

NORMA TALMADGE

The great emotional actress

in

"The Woman Gives"

A thrilling romance of the
New York artists' colony,
from the famous novel by
Owen Johnson.

Her Second Picture For First National

Directed by Roy Neil
Photographed by David Abel
Tech. Director, Willard Reineck

A First National Attraction
King W. Vidor

presents

"The Family Honor"

A thrilling romance of Dixie—a picture that breathes of the traditions of the South—land of beautiful women, love and chivalry

CAST OF CHARACTERS:

Florence Vidor
Charles Meredith
Little Ben Alexander
Harold Goodwin
Roscoe Karns
George Nichols
J. P. Lockney
Willis Marks

Directed by King W. Vidor
Written by
John Booth Harrower
Scenario by
William Parker
Photography by
Ira H. Morgan

A First National Attraction
KING W. VIDOR'S "The Family Honor" may now be seen at any of the First National Exchanges.

This is his first picture for First National and is its own best recommendation.

It is another demonstration of the manner in which producers rise to greater efforts and better productions under the opportunity of complete independence afforded them by the First National Exhibitors Circuit.
It Appeals to Women!

Louis B. Mayer

presents

Mildred Harris Chaplin

The Star Charming

in

“The Inferior Sex”

Her first picture
for First National

From Frank Stayton’s play of the same title in which Maxine Elliott scored an international success.

Adapted by Waldeman Young

Directed by Joseph W. Henaberry

Photographed by Tony Gaudio

Art Director George Hopkins

Louis B. Mayer-Made

A First National Attraction
Titles Tell You Why!

These captions in the picture will show you how intensely interesting are its problems of love, home, marriage and divorce to every woman. It is worth your while to read them.

Statistics prove that a majority of divorces are due to woman’s failure at her own job—the business of marriage.

The woman—a clinging vine in the hot-house variety of girls—and innocently dreaming in her cocoon of love.

The man—of that brand of men who claims to know women yet has never tried matrimony.

To the average husband marriage is only an incident—each woman thinks her husband will prove the exception.

The male is the master of the home and tries to prove it.

After a few months of constant association—mere man prefers the acid of the grape fruit to the honeyed words of his wife.

There is a woman for you—always imagining her husband’s business an excuse for getting away from her—instead of realizing that the harder he goes after it, the more wonderful things she can have.

"Your domineering manner is typical of most husbands. They respect every woman except the one they marry."

"That's it, you women hold a council of war and decide that a man should devote all of his time to ekingling you."

"Oh—men are all alike after they are married!"

"She sure enough does love that man."

"Yes, dis house jus plumb full o' love—trouble is, it is so lop sided, it is going to fall and bust itself wide open some day."

"Romeo must have fallen off the balcony—he ain't showed up this morning and it's about time for Juliet to flash in her morning call."

Of course every married woman realizes her husband is not perfect—seeing other men opens her eyes to that fact.

It really is surprising that so many adorable men have remained single.

Wondering if she has grown to tolerate him only as necessary—but scarcely interesting part of her life.

Before marriage woman is sought—and therefore Superior. After marriage she becomes the seeker and fails to understand why her modern husband’s love works in eight hour shifts, while hers demands a twenty-four hour day. She is therefore—?

"I want you to write a note of endearment on several cards and each day enclose one of them with flowers to be sent to this address."

How difficult it is to punish those we love, though our future happiness may depend upon it.

"I told you before that I don't know—and if I did, I wouldn't tell a woman."

"Be fair—aren't you just as much to blame for this constant bickering?"

"Because you are so loyal to your husband, of course—that gives you the right to advise how I should act toward my wife."

"Don't dare tell that you met me with him this afternoon, he is terribly suspicious."

"With my own eyes I saw him bringing her home."

Believing that husbands have a right to know, he speaks his mind.

"He loves me! he loves me! the jealous old darling."

"Aren't you different from most wives whose husbands must constantly watch them—can't I trust you?"

A dab of flower on her nose, the sort of woman a man likes to come home to.

"Lord—Lord—if I was just as sure of heaven's honey—the only way to get along with men is to make them happy—the only way to make them happy is to make them unhappy—keep them guessing and they will be unhappy—then they will love you and be happy."

"You all make too much fuss over this man. You wouldn't catch me doing that. I'd keep them guessing."

Love is like a security that soon burns out and marriage is the demi-tasse of all that remains.

If he had stepped on his accelerator and arrived home a minute earlier, the shadow of suspicion would have been cast in another direction.

"During business hours you must take love for granted and stop calling me up at the office."

Possibly his husbandlike attentions are not unwelcome to her.

"He is neglecting you and you must put your foot down now."

Not hesitating to cluck her intrigue in the protective presence of her brother and his wife, even though the penalty might mean ruin for two men.

A game that has paid him royally, employing courtesy and attention to gain vital business secrets from unhappy wives.

To him women are only a means to an end.

Helplessly unable to deny the accusation without exposing his wife's guilt.

"You cannot go on living with that man. You know I love you. Will you come?"

"Fine! Now is the time to assert your superiority and come with me."

He capitalizes the situation to assume the dual role of social parasite and home breaker.

"You ill bred hoo! To insult a guest in the house of your hostess."

"I would rather pay too little attention to her than too much to the wife of another man."

He will never know how an inferior being saved him from the chasm of divorce.

"My little wife, I have learned tonight how dear and wonderful you are."

"My presence here with him is just a game to arouse your jealousy and devotion."

Greater love hath no woman than to risk her reputation for another.
The Beauty of a Goddess  
The Lure of a Siren  
The Temper of a Savage  
The Raiment of Eve  
The Charm of Circe  
and A Heart of Gold  

She's the most novel and fascinating screen personality conceived in months  

Clarine Seymour  
The White Almond Blossom  
in  
D. W. GRIFFITH'S  
latest production  

The Idol Dancer  

the latest BIG  
First National Special
Increased attendance — Business wonderful!

Before release a flood of bookings; after release a flood of enthusiastic letters and telegrams. They are simply cleaning up on

Jack Dempsey in the million dollar Pathé serial

Daredevil Jack

The following are picked at random:

“First day Dempsey in Daredevil Jack business wonderful at advanced prices. Attendance increased more than one thousand over regular Monday. Women patronage especially gratifying, being one hundred percent extra. Dempsey screens well and serial is everything that makes for box office success. Congratulations.”

B. G. Wheeler, M’g’r Royal Theatre, Dayton, O.

“This is the first time I have ever put my house on record for a serial. I have never used a serial but for one day, but Daredevil Jack with Jack Dempsey I have shown for three days. Anyone that wants an O. K. on this serial refer them to me.”

Fred C. Bitner, Havens Theatre, Olean, N. Y.

“Daredevil Jack” opened yesterday. Gaiety Theatre filled to capacity on coldest day this winter. Now 2 p.m. Monday and not a vacant seat in house.”

Gaiety Theatre, Cleveland, O.

Get This Great Success NOW

Produced by Robert Brunton

Pathe Distributors
ARTHUR F. BECK SERIAL

STUART HOLMES AND TRAILED

WRITTEN BY CHAS. T. DAZEY
DIRECTED BY PERRY VEKROFF
FRANKLY MELODRAMATIC; DECIDEDLY EXCITING; BRIMFUL OF ACTION; WITH A STORY BY A PLAYWRIGHT DISTINGUISHED BY HIS SUCCESSES. PRESENTING BOX OFFICE NAMES OF DISTINCT VALUE.

COMING IN APRIL

A Serial

Pathé Distributors
PRODUCTIONS INC. presents

MISS FRANKIE MANN

BY THREE

Pathe Distributors
The adventures of "Jiggs" the famous George McManus creation, are making millions of newspaper readers laugh all over the country.

Your audiences will want to see him and "Maggie" in real life, in real comedy, upon the screen!

Two Reels Booking Now

Pathe' Distributors
A comic conception so good that it is a favorite with over 400 newspapers having 12,000,000 readers

International Film Service Co. Inc. presents

"Jiggs in Society"
Produced by Christie Film Co. Inc.
Adapted from Geo. McManus' famous series

"Bringing Up Father"
with Johnny Ray

Pathé Distributors
Bar none, the greatest
two reel Comedy ever made!

Harold Lloyd
in
"Haunted Spooks"

Before the first of these $100,000 Two Reel Comedies was released we told you that they were better than any that had ever been made, and we made the statement without qualification. Time has proven to you that we were right. The greatest theatres in the country are playing these comedies with unexampled success. Exhibitors everywhere tell us enthusiastically that their audiences applaud the comedies with perfect gales of laughter.

Now we assure you that in "Haunted Spooks" we present for your consideration a genuine masterpiece of mirth. However big your feature, advertise this wonderful Lloyd comedy bigger!

Some of the nice things they say of Harold Lloyd:

"Harold Lloyd, whom some of us persist in believing the funniest man on the screen." Helen Pollock in The Morning Telegraph.

"A bushel of fun in the Harold Lloyd Comedy 'His Royal Slynness.' The Lloyd brand of comedy is individual. He couldn't be doubled on that." Frances Agnew in The Motion Telegraph.

"The Harold Lloyd Comedy 'His Royal Slynness' is delightful." New York Tribune.

"The Harold Lloyd Comedy got more laughs out of the audience than any comedy we've seen of late."

"The new Harold Lloyd Comedy is a wonder." Agnes Smith in The Motion Telegraph.

"'From Hand to Mouth' is an extremely funny Harold Lloyd Comedy." Horriet Underhill in N. Y. Tribune.

"The Harold Lloyd Comedy 'Captain Kidd's Kids' is very funny."

"Harold Lloyd is certainly carrying a beacon light and showing the way to his contemporaries. He has a neater bag of tricks than all the other mirth provokers combined."

Laurence Reid in Motion Picture News.
Lucky the woman who has no past to rise up and smite her! Here was one, innocent of evil, who found herself almost powerless in the grip of circumstances having their origin in the misdeeds of others. But she refused to be the puppet of Fate and became its master. A strong picture based on a timely theme.
THIS STELLAR CAST
HAS INTERPRETED
"DEMOCRACY"
THE VISION RESTORED
COPYRIGHTED 1920
BY
DEMOCRACY PHOTOPLAY COMPANY
STUDIO 2826 DECATUR AVENUE NEW YORK CITY
What Do You Want in Comedies?

Are you looking for comedies carrying every week the same little cast of “so-called” stars—whose names mean nothing at your box office—whose peculiar type fits them for only a certain type or kind of comedy story, so that the same situations and stories must be rehashed, week after week, to fit that little cast? If so—we have nothing for you.

But—if you want funny comedies—different in nature every week—a world wide range of laugh-forcing situations because they’re built around stories selected only because they’re screamingly funny—with real artists selected to fit the story whatever it may be—

Then it’s your move. Send that pre-paid post-card and get details right now. Several thousand of your brother exhibitors have already beat you to it.

Special Pictures Corporation
Home Office, H. W. Hellman Building
Los Angeles, California
Each "Comedyart" Production proves the real practical picture-making brains of Ward Lascelle. He needs no introduction to exhibitors who keep pace with the times. "Comedyart" is just another instance where Mr. Lascelle has brought into reality a common-sense, practical idea, a two-reel combination of diversified subject and class.
WANTED:
A Producer!

—one fired with the spirit of progress, with vision, energy and a proven record.

I Will Invest

all my money, ability and reputation for the sake of the bigger things I want to do.

I have been co-starred in
D. W. GRIFFITH'S
"The Greatest Thing in Life"
D. W. GRIFFITH'S
"The Girl Who Stayed at Home"
PARAMOUNT'S
"Nugget Nell," with Dorothy Gish
KING VIDOR'S
"Better Times"
UNIVERSAL'S
"Bonnie Bonnie Lassie"
SELZNICK'S
"Upstairs and Down," with Olive Thomas
MARSHALL NEILAN'S
"Don't Ever Marry" (Coming)
M. TOURNEUR'S
"The County Fair"
AND OTHER SUCCESSFUL PRODUCTIONS

I have declined stardom offered by the leading producing organizations. I have not been tempted by flattering offers and guarantees of flat salaries.

I want to join forces and work with a real producer. I have ideas and the best stories to bring out my capabilities.

My money goes along with my confidence, experience, enthusiasm and ability.

They all say I am "there." Now I'm going to prove it in a bigger way than ever.

David Butler

Address Motion Picture News.
A Stolen Kiss. a Bit of Romance—of Such Stuff Is This Picture Made

So starts the story. And thereupon are we introduced to the wonderful land of make-believe—to the child whose happiness comes, not from life, but from the pleasures which she conjures up in her own mind.

Many exhibitors have told us they consider "The Stolen Kiss" a more charming picture than "Erstwhile Susan."

Reserve your play dates now!

Based on the book—"Little Miss By-the-Day" by Lucille Van Slyke—Scenario by Katherine Stuart—Direction of Kenneth Webb

REALART
PICTURES CORPORATION
469 Fifth Avenue—New York
RADIN PICTURES present --

THRU-EYES OF MEN

with

FRANK MAYO

BEN ALEXANDER

CLAIRE MCDOWELL

A MYSTIFYING DRAMA IN FIVE PARTS

State Right Buyers

WIRE • WRITE • PHONE

RADIN PICTURES

729 • Seventh Ave • N.Y.C.
RADIN PICTURES present
SIP COMEDIES

A Series of Twenty-four Single Reel Comedies
Featuring
CHRIS RUBE  FLORENCE E. TURNER
NEAL BURNS  HARRY MANN
BEN WILSON  BARDINE BURKETTE
MR. AND MRS. CARTER DE HAVEN

Comedians of Renown
In New Releases of Distinctive Quality

REALSTAR Dramas

TWENTY-FOUR TWO-PART PLAYS
Featuring
J. WARREN KERRIGAN  FRANKLYN FARNUM
GRACE CUNARD  FRANCIS FORD
MARY FULLER  VIOLET MESSEREAU
VIOLET MACMILLAN  LENA BASKETT
MOLLY S. ALONE  WILLIAM MONG
ZOE RAE  JUNE HUNT

FAMOUS STARS
In Tense Dramatic Sensations
New Ideas  New Productions

Now Ready
For State Right Buyers

BRYANT 5-426
RADIN PICTURES
729-7th Ave.
NEW YORK

Now Ready
For State Right Buyers
Are You a "Stay-at-Home"?

If a market place has any value at all to enable you to reach your customers and prospects it has that value every day it is "open for business."

The day you "stay-at-home" is a day taken from your sales effort. The "minus" sign never did the work of the dollar mark.

The medium that puts your advertisements before the live exhibitors of the field is "open for business" every week—and is read every week.

And it's the every week advertiser who sells his point. He is in the market place every time a customer appears.

The News Covers the Field
THERE is nothing in this world that men and women love better than a love scene—unless it be a fight!

Rex Beach recognizes this unshakable truth. And so he made sure that "The Silver Horde" simply boiled over with thrills—by cramming it with fist interest as well as heart interest!

SAMUEL GOLDWYN AND REX BEACH PRESENT

REX BEACH'S
FAMOUS STORY

THE SILVER HORDE

DIRECTED BY FRANK LLOYD

A great story. Written by a great author. Played by a superbly chosen cast. Directed by a master director. And backed by the solidest guarantee in pictures—the Goldwyn Imprint!

GOLDWYN PICTURES CORPORATION
Samuel Goldwyn and Rex Beach present
MARY ROBERTS RINEHART's
Famous Story
DANGEROUS DAYS
A Reynolds Barker Production

GOLDWYN PICTURES CORPORATION
Jottings

BY THE EDITOR

HALF of the old-timers will never be able to adjust their sights if present plans go through and P. A. Powers steps out of Universal.

Isn't it by all odds the most interesting story of the week—and of many moons?

What recollections arise as we travel the years back through Universal's history—passing Warner's Features on the way—and back to the fighting days of the industry.

As we think over those early days the thought often comes to us that Universal has never received the full credit it should get for the battles fought in those early days.

It can truly be said that Universal cast the shackles off the industry, that Universal was truly "the liberator."

Those were surely hectic days when an independent film man broke ninety-seven different rules, regulations and laws every time he turned a camera crank or glanced inside a projector.

"Expansion" seems to be the word if we may judge from this week's news pages. Educational announces some big moves; Robertson-Cole's convention brings some hints forth; Selznick's Prima deal gives news of five and six color subjects to come; and First National breaks the ice on the year's "new star" stories with the capture of Lionel Barrymore.

Altogether "some week,"—hardly one when you can afford to miss a page.

The Week in the Film World at a Glance

Features

A Convention That Inspired (Wm. A. Johnston) . 2877
Spectacular Presentation of "The River's End" . 2890
Putting Pollyanna Over in Hartford . 2893
"Touting" Press Books Condemned . 2895
Detroit Theatre Contest on Glum Picture . 2897
Buffalo Not Behind in Exploitation . 2899
Great Campaign on Air Picture in Chicago . 2901
A Comparison of Eastern and Western Ideas . 2902
When and When Not to Advertise . 2905
New York House Cashes on St. Patrick's Day . 2907
New Theatres—Illustrated . 2959

News of the Week

Cochrane and Laemmle to Buy Powers' Universal Stock . 2879
Chaplin's Troubles and His Future Course . 2879
Robertson-Cole Convention Successful . 2881
Censorship Situation Throughout Country . 2882
Educational Expands Interests . 2883
First National Gets Lionel Barrymore Productions . 2885
Mrs. Bray Describes Conditions Abroad . 2886
Selznick Acquires Prima Pictures . 2887

Departments

Exhibitor Service Bureau . 2890
With the First Runs . 2911
Chicago and the Mid-West . 2915
News from the Producers . 2917
Activities of the Independents . 2943
Correspondence . 2949
In the Studios . 2951
News from the West Coast . 2952
Fiction Mart . 2957
New Theatres (Projection-Camera and Music Hints) . 2959
The Complete Plan Book . 2983
ROLLER SKATES COST MUCH LESS THAN AUTOMOBILES BUT THEY AREN'T NEARLY SO GOOD IF ONE WANTS TO GET VERY FAR!

Certain motion picture distributors could save vast amounts of money annually by using posters other than RITCHEY posters. Despite that fact they continue to use RITCHEY posters. Why?

Because they positively know that RITCHEY posters pay! Because they know that for the increased cost greatly increased box-office receipts accrue! They order RITCHEY posters for the same reason that causes shrewd men to purchase profitable investments rather than gold bricks! Experience also counts heavily in their preference for RITCHEY posters, for the one thing that all experience teaches us is this—the best is always the cheapest in the long run!

That the RITCHEY poster is the best is an undeniable fact. As practically all of the men capable of contributing anything toward the making of a really great poster are in this organization all working harmoniously under a splendid leadership, it is impossible for any one else to produce posters of equal merit.

A motion picture poster should be judged by its box-office returns, and so judged the RITCHEY poster is the best poster investment that it is possible to make!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York

Telephone Chelsea 8388
A Convention That Inspired
Utica—and the Commuting Legislators—Now
For a Real National Organization at Last

THE Utica Convention was much more than a personal triumph for the league leaders back of it. They deserve much credit; so, in the same measure do those Utica exhibitors who sent out sixty thousand pieces of mail matter to bring the exhibitors in—who, in other words advertised and "put over" their convention just as the modern exhibitor puts over his own "special" show.

The convention was unlike any other thus far held; and every exhibitor will do well to look under the surface with us and realize what really happened.

In the first place it was conclusively proven that a big solid organization of exhibitors can be built up and a large business-like convention held. * * *

The membership of the New York State League exceeds the thousand mark. And these are real—not paper—memberships. The organization is well-knit, alive and doing business right along—not designed to meet once a year for the primary purpose of electing a set of officers.

Politics were completely lacking at this convention; or, if present in the spirit, they were promptly smothered by the serious business routine of a meeting which had things to do and did them.

Two afternoons were busily occupied with the transactions of the convention; only twenty minutes, at the end, were required to re-elect officers without a dissenting vote.

So, for the first time in the annals of exhibitor organization, so far as the writer's impression goes, we saw and felt exhibitor strength—an accomplished fact, a tangible thing, a real power for the good of the picture theatre and the picture industry.

If we within the industry do not realize this fact the political leaders of the state do.

It was certainly gratifying to witness the big guns of the State legislature dashing up from busy Albany and back on midnight trains.

It was still more pleasing to hear them indicate, without hesitation, their sympathetic interest in the picture, their conception of its place and power and their confidence in an organization which has helped them to legislate in the public's best interests.

* * *

THIS is a vital matter, this cordial confidence and understanding back and forth, between the exhibitor and the lawmaker. It can't be had without an organization—one in whose strength and in whose spokesmen the lawmaker has confidence, one, furthermore fully equipped at all times with complete facts and figures upon which fair and intelligent legislation may be based. It is this information—not speeches, not lobbying—that the lawmaker wants.

There is no reason why this remarkably large, well-knit and constantly active organization of the New York State League cannot be duplicated in every single state of the Union.

And there is no reason why a National organization of Exhibitors thus made up of powerful state units cannot, in conjunction with the National Association establish headquarters at Washington; and through these headquarters maintain with Congress the same cordial and intelligent cooperation which has been so successful in New York State.

There is no reason. And we are glad to say that the undertone of the Utica Convention was a genuine desire for and a freely expressed intention to bring about just such a National organization.

We trust that no one and no present organization will decide otherwise hastily and without a sound knowledge of the facts; and that all sincere believers in the complete organization of this industry will lend their individual efforts to bring about just such a body.
This page lay-out might aptly be headed "The Eternal Triangle" but the news of the current week indicates that the three men whose names have been linked almost since the beginning of the industry are to travel two separate roads in the future. For P. A. Powers' other interests are demanding so much of his time that an option on his Universal stock has been given to Mr. Laemmle and Mr. Cochran, and it will be exercised in the near future, according to announcement.

Carl Laemmle is shown above on the right, with R. H. Cochran facing him. P. A. Powers is the gentleman at the apex of the triangle. The step that has been announced will leave Mr. Laemmle and Mr. Cochran the sole stockholders in the Universal, marking an important page in the history of the organization that shares with Vitagraph the honor of being "daddy of them all" and whose "specials" during the past two years and announced for next year show that "age"—as counted in film years—has in no way halted its steps.
Carl Laemmle and R. H. Cochrane Buy Out P. A. Powers
Control of Universal Company Centered in President and Vice-President

In a deal said to involve several million dollars, one of the largest in the history of the moving picture industry, control of the Universal Film Manufacturing Company will be centered within the next day or so in the hands of its president, Carl Laemmle, and its vice-president, R. H. Cochrane. This will be brought about by the purchase by these two officials of the holdings of P. A. Powers, at present the treasurer of the concern and its second largest stockholder.

Mr. Laemmle and Mr. Cochrane have held an option on Mr. Powers’ stock, which still has a month to run, but it became known recently that they will exercise this option and acquire the stock. Mr. Powers has been the heaviest stockholder in the Universal since Mr. Laemmle, and was one of the company’s original stockholders when the firm was organized in May, 1912.

Reports have been circulated in moving picture circles for several weeks that there was a possibility of such a deal being consummated, but no statement could be obtained from any of the principals until recently, when Mr. Laemmle and Mr. Cochrane in admitting that they held an option of the Powers stock, announced that they would exercise this option as soon as the papers could be drawn up.

Mr. Laemmle stated that by acquiring the Powers stock he and Mr. Cochrane would be the sole owners of Universal. It was further announced that there will be no changes in the personnel of the organization except the retirement of Mr. Powers as treasurer. The freundliest feeling is said to exist between all parties involved.

Mr. Powers has considered this move for several months. In discussing the option and the proposed sale, he explained that his other business interests have assumed such proportions that he desired to be relieved of his duties with the Universal company.

The three principals of this deal have been associated throughout the history of the Universal and were original stockholders. The company was formed in May, 1912, by a consolidation of several independent film manufacturers, the most important of which was the Laemmle Film Company, owned and operated by Mr. Laemmle. Among others interested in the new company were Charles Bauman of the New York Picture Company, and W. H. Swanson, the manufacturer of Rex pictures.

The new combine was formed to wage war against the Patents Company, an organization endeavoring to prevent the independent manufacturing and sale of moving pictures in the United States. It

Chaplin’s Next Six Reels; Release Reports Conflict

DISPATCHES from the coast indicate that Charlie Chaplin has made a complete turn about in his production methods, and that instead of turning out his usual two-reeler, his next release will be six reels in length. It probably will be titled "The Kid," and tends to give Chaplin a sympathetic role throughout. A background of heavy drama is dominant throughout the piece, indicating that Chaplin finally has given in to the desire hinted at in several of his comedies by brief excursions into the dramatic realm. A boy actor touted to become as popular as Wesley Barry, in Chaplin’s latest find.

J. D. Williams is quoted as declaring the production will be handled by First National. On the other hand rumor has it that United Artists will get the picture.

Other late wire information tells of the departure of Fred Quimby for New York, and the engagement by Winchell Smith of William H. Crane to play his original stage part in "New Henrietta." Buster Keaton has been borrowed by Roscoe Arbuckle for the role originally played by Douglas Fairbanks in the stage production. Smith is producing for Metro.

Associated Producers Deny Rumor of Deal

Thomas H. Ince and J. Parker Read, Jr., left for California Monday, at which time they emphasized the fact that the Associated Producers had no announcement to make regarding distribution plans of the organization. Notwithstanding the rumors that have been current, Mr. Ince and Mr. Read declared that no negotiations of any nature had been closed between the Associated Producers and any organization or individuals.

"There are no definite plans of importation, and no communiques of any import have been received." Mr. Ince said. "We are not interested in bringing picture exchanges into New York at this time, and any statements to the contrary have been made by unknown parties.

Americanization Office Opened in New York

The Americanization Committee of the Motion Picture Industry, of which Hon. Francis K. Lane, formerly Secretary of the Interior, is chairman, has opened New York headquarters in Room No. 1, 1526 Broadway. William A. Ryan, who has been associated with Secretary Lane for a long time, has been appointed executive secretary of the committee, and will be in charge of the New York headquarters.
Eugene Roth, of San Francisco's California, breaks into the news in other guise than that of exhibitor, with the announcement that he is to join with Sam Rock, of the Katherine MacDonald organisation, in the production of all-star specials.

Lt. Orner Locklear, shown to the right, in addition to the sensational success of "The Great Air Robbery" brings forth another reason for news space with the formation of Locklear Productions. Joe Brandt is the busy boy handling the business end. Already negotiations have been closed for one of the year's "best sellers"—"The Sky Pilot," and Isadore Bernstein, having resigned from National, has left for Los Angeles to begin production activity.

Sam Morris, who appears on our left, is the latest sales manager to issue a convention call. Within a few weeks the Selznick and Select exchange men will be gathering in New York to discuss the coming year's plans.
Robertson-Cole Convention in New York Proves Success
Four Day Meeting in Big City Opened March 16

HE Convention of the Robertson-Cole Distributing Corporation opened this week on Tuesday, March 16th, for a four day session during which every phase of the organization's activities is to receive the closest study for the purpose of perfecting the work of the various departments and realizing a maximum efficiency in carrying on the business of the corporation.

The Convention opened Tuesday morning at 9 A.M., and the following program was followed throughout the day:

9:00 A.M.-Assembly in Home Office, Room 400, Mecca Building, 1600 Broadway. Introduction of Branch Managers and getting acquainted. General discussion by Mr. Kirkpatrick on what is expected of the organization.

12:30 P.M.-Assembly in College Room, 5th Floor, Astor Hotel, for luncheon. Address by Mr. R. S. Cole. Immediately after luncheon, presentation of "The White Dove." After the exhibition, there will be a general discussion in the Ballroom until 5:30 P.M. (Convention disbands until 8:15 P.M.)

8:15 P.M.-Entire organization are guests of the Robertson-Cole Distributing Corporation at the Hudson theatre to witness "Clair." The main feature of the first day's activities was the lengthy address of Mr. R. S. Cole, which followed the convention luncheon at the Hotel Astor. The pertinent points of Mr. Cole's speech are summarized elsewhere on this page.

On Wednesday, March 17th, the following program was carried out:

9:00 A.M.-Tour by auto to the Ritchey Lithographing Company until 10:30 A.M., then by auto from the Battery up Broadway returning by way of Riverside Drive to the Astor Hotel.

12:30 P.M.-Luncheon at College Room, Astor Hotel. Address by Mr. J. Allen Boone. After luncheon presentation of "The Butterfly Man," followed by open discussion. The convention will disband for the day at 5:30 P.M. The evening may be devoted to the individual pleasures of the Branch Managers.

On Thursday, March 18th, the following order of business was observed:

9:00 A.M.-Assembly at Home Office. General discussion by Mr. J. L. Merrick on salesmen and salesmanship, also instruction pertaining to all sales records, individual pictures, quotas, branch operation, and outlining the future policies.

9:30 A.M.-Assembly at Astor Hotel East Ballroom for luncheon and presentation of "The Fortune Teller." After previewing, discussions with each Branch Manager up to 5:30 P.M. (Convention disbands until 8:15 P.M.)

High Spots in Speech of Mr. R. S. Cole

"Robertson-Cole is in the motion picture business for the money which good pictures are bound to bring us. A fair investment and the following operation between the exhibitor and the distributing company.

The men behind Robertson-Cole have a set standard, and pictures not meeting the requirements of that standard will have no place on the Robertson-Cole program.

"Robertson-Cole will not purchase theaters for the release of their productions unless forced to do so by conditions which shall band together to usurp all the trade.

"Robertson-Cole should give the exhibitor the best pictures money and time can buy.

"Robertson-Cole shall do everything within its power to help the exhibitor, for unless the exhibitor lives, Robertson-Cole must die.

"Business principles are the backbone of the Robertson-Cole policy.

"The series of announcements made in the past ninety days overshadow what is to come in the future. The men behind Robertson-Cole are men of sound business judgment and well equipped to fight the battles in the motion picture world.

"Robertson-Cole makes no promises which cannot be carried out.

"The Robertson-Cole trademark stands for justice, fair play and quality of production."

8:15 P.M.-The entire delegation will be guests of the Robertson-Cole Distributing Corporation at the Winter Garden, to witness "The Passing Show of 1919." Ticket is attached.

Friday, March 19th, the day was spent largely in general business and discussions. The following was the order of events assigned for the day:

9 A.M.-Assembly at Home Office for general business discussion, in which full details and final instructions will be taken up. This will be an open meeting in which each Branch Manager will be called upon to answer questions pertaining to their respective territories. Individual discussions with each Branch Manager will be entered into. Have all your data ready to avoid delays.

2:30 P.M.-Luncheon in North Ballroom, Hotel Astor, after which there will be a general discussion and final instructions given to the entire organization.

5:30 P.M.-Convention will disband and managers will make preparations to return to their respective branches. The date of the next convention will be determined by the results as demonstrated by our entire organization.

In conjunction with the Convention, members prominent in the industry forwarded statements some laudatory of the work achieved by Robertson-Cole and others offering suggestions, the adoption of which was intended to further a more efficient organization. The following statement was submitted by the Brentwood Film Corporation and addressed to the members of the Robertson-Cole organization:

"Gentlemen:

"We feel it to be particularly fitting that Brentwood should address a word of greeting to the members of the Robertson-Cole Distributing organization on this 16th day of March, 1920, because this day is the anniversary of the release of Brentwood's first picture, "The Turn in the Road," the continued success of which production is so largely due to the consistent efforts of you gentleman now assembled here.

"Whatever it may have been in the early days of its existence, the Picture Industry today is being run on business lines. And since its continued development depends upon the sale of its product at a profit, the salesman has come into his own as the very real foundation of the entire structure.

"It is of course unnecessary to tell you that the successful salesman must add to his talent, enthusiasm for, and thorough knowledge of the product he is offering.

"And since the projection of a picture upon the screen involves the choice of a type of story and the method of treatment of that story, the product of a picture producing organization comes to reflect more of the minds, hearts and principles of the man who made the picture than does the output, say, of an automobile or breakfast food factory of which each machine or package can be judged as it is seen and handled, purely on its own merits.

"Numerous suggestions were received from some of the branch managers of Robertson-Cole. Louis Klahr, of Milwaukee, stated that Robertson-Cole productions were gaining rapid recognition in the territory served by the Milwaukee exchange. An instance of this was the booking of "The Beloved Cheater" by the Butterfly theatre, Milwaukee, a 100 per cent Paramount house. This was also true of the Strand theatre, Madison.

"From J. S. Nelson, of Denver, came word that Robertson-Cole has maintained a reputation with exhibitors of honesty of purpose, and fair dealing, and that the new press books were in constant demand by exhibitors, large or small. M. A. Levy, of Cleveland reported as follows: "The Robertson-Cole Company has (Continued on following page)

(Continued on following page)
Busy Season for Censorship Committee

Censorship Agitation in Various States and Cities Requires Prompt Action

There is no denial and burial of one John Barleycorn having now become an accomplished fact, though tremors of suspended animation from the spirit or spirits of the late-departed John are occasionally apparent from the depths, the reformers must needs have practice for their reformatory proclivities, and so the "movies" have engaged their attention for a pace. At least that is the reason, according to the National Association of the Motion Picture Industry, for the unusual activity this year of the Censorship Committee of the National Association, for this is the "off year" for legislative sessions, and ordinarily censorship problems would amount to very little.

The first legislative battle was staged in Virginia. A public hearing on the bill was arranged, and at the request of the National Association, David Wark Griffith went to Richmond and made the principal argument against censorship. Jack S. Connolly, Washington representative of the National Association, and Jake Wells were in charge of the fight in Richmond, and the committee reported against censorship in favor of a bill which would cut teeth in the penal law which prevents the showing of an indecent or immoral film. The National Association has at all times supported the strengthening of the penal law so as to punish for the exhibition of improper pictures.

Just as the Virginia fight was won the National Association received the information that without a hearing the Education Committee of the South Carolina House of Representatives had made a favorable report on a censorship bill. A hearing was asked for by wire, and Royal K. Fuller, executive secretary of the Censorship Committee, went to Columbia to represent the industry. Within a half-hour after the hearing on the bill was over the Education Committee, which had reported the bill, voted unanimously against censorship. The bill was held under plea for more than two weeks, and when it finally came to a vote it was overwhelmingly defeated.

After the hearing in South Carolina Mr. Fuller went to Atlanta for a conference with the members of the Film Exchange Managers' Association of that city as to the means of opposing the censorship bill, which it is anticipated will be introduced when the Georgia Legislature convenes in June.

The Governor of Mississippi recommended a censorship law, and the first bill introduced was amended so as to make it a crime to exhibit an indecent or improper film. The people who were supporting censorship expected that the motion picture industry would oppose that bill, and it would give them an excuse to introduce one which provided for a censorship of all films. E. H. Clarke, special representative of the Sænger Amusement Company, who was working in cooperation with the exchange managers of New Orleans, supported the bill. It was thought that this had disposed of censorship in the state, but recently a straight censorship bill has been introduced. It is believed that this bill can be defeated in view of the amendment which has been made to the penal law.

A censorship bill was introduced in Kentucky, but the Legislature adjourned last week without taking the bill up. The hardest fight of the year has been in Massachusetts, and the issue is still in doubt. There have been two hearings on the bill, and the joint committee on Mercantile affairs has named a sub-committee to consider the matter and it is thought advisable to report an amended bill.

In addition to the state fights the National Association and the Censorship Committee have been interested in several municipal contests, where an effort has been made to impose unfair and restrictive ordinances for municipal censorship.

Robertson-Cole Gathering Brings Hearty Good Wishes

Stars, Producers and Exhibitors Wire Congratulations as Kirkpatrick's "Sales Boys" Gather

(Continued from page 288)

been making such rapid strides since its birthday, that exhibitors throughout Ohio are beginning to realize that we are going to attain the highest standard in the motion picture industry. This has been proven in the way our current releases have been received and exploited with emphasis on "The Beloved Cheat." Exhibitors in New England are also commenting on the rapid growth of Robertson-Cole organization, according to F. F. Kimmerer, of Boston. He said they were impressed with the advertising campaign, both in the trade papers and in the material supplied to the exchanges for distribution. E. J. Hayes, of Buffalo, also told of how the organization was praised for its advertising. I. F. Manzke, of Minneapolis, reported that the "Beloved Cheat" was breaking all house records in Minnesota, North and South Dakota, and that exhibitors had nothing but the highest praise for Robertson-Cole pictures.

Oklahoma showmen look on Robertson-Cole pictures as one of the most consistent programs they run, as far as the series are concerned, stated P. R. Rich-
Educational Films Laying Plans for Wide Expansion

Announces Important Acquisitions in the Short-Subject Field

E. W. HAMMONS, vice president and general manager of the Educational Films Corporation, this week announced the completion of contracts, said to involve more than $750,000, which will place the noted distributors of short subjects in a position of dominance in its chosen field.

As large amount as these negotiations represent, they are said to form but the first of a series of interesting announcements that will follow the determination of the company to devote a vast amount of capital and a world-wide organization to the exclusive handling of short subjects.

Acquired during the past week is the entire product of the C. L. Chester interest, including the Chester-Outings, the Chester Comedies and the Chester Screenics. Contracts were also signed with Johnson and Hopkins for the exclusive control of pictures made by the "Stereospeed" camera, a recent invention of Earle Emlay.

Exclusive control of the American and foreign markets is provided for in the agreements that have just been signed. Recent announcements told of the organization by Educational Films of its own exchanges throughout the United States which will be devoted exclusively to the distribution of short subjects. Educational has for some time controlled the foreign distribution of Chester-Outings, in addition to its own product, and its organization in the foreign field is now being further developed.

During months past Mr. Hammons has been carefully laying the plans for the increase in short subject product, and from time to time the Motion Picture News has carried announcements indicating the progress of this development. There has now been an adjustment of the organization to provide for the fullest development of short subject possibilities, and the amplest capital to carry forward all of the plans. These arrangements for distribution have been supplemented by the fullest possible exploitation of these pictures, which will be given the same attention as the so-called "features." By confining itself to this class of film product, Educational promises a degree of specialization which is not possible with companies dealing with films of all kinds.

Acquisition of the short subjects announced this week, and of others for which negotiations are pending, will in no way affect the product heretofore distributed by Educational. In fact, expeditions controlled by the company which will, it is said, penetrate every corner of the earth, literally, are now under way, and there are said to be now in the vaults of the company in the Godfrey building thousands of feet of unusual adventure and scenic product which will shortly be ready for release. In addition to the material obtained by its own staff of creators and photographers, Educational will continue in the market for superior product of independent cameramen.

Because C. L. Chester has been generally regarded as the chief rival of Educational in the production of scenic pictures, it is especially significant that he should be the first to contract for the acquisition of his entire product by Educational. It is stated that he was led to take this step because he recognized the perfection of the plan laid before him by Mr. Hammons, which convinced him that the future development of the short subject depends on the exploitation and distribution specialization that Mr. Hammons has been carefully planning and perfecting for months past.

Theatre managers everywhere are familiar with Chester-Outings Scenics. They have been popular in this country, and Educational Films has been successful in their distribution in the foreign markets. They will continue to be released weekly.

First of the new Chester Comedies was recently shown at the Rivoli. This was "Four Times Foiled" and it was given a reception that few of the fun products have been accorded. Mr. Chester has proved to the officials of Educational that he will be able to maintain the same high standard in his future creations, which are being produced by W. B. Campbell, and that these pictures will afford a degree of humor and cleanliness that will appeal to all audiences. Thirteen of these comedies are to be produced a year.

Chester Screenics is a recently announced creation. Each of these will be in 500 feet of animal pictures and 300 feet of carefully selected scientific matter, so arranged as to have a popular appeal. It is said that this red, which will be produced weekly, will mark a distinct departure in cinema entertainment.

Following the recent announcement of the perfection of the "Stereospeed" camera, an invention of Earle Emlay, controlled by the Johnson and Hopkins Company, there has been unusual interest in the product. This camera makes it possible to photograph pictures at the rate of 304 per second. Mr. Emlay has been able to create an almost endless number of novelties with his camera, both comedies and scientific subjects which, it is stated, have never before been used. It is said that the new invention opens up such a wide field that both the exhibitors and his patrons will be afforded surprise after surprise for months to come.

Negotiations for the acquisition of much other short subject product, including several brands of comedies, are in progress and announcement of several of these sales is expected at any moment. Mr. Hammons authorizes the statement that Educational will continue to devote its entire resources to handling short subjects of all sorts and that it is ready to consider the acquisition of further matter that meets the high standard of quality that is demanded by his organization.

A further announcement of the week is that Poll Mitchell, one of the best news reel editors in the industry, has been added to the Educational staff. Mr. Mitchell organized Fox News and attracted much attention by his work as news editor of the Gaumont Weekly. Mr. Hammons intimated that he expected to have an interesting announcement to make within a short time as to the special work that would come under the direct supervision of Mr. Mitchell.

A Drew-Barrymore Bill for Theatrical Post

For the first time in the history of New York theatricals, Ethel, Lionel and John Barrymore are to appear on the same bill. This will be at the benefit performance for S. Rankin Drew Post No. 340, American Legion, at the New Amsterdam Theatre, Sunday evening, April 11.
Schnitzer Gives His Views on Percentage
Equity Pictures Manager Believes System More Equitable Than Rental

JOSEPH I. SCHNITZER, who before becoming treasurer and general manager of Equity Pictures Corporation, was for seven years division manager, exchange manager, exhibitor and associate of exhibitors and later exchange manager for Universal, has a few views on percentage engagements which he has gleaned from his experience, both at Universal, and during his past eight months at Equity.

"Percentage engagements in which both producer and exhibitor share responsibilities and profits are the nearest possible approach to equitable playing arrangements," said Mr. Schnitzer. As a concrete example, let us take the instance of "Eyes of Youth" at the Ohio Theatre, Indianapolis. The franchise holder in this territory could not get a rental, which he considered commensurate with the importance of the picture and rejected several rental offers which seemed to him fair below what the picture warranted. Arrangements were therefore entered into with the Ohio Theatre to exploit the film and run it as long as it stood up.

"A special man was sent into the city, newspaper space and stunts resorted to, in no more lavish manner than was the custom in the city among the first class houses, and the picture played almost two weeks and the franchise holder received two hundred percent more than his best rental offer and the theatre achieved its very biggest two weeks business."

If a theatre has a weekly overhead of two thousand dollars and a picture which cost more than $15,000 is booked, then, if the picture box-office cost one thousand dollars on exploitation etc., the net proceeds can be split fifty-fifty, and the sharing terms are absolutely equitable to both parties, for surely the cost of the picture represents, in the instance of playing this one house, at least one percent of its original cost.

"Legitimate houses rarely pay rental for attractions. Occasionally they purchase the gross receipts for a stipulated sum, but rarely do they pay an outright amount for an attraction. How then, does the percentage plan work a hardship on the film exhibitor? Surely the one night stand manager whose house runs legitimate plays, parallels the film theatre, in expenditure overhead, etc.

"Eyes of Youth" playing Indianapolis, at English's Opera House, in its legitimate form, would receive at least sixty percent of the gross receipts and would expend less than five hundred dollars on exploitation. Paper would be furnished which the house would post, and the theatre would do its usual amount of advertising. 'Eyes of Youth' as a film play should be able to do anything that 'Eyes of Youth' as a stage play did, for the same conditions apply to its playing dates.

A film which is seeking percentage engagements at theatres must be an individual film, handled as an individual film, exploited in unique manner so as to attract extra business, as well as to appeal to the house's regular following, and show at least a twenty-five percent increase in business.

"But an exhibitor can easily drive away from his door, in one week, all the following he has established in a year—by lack of discretion in selecting subject. He should pick his pictures from trades paper reviews and reports from fellow exhibitors and then he can't go wrong. Pick them from the billboards and you can't go right. Any man who has the price of a feature, surely has the price of a billboard and electric sign campaign and it is when films are below standard that these superficial methods are resorted to."

Schlesinger Analyzes The Foreign Market
Inter-Ocean Official Urges Producers to Export Despite Low Exchange

Of the many important and perplexing problems which the motion picture industry has had to contend with since the cessation of hostilities, one of the most pressing and acute is the present outlook in foreign film circles. While everywhere in the world the cry is being made and fostered for the stabilization of foreign trade between the United States and other countries, the present economic upheaval—the inevitable result of the war—has caused a radical depreciation of foreign exchange and according to some exporters, is threatening to strangle the very life of commercial enterprise. In fact the exchange has reached such an astounding low rate that a feeling of grave uncertainty is held by many in financial circles.

The period of readjustment in foreign markets, recent advices pointedly indicate, has been rather slow in getting started. Still, the American exporter of motion pictures has continued exporting American motion pictures in spite of the difficulties in foreign exchange. At present there is a spirited discussion in foreign film circles as to the wisdom of this continuance of export. Many exporters deplore the present state of affairs, and see in it the demise of American supremacy in foreign film markets. There are others who maintain in more emphatic terms than words that the same policy to pursue is to export American motion pictures now in greater volume than at any other time.

In view of the heated discussion that is now being waged among American exporters, and because of the momentous importance of the subject to American motion picture producers, Gus Schlesinger, manager of the Department of Foreign Film Sales of Inter-Ocean Film Corporation, has expressed his views on the foreign situation.

"While speculation is rife in the industry as to the outcome of the problems that at present beset the foreign market," said Mr. Schlesinger, "it is obviously apparent that the situation is only temporary, and that in the course of time, conditions will return to normal. While the export situation is in a critical stage, its effect on the trade has been grossly exaggerated. I arrive at this conclusion after a thorough study of the foreign market, and on the counsel of merchants who are financially involved in other commercial pursuits, and who have experienced the same difficulties in exports."

"Foreign exchange, according to its financial definition, is the bridge over which payments for trade between different countries is effected. The bridge to my mind has had to bear a larger burden than it could safely carry, and consequently, has bent beneath the strain. As soon as the bridge is rebuilt things will assume a different aspect. We are at present going through the reconstruction period, and must continue to do business as if the bridge were strengthened."

"I personally believe that we should continue to export motion pictures, and the fact that Inter-Ocean Film Corporation is doing as large an export business now as ever in its history, confirms my belief in this respect. I do not believe that the foreign outlook is as terrible as it has been painted, and I repeat that while I am cognizant of the fact that we are passing through a critical period, I am positively certain that it will soon be over with, and that exports will resume their natural course."

"Partly counterbalancing this abnormal situation are the statements from American producers that they will make fewer and bigger productions during the year of 1920. This necessarily means that the motion picture supply will be materially reduced. Better pictures will undeniably insure a permanent market for the American product."
Lionel Barrymore to Make Pictures for First National

Whitman Bennett and

LIONEL BARRYMORE will be starred in a series of four independent productions to be released through Associated First National Pictures, Incorporated, and to be made by Whitman Bennett, who recently resigned as production manager for the Famous Players-Lasky Company after two years in charge of that concern's studio activities.

The contract with Mr. Bennett and Mr. Barrymore is the first to be signed by Associated First National Pictures, Inc., as an organization, and as one of the two new companies created by the exhibitor members of First National Exhibitors' Circuit at their convention in Atlantic City in January of this year.

The event marks the beginning of activities by First National members to increase the number of productions to be available to owners of sub-franchises now being allotted to independent theatre owners throughout the country for circuit attractions. In addition, it brings to the field of independent producers, Mr. Bennett, who, for two years, has been the managing executive of the Famous Players-Lasky production forces. Mr. Bennett announced his resignation last week. It will become effective as soon as arrangements are completed for someone to succeed him.

The negotiations between Associated First National Pictures officials and Mr. Bennett and Mr. Barrymore were conducted by Larry Giffen, of the Alice Kauser organization, who also represented the producer and star in arranging details of the contract.

Mr. Barrymore will begin production work soon after May 1. The first picture in the series is scheduled for release through Associated First National early next fall. The last screen appearance of the famous actor was in the character part of "Milt Shanks" in "The Copperhead." Mr. Barrymore has just completed a very successful engagement as a co-star with his brother, John, in "The Jest" and is now starring in "The Letter of the Law" at the Criterion theatre in New York.

It has been announced that his four productions for Associated First National will be made in the East so that he can continue his theatrical work on the spoken stage. The stories will be announced soon, according to First National officials, and each will be from a famous novel or a famous play.

The star's stage career included theatrical engagements with Nance O'Neill, James Herne and John Drew in such plays as "The Best of Friends" and "Fanciful." After an absence of three years from the stage because of ill health, he returned in 1906 in "Fires of Faith," later touring in "The Still Voices" and "The Copperhead."

His screen career began with Biograph. He appeared in the Pathé picture, "Exploits of Elaine," and later was starred in comedy and dramatic parts by Metro, one of his most notable vehicles being "The Yellow Streak." One of the more recent pictures in which Mr. Barrymore was starred was "Making Good," "Great Green Eye" and "The Millionaire's Double."

Officials of Associated First National Pictures regard the signing of the celebrated actor as a great achievement. "We predict a phenomenal success for Mr. Barrymore in the series to be produced by Mr. Bennett because of his rare ability to do such exceptionally clever character work," says a statement issued by Associated First National officials. "His return to motion pictures brings another strong ally to the ranks of independent producers and independent stars. With Mr. Bennett he has accepted the tenants of our policy that each star and producer shall stand or fall strictly on his or her own ability."

"This is the only just fair way to extend unmeasured opportunity to producers and stars who have ability not yet tested to the maximum. Mr. Barrymore's four productions will have no specified release dates. Mr. Bennett will have all the time he requires to obtain a degree of screen quality that will satisfy his standards as an independent producer. We have found, in our experience with other producers and stars now affiliated with us by contracts, that the absence of any need for haste and time restrictions, which make quality and result secondary consideration, has done much to encourage greater entertainment values."

In leaving the Famous Players, Mr. Bennett wishes to make it especially clear that there has been no friction of any kind whatsoever between the executive officials of the corporation and himself. Mr. Bennett merely feels that after five and one-half years of constant office work, attending to innumerable production details, and other business and artistic affairs of the concern, he is no longer capable of continuing to bear the burden in the same way. For some time past he has felt that it was necessary for him to make a change and he has arranged, through the courtesy of the officials of the Company, to be relieved of his obligations to the Corporation at the present time, as it is "between seasons" and the connection can be severed more readily than at any other period in the year.

Three Houses Bought by Amusement Company

Purchase of three motion picture playhouses, the Princess and Dixie theatres of Mayfield and the Savoy theatre of Princeton, by the Strand Amusement Company of Louisville, composed of Leo F. Keller and John W. Keller of this city, and Lee Goldberg and Fred Levy of Louisville, has been announced.

Incorporation of the company for the management of the new theatres and a chain of others to be purchased at an early date took place with capitalization of $50,000.
Mrs. J. R. Bray, Back from Europe, Describes Film Conditions

Related Many Interesting Observations of Industry in Fields Abroad

Mrs. J. R. Bray, wife of the president of Bray Pictures Corp., who recently returned to this country after an extended tour of England, France and Germany on an investigation of educational film conditions abroad, reports that American feature photoplays and educational films are in greater demand now than at any former period in the history of the motion picture.

"We have shown the world what America can do with the photoplay," said Mrs. Bray, "and Europe realizes the technical proficiency we have attained."

Mrs. Bray, it is stated, was the first woman to leave occupied German territory for the interior unaccompanied. She traveled to Berlin alone, and from there to Vienna; but the sight of the stricken, starving people there decided her to return at once to Berlin.

"In Vienna, I walked two blocks from my hotel and picked up three fainting women who could not stand because they were half starved. I could not think of talking pictures to the Viennese, so I came back. But train service is so inadequate that the next train to Germany left four days after my arrival in Vienna."

The impressions Mrs. Bray received in each of the countries visited may best be told in chronological order. Her first visit abroad was to London, where she met Mr. A. George Smith, Goldwyn's European representative, who is in charge of the distribution of Goldwyn feature pictures and the Goldwyn-Bray Pictograph in England and on the continent.

While in London, Mrs. Bray made her headquarters at the Goldwyn offices and renewed her old acquaintance with Mr. Charles Lapworth and Mr. Ralph Block, who are at present organizing the advertising and publicity departments of Goldwyn's European distributing organization.

"The English people are wildly enthusiastic about photoplays these days. They have been 'served for entertainment,'" said Mrs. Bray, "and now you will find crowds a block long in front of almost every motion picture theatre every evening. There are not nearly enough theatres in England to supply the demand for motion picture entertainment. There are perhaps 4,000 theatres in England, and builders are trying their best to obtain materials to erect more. In the meantime, shows are being held in converted stores, in halls, and in any place available."

Mrs. Bray has several interesting comments to make on the Educational films in England.

"You have no idea how enthusiastic they are in England over the Bray pictures. I gave a private showing to the London Local Board of Education, and the members wanted to use our pictures in their schools immediately. The animated technical drawings fascinated them. They had never seen entire courses of instruction so clearly and entertainingly presented, they told me."

From England Mrs. Bray went to France, and after visiting some of the smaller cities made her headquarters in Paris. There she found that only the larger distributors had a keen sense of fair dealing with their exhibitors.

"It seems that the rights of distributors are not sufficiently protected, and the authorities make few and futile attempts to guard stolen pictures from being sold to irresponsible, if not dishonest, exhibitors. During my stay in Paris I traced a stolen 'Mary Pickford' picture, but the authorities did nothing to establish the rights of the real owners of the pictures."

Mrs. Bray was astonished at the appearance of the motion picture theatres.

"They are not nearly so well kept as those in England or in America," she said. "And as for presentation, Paris is far behind us. France needs more motion picture theatres than any country in Europe. The lack of them is seen in the social life of the people. For in every country where a large proportion of the people attend the picture shows I have found a public more enlightened on general matters than in territories where few people have the opportunity to attend them."

After a short sojourn in Paris, Mrs. Bray went to Cologne, where she found the officers and men of the English army of occupation. They told her, though, that she would never reach Berlin, alone, as no woman had ventured on the journey before her, unaccompanied.

The chaotic conditions in Berlin are ascribed partly to the maladjustment of the population to the kaleidoscopic changes in the value of the exchange rates. Mrs. Bray continues:

"There is little beef in the interior of Germany, though it can be obtained in Cologne. Nevertheless, after spending six weeks in Berlin, things were beginning to look brighter. Foods were somewhat easier to obtain, and the necessaries were more plentiful. I believe that in six months the terrible stringency of the past winter will be greatly reduced and the people once more be strong enough to do a day's work without experiencing complete exhaustion."

The drama," she said, "has always been the mirror of a nation's thoughts. In Berlin the theatre is quite pessimistic. All plays are joyless, hopeless, tragic. Comedy is rarely played because the people are not in the mood to enjoy it. Nevertheless, the theatrical performances in Germany today are the most finished and artistic that I have ever witnessed anywhere."

"Everywhere in Germany, educational films—American educational films—are in great demand. I gave a private showing of some of the Bray educational films to several professors of the University of Berlin, and they immediately wanted to take our entire product for the local schools and for the university. They also offered to cooperate with the Goldwyn-Bray production staff in the making of scientific subjects."

"But motion picture production in Germany is about ten years behind that in America. The German wants our pictures badly. So eager are the people to see motion picture entertainments that they flock to the theatres whenever they can afford the luxury, and enjoy whatever is presented. It is also a way of forgetting a hungry stomach."

Memorial Ceremony for Stanley Mastbaum

The Stanley V. Mastbaum Memorial Committee announce that the annual exercises in commemoration of the birthday of the late Mr. Mastbaum will be held at the Eaglesville Sanitarium, near Norris-town, Pa., on Sunday afternoon, March 28, at 2 o'clock.
Select Pictures Will Distribute All Prizma Subjects

Prizma Will Also Make Multi-Reel Subjects in Colors It Is Reported

A

nnouncement of importance and interest to the motion picture industry is contained in the statement of Lewis J. Selznick that he has acquired the sole and exclusive right to not alone distribute the products of Prizma natural color pictures but also that Prizma will invade the field of screen drama by producing in colors long subjects of five or more reels as well as feature subjects of one and two reels. Further, that Myron Selznick will have active supervision of the color interpretations of famous novels and plays made by the Prizma process.

Contracts were entered into by Lewis J. Selznick and Lee Beroult, president of the Prizma company, whereby Select Pictures will take over the distribution of all Prizma subjects heretofore handled by the Republic, and will serve the theatres with these and such other Prizma subjects now in process of production.

Mr. Lewis J. Selznick, in discussing the transaction, whereby his company secures the advantages of the Prizma color process, said:

I have watched with great interest the progress of the Prizma color pictures since their introduction on the market and the evolution of improvement was so marked that I realized that it was color photography which would register the high water mark in the field of achievement of motion photography. This is an epoch that has been awaited by all who have in any way been connected with the business. That it only needed natural color to give to pictures the final impetus that would mark the character of entertainment—one of lasting and substantial permanency. That color, with its multitudinous variations gave to the celluloid strip the stimulating interest that goes with never ending changes and provides a suspense which the spoken drama holds for an audience by means of the different tones of the actor's voice.

When, the other day, William Van Doren Kelly, the inventor of the Prizma color process, told me that he had at last perfected his camera to that state of efficiency where the fringing of colors had been eliminated and besides the filtering through the lens of the seven primary colors together with shade variation had been accomplished as evidenced by test pictures, I knew the psychological moment had arrived to secure this wonder of wonders as a fitting accompaniment to my studies in color. Kelly's invention is as far in advance of the ordinary process as tungsten is to the carbon filament of the incandescent lamp—so is Prizma to the black and white.

Georges Carpentier to Produce in East

With the arrival of Georges Carpentier, "the idol of France," imminent, the rather significant announcement is made, that the mighty European "Champ" will work in an Eastern studio. This would seem to indicate a desire to be near the centre of picturesque activities and the probability of an early meeting with Dempsey, although nothing definite can be learned on that subject.

The story to be produced has been completed by Willard Mack, and negotiations will be consummated within a few days, for one of the industry's greatest directors, it is stated. Production will be started at once on the big Robertson-Cole special, but whether the work will be done in a New York City or Jersey studio, is not made known.

"No man in the industry has been a greater scooper of color photography as applied to motion pictures than I. I have seen them come and go, but when the Prizma officials showed me a two-reel dramatic picture, "The Little Match Girl," with Madge Evans as the star, every doubt and every one of my pet arguments against color motion pictures were swept into a cocked hat. Here was a picture that not alone had all the strength of the black and white, but the highly added novelty of perfectly applied color through a natural process. In addition thereto it disclosed the solving of the secret of the third dimension in picture depth, or what is more generally known as the stereoscopic effect. The evidence disclosed by this two-reel picture was sufficient to convince any jury that there was nothing left to be desired or hoped for in motion picture productions."

Although no changes have been announced in the personnel of the Prizma organization, following the statement that Mr. Selznick has acquired the Prizma product, it is made known this week that George Meeker, who has been general sales manager of Republic Distributing Corporation, has been delegated by Mr. Selznick to the Prizma forces, where he will serve in an executive sales capacity. Mr. Meeker takes with him a record considered enviable in the sales end of the industry, and it is expected that the Prizma product will profit greatly through his addition to the staff. In selecting Mr. Meeker for this post, Mr. Selznick was guided by the fact that he had "lived" with the Prizma subjects, insofar as sales are concerned, for the past year and is thoroughly familiar with Mr. Selznick's methods.

Prizma Pictures, it is cited in the Selznick statement this week, can be projected through the regulation projection machines used in all theatres. No special equipment or apparatus is necessary, as the Keying invention is applied in the film when it is put into the projector. That this fact is appreciated is evidenced by the large number of theatres which have been selecting the Prizma color reels to present preceding the feature, or long picture of the program, thus lending the whole package a more colorful appearance. Titles of this have been cited in all parts of the country, one of the most recent being the Rialto theatre, New York, presentation the week of March 7, when Managing Director Hugo Reisenfeld used the Prizma, "The Ghost of John Barleycorn," with a feature called "The Six Best Cellars."

Samuel I. Rothapfel, considered one of the premiere picture showmen of this country, is quoted as being much in favor of the Prizma reels to color and lend added interest to the program. He selects a subject that blends with his five-reel feature. This method is being used extensively by exhibitors, according to reports.

In closing his announcement, Mr. Selznick said: "Prizma holds a unique and distinct place in the programs of the country, and we intend to make it still more valuable to exhibitors. If there is an improvement of any kind possible, the industry can rest assured we will not neglect it—and I believe there is much that can be done and accomplished for the exhibitor and the public."

That the Selznick-Prizma deal is as substantial as can possibly be confirmed by the fact that a group of bankers, convinced that the Prizma process is beyond the experimental stage, is lack of the proposition with unlimited capital, it is declared.

National Association to Move Offices

The National Association of the Motion Picture Industry will on March 31 remove its offices to a suite in the New York Theatre Building, 1520 Broadway, from its present headquarters in the Times Building, where it has had a home since its organization in 1916. The increased activity of the association in all the phases of the industry made it imperative that larger offices be obtained. The new offices are on the Forty-fourth street side of the New York Theatre Building, and are admirably arranged for the purposes of the association.
Pathé Distribution for Associated Exhibitors

Associated Exhibitors, Inc., has made definite and final arrangements with Pathé Exchange, Inc., for the distribution of the Associated product. This move on the part of Associated Exhibitors comes as the result of an exhaustive consideration of every distributing organization in the industry. The Associated Exhibitors found that Pathé, headed by Paul Brunet, offered the most complete distributing service to be found. With branch offices in more than thirty-two film centers, it is believed that Pathé has efficient forces and facilities to handle any number of pictures.

While this new arrangement is merely to provide for the distribution of the Associated product throughout the United States and Canada, Paul Brunet will act as one of the directors of the new organization. This will give the Associated the benefit, in an advisory capacity, of the knowledge and experience of this trained film executive.

No pictures have been turned over to Pathé as yet for distribution. There have been false rumors of several important deals in which the name of Associated Exhibitors, Inc., has figured.

Film Not to Blame for Juvenile Misdeeds

"The motion picture is not guilty." This is the verdict based on reports from chief probation officers of juvenile courts throughout the United States on the relation of motion pictures to juvenile delinquency, according to the National Board of Review of Motion Pictures, which has just issued in pamphlet form the results of its inquiry into this mooted subject. Every now and then the charge is made and sensationalized that motion pictures are responsible for some juvenile misdeeds. The National Board has investigated many such cases and found them almost without exception to be gross misstatements. The National Board, last year, with the assistance of the American Probation Association, addressed a letter to the chief probation officers of the principal cities of the country having juvenile courts, asking for a frank statement of their experience and convictions in the matter.

These confirm the impressions of the National Board. As one probation officer put it: "I have been in this work for fourteen years, and have had occasion to deal with thousands of delinquents. Of the thousands of boys and girls arraigned in our court, there have been very few who testified, or of whom our investigators could learn, that they committed the wrong in question because of the so-called bad pictures. We have pictures they had seen. Of course, there are certain pictures which stir the imagination of youngsters, but there are other things which they see in their everyday life which have the same effect."

United States Holds Lively Session in Chicago

COMPLETE harmony and enthusiasm marked the quarterly meeting of the United States of America distributors held last week in Chicago. Plans were adopted for a line of productions for the next six months, which it is estimated, will cost more than two million dollars. The Triangle and Lynch acquisitions were approved, and full power delegated to the executives to negotiate the purchase of another large distributing company. A resolution was adopted to the end that each franchise holder pay for at least three pictures in advance. Steps were taken to establish United Boards of Trade at the exchange centers so as to assure full representation of the United Theatres in all districts. Six hundred thousand dollar billboard contract announced. More than two thousand theatres are reported to be now franchise and stock holders in United Theatres.

The executive committee elected to act until the next quarterly meeting includes Harry Hall, T. R. E., George Schade, Sandusky, Ohio; C. M. C. McCloseky, Uniontown, Pa.; W. G. Hartwell, Patuckets, New England; and President Berenst and Treasurer Goldsmith, ex officio. Los Angeles is expected to be next meeting place of the board.

Another Theatre "De Luxe" for Chicago

Chicago is to have another theatre which will be "de Luxe" in every sense that the word implies, according to an announcement just made by Herman Schoenstadt, head of H. Schoenstadt & Sons Theatrical Enterprises, owners of a powerful string of Windy City theatres.

The new theatre will be in the heart of the fashionable south side hotel and country club district, at the corner of Hyde Park Boulevard and Blackstone, where a lot 150 feet by 225 feet has been purchased by the Schoenstadt interests for a consideration of $250,000. Mr. Schoenstadt proposes to erect a 450-room hotel at a cost of $2,000,000 and a 3,500-seat theatre which will cost approximately $1,500,000. It is the determination of the Schoenstads to make a theatre equal to any in the United States, regardless of expense.

Exhibitors May Have to Fear Church Movies

Buffalo, N. Y., exhibitors may soon have another problem on their hands—the competition of downtown churches on Sunday evenings.

Sunday evening, March 7th, the East Presbyterian Church, South Division street, presented a five-reel feature entitled "As a Man Thinks," instead of the usual sermon and on Sunday evening, March 14th, the fashionable Calvary Presbyterian Church on Delaware avenue did away with the usual Sunday evening sermon and showed nothing less than Mary Pickford in "Rebecca of Sunnybrook Farm."

At Calvary Church the Pickford feature was shown in place of the preaching of a sermon, although the Rev. Gardner E. Eldridge briefly drew a moral before dismissing the congregation. Mr. Eldridge has shown films for the past several Sunday evenings, and he says the plan is meeting with unusual success. The chief difficulty, he says, is in getting the right kind of film.

"I think the motion pictures are sure to come as a permanent part of church work," said the clergyman. "They are the common language of the people. The movies can serve to teach the truth in a most forceful way."

"Our only difficulty so far has been in getting the right kind of films. The motion picture producers have not yet realized the value of pictures to the Church, and there are few films of just the kind we would like.""

"Evangeline" Shown at Illinois University

According to a report from the offices of the William Fox Film Corporation, the picturization of "Evangeline," Longfellow's master poem, has registered another victory in educational circles as an artistic achievement.

From the Chicago Exchange of Fox Film Corporation, presided over by Clyde W. Eckhardt, comes a detailed report of how the Y. M. C. A. of the University of Illinois put over three big performances of "Evangeline" before audiences comprised for the most part of the students, male and female.

First National Men Tour Throughout Territory

Col. Fred Levy, president of the First National Exhbitors' exchange of Kentucky and Tennessee, and Lee L. Goldberg, the secretary, have just completed a "swing around the circle" in their territory.

Col. Levy is president of the National Association of Retail Clothiers, and as such was booked to attend the state convention of retail clothiers of Ohio, held in Cincinnati. He had also to attend the convention of Tennessee clothiers in Knoxville the same week. In his talks to the clothing men of the two states he digressed sufficiently to tell about the picture industry

Another Independent Combine Hinte

JOSEPH FRIEDMAN, of the Celebrated Players, Chicago, is in New York this week and report has it that plans are under way for another combination of independent exchanges and producers which it is declared will be a rival to the body formed in Chicago recently. While efforts to get in touch with Mr. Friedman were unsuccessful, it is understood that the proposed gathering is scheduled for the early part of next week in Chicago.
A Few Facts and Figures

The paid subscriptions to Motion Picture News now total 10,128. And every subscriber of the ten thousand odd is in the trade.

"Copies distributed" and "Paid subscriptions" never did mean the same thing—and never will. Cash subscriptions mean a paper that is read; else it would not be bought.

Since January 1st the renewals and new subscriptions to Motion Picture News have totaled 1550.

These are just a few of the facts and figures that a visit to our circulation department will give you. Call and see us. The latch-key is out; the books are open.
Two scenes of S. Barrett McCormick's spectacular stage masterpiece presented under the title of "The Palace of Delusion" on the bill with the feature picture "The River's End" at the Circle Theatre, Indianapolis, during the week of March 7th. The production was divided into two scenes: the first showing a palace interior in which an incense dance was presented. The lower cut shows a scene from an elaborate Arabian Knight's spectacle with ballet songs and Bagdad fashion parade.
McCormick’s Spectacolorama Is Of Ziegfield Calibre

(Top Cut Left)
S. Barrett McCormick and his artist Frank Zimmerer talking over the creation

(Top Cut Center)
The Baghdad fashion plates in their original and stunning costume creations as they appeared in the Circle spectacolorama

(Lower Cut Left)
Two of the dancers who appeared in the number

(Lower Cut Right)
Two other participants in the Circle creation. The next number which Mr. McCormick will stage will be a Chinese revue scheduled for April
How Clancy of Hartford Put Over "Pollyanna" Film

(Left) View of a portion of the drawings of "Little Mary" submitted by the Hartford school children in Manager Clancy's contest and described on the opposite page.

(Directly below) Four vaudeville dogs who were on the bill at the special show given by Mr. Clancy to the unfortunate children of his city.

(Bottom Panel) Views of some of Mr. Clancy's guests at the special matinee arranged for Hartford's orphans and cripples who live in the various institutions in that city.

The remaining cut is a long distance shot of the special matinee crowd ready to see the "Glad Girl" picture.
Clancy of Hartford Cashes In with Exploitation Idea

How an Entire Public School System Advertised "Pollyanna" Feature

Unusual Stage Setting at Capitol Theatre

ARTIST JOHN WENGER at the Capitol theatre is giving the patrons of the house something different in the way of stage settings for the overture in use, "Martha." Description of the scene would be impossible, therefore we can but announce that the creation is of futurist design and has its principal use as a background for the flooding and blending of various colored lights on it as the rendition of the overture progresses. It is in the arrangement and artistic manner in which the floods are used that the setting recommends something unusual. The effect is very pleasing to the eye gives the classic musical composition an added feature.

A page was printed Miss Pickford's letter to Mr. Clancy which was used on the day previous by the Sundate Courant.

In one day the "Pollyanna" contest became the talk of the town. "Kids" from all sections of the city came to the Palace box office for a copy of the rules and those who were too young to make the distance sent their parents. Even the teachers became infected with the fever and many took away with them ten to fifty copies. The competition grew, not only among the kiddies, but the teachers themselves, each school striving to have a representation in the final award. Special classes were conducted in some of the schools after the regular hours, for the kiddies who had entered the competition. For three weeks the schools hummed with excitement.

Finally the day for the closing of the contest arrived. Three hundred juvenile conceptions of Mary Pickford as "Pollyanna" done in all the colors of the rainbow, were turned over to the judges, Miss Frances Hope Bachelor and Miss Isabelle Bachelor of the art department of the Hartford High School who had kindly consented to pass upon the work of the youngsters of the lower grade schools. The prize winners were: First prize, Miss Evelyn Ljongquist, a pupil of the New Park School; second prize, Joseph Habich, a pupil of the Channce; Harris School; third prize, Samuel Berman, a pupil of the Arsenal School.

After the awards had been made the drawings were placed in several giant frames made of strips of beaver board for boards and suspended in conspicuous places in the lobby. During the showing of the picture of "Pollyanna" this miniature art gallery was visited by thousands. The work of the prize winners which Miss Pickford now has in her possession were very excellent representations of her "Pollyanna." What used of them reminded one of the comic valetunics which used to adorn the shop window in the not too-far distant past. This added a comedy touch to the whole affair and some of the teachers who had signed the drawings in a moment of pedagogical exuberance brought into the theatre老虎机 armed with erasers, one for ink and the other for pencil, obliterating their names from those responsible for most of the laughter.

After reading the above you will doubtlessly conclude that this was a pretty fine piece of publicity but this is not all. A week before the coming of "Pollyanna," Mr. Clancy induced the Hartford Times to give a "Pollyanna" party to all of the unfortunate children in Hartford. Six front-page stories, each carrying a two-column head, were devoted to the telling of how the Times hoped to brighten the lives of these special children introducing them to the "Glad Game." For the cripples and those too young to make the journey to the theatre, the Times called upon owners of automobiles to donate their cars and they came in so fast that there was a big surplus. Two thousand children crowded into the theatre, many of them to look at a motion picture for the first time in their lives.

From out in Newington came about sixty youngsters from the Home for the Crippled Children, most of whom had to be carried into the theatre. There were 250 from the American School for the Deaf; from the Watkinson Farm School about seventy; from the Hartford Orphan Asylum there were 300 kiddies whose ages ranged from three to fifteen. The Village Street Mission sent 100 as did the United Jewish Charities. There were other groups of from ten to twenty-five rounded up by settlement workers making up what was probably the most unique gathering ever assembled in a Hartford theatre.

When the audience was dismissed the crippled children remained behind. One by one they were carried by strong arms to the automobiles that had brought them down from the home. Tenderly they were placed upon the upholstered seats—little bodies that no Doctor Chilton would ever cure. And away went twelve cars of them—back to the home, faces wreathed in smiles and full of their troubles, for at least one day, forgotten because they had seen "Pollyanna."
Novelty in Lobby Display For “His Royal Slyness”

These two illustrations show a very cleverly designed cut-out advertising Harold Lloyd's "His Royal Slyness" at the Virginian theatre, Charleston, West Virginia. The display attracted a great deal of attention and was the means of adding many dollars to the box office of the house during the picture's engagement.
Press Books Divided Into Distinct and Definite Classes

Gus Schneider Condemns Producers' Aids Which "Tout" Somebody

THERE are two kinds of criticism in this world. One is known as destructive, and is generally condemned as having no right to exist, because it fails to remedy the things or conditions it rails at. The other, named constructive, is popularly supposed to possess many virtues and much merit. It is my firm belief that the press books issued by film producers are the cause of more destructive criticism than any one single element in the film firmament. After a publicity manager has struggled with three or four of these collections of funny stories about stars and staresses, in vain attempts to determine just what the plot of the play might be, he is hardly in a position to do much more than gurgle in despair, and expire.

For five years I have been responsible for the advertising and publicity of the Providence Strand theatre. The crimes I committed in the beginning of my experience in this field have probably been atoned for by the product of the past three years or so. The Strand advertising has been commented upon pleasantly by friend and foe alike, and not a little of it has adorned these pages of this publication. Perhaps that gives me the license to speak as I shall on the subject of press material.

Press books furnished by film producers may be divided into two general classes: those which aim to tout the star, the author, the producer, the scenarist, the photographer, the title author, the stage director, and the pet poodle of the president of the company; and those which make an honest endeavor to help the exhibitor. Unhappily, the latter class seems the more unpopular with the producers, who seem not to be able to take from advertisers in the merchandise field the lessons they have learned in furnishing what is known as dealer helps, to retail merchants who sell their product.

To be specific: A press book should be prepared by a man, or men, who can sit at a desk and place Mr. Exhibitor alongside for consultation. It is infinitely more important that the exhibitor should be able to use the press material to maintain the personality of his house, than to herald each picture of each producer, and every production of every star, as the greatest thing that ever happened. It is infinitely more important that the sample mount house, and it is usually quite easy to design their advertising, with the material the press books contain. Occasionally some outside bookings are made, and then our troubles begin.

In the first place, halftone cuts, as any—one who has ever breathed near a newspaper ought to know, print horribly on news stock, unless they are expensively treated with fancy screens and hand work. Yet most of the illustrations I have seen in press books, except those I have given honorable mention above, are poorly made of halftones, squared up, with no attempt at art or decoration. Usually they are made from stills and show a whole group of characters, impossible to translate into terms of human figures when they appear in the newspaper.

And the copy! Banal, insipid, uninformative and useless, most of it. A word or two about the producer, the director and the star, and, at the bottom, a very small space where the exhibitor may have the privilege of inserting the name of his theatre.

Two weeks ago the Strand had a non-Paramount show. The press books of the two features on the hill were typical of the sort at which I am throwing mud.

One was printed on a four-sheet newspaper-size folder and showed several stills, lithos and lobby stands; but it did not contain a single coherent story of the film on which our local stories could be based. Neither was there a single cut illustrating this feature, nor interest. We had to take the whole thing from lobby photos, and it cost the house a pretty penny to do it. The book on the other feature was almost as bad. It was printed in 8 x 10 size, with a very handsome cover in two colors, but not a single illustration inside that could be used in our advertising. The result was that our whole week's publicity was all type, without a cut to brighten it up.

Now for something constructive: Producers and producers' publicity departments, attention! When you get out a press book, remember that the exhibitor wants to use it, not throw it in the waste basket. Hear in mind that exhibitors throughout this glorious and progressive land are learning to appreciate the value of good advertising materials.

Remember that in Oshkosh you don't amount to nearly as much as the fellow who shows your pictures; and his name ought to appear in type at least as large as that in which the name of the star or play is set. Yours ought not to show at all, maybe. If you make good pictures, and help the exhibitor to put them over properly—you'll paint by—no matter whether your name shows in the advertising or not. Give them line cuts—not halftones. Spend twice the money on the inside of your press books as you do on the covers. Don't call each picture the best ever made, and don't call each one of your stars the best in the world. If they are even good—they'll sell by tag. Take a look at the folders, booklets and other dealer helps that are furnished by manufacturers of advertised merchandise. These manufacturers learned long ago that if their trade mark was plastered all over everything, the dealer would not use the stuff. It is not a case of "Blank's Soap is the best in the world and Smith's store is permitted to sell it," but "Smith's is a darned good store and they sell Blank's Soap, which is also good." The advertiser who knows what he is about when he designs dealer helps remembers that his dealer has a relationship with the people in his locality that must be capitalized by linking it up with the goods made by the manufacturer. So the manufacturer's name is made small and the dealer's name BIG! The result is—everybody happy—business good.

You picture producers might try this.
Lobby Displays Featured By Superba of San Diego

One of the most consistent exponents of the lobby display as a box office magnet is the Superba theatre of San Diego, Cal. Shown on this page are three of the Superba's displays. All are inexpensive and simple of construction but also effective and artistic. They are models for those who wish to get good results at small expense.
"Peacock Kalogram" Contest Excites Detroit

George Guise Grabs Press Book Idea for Louise Glaum Picture

The Louise Glaum "Peacock Kalogram" idea for the exploitation of "The Lone Wolf's Daughter" has been put over in Detroit in great shape.

The Glaum picture was booked for Charles H. Miles' Majestic Theatre last week and George Guise, press representative for the house, looked about for something unique and new in the way of exploitation. He found it in the "Peacock Kalogram."

Mr. Guise soon interested Marjorie Daw, who conducts the daily photoplay section in the Detroit Journal, a newspaper of more than 250,000 daily circulation, and who welcomed the "Kalogram" as a decidedly novel addition to her bright page of current film news and agreed to use it for six consecutive days.

Announcement was carried with the cut offering $10 in cash and 50 pairs of theatre tickets for those who solved the "Kalogram," giving the name of the screen star which the mystic peacock spelled and accompanying the solution with a neatly drawn copy of the "Kalogram," the prizes to be awarded to those who named the star and presented the nearest drawn copies of the peacock.

On the seventh day, on the eve of the opening date of "The Lone Wolf's Daughter," a drawing made by "Lou" Tower, the cartoonist, of the "Kalogram" showing the letters l-o-u-i-s-e-g-l-a-u-m plainly deciphered and announcing the full list of prize winners, was used in the Journal.

Best Yet in Novelty Stage Settings

Perhaps the most artistic vocal number presentation ever staged in a New York motion picture theatre is on the bill at the Rivoli this week.

Cutting directly from a Pathe newsweekly strip showing a big ship hulling off the Canadian coast, with only a slight pause to allow the lifting of the stage curtain, "The Bell in the Lighthouse Rings" is shown that is a marvel of ingenuity and realism. Through set scenery representing towering cliffs of a rock-bound coast, the spectator looks through an apparent cleft in the rocks out on a stormy sea and sky.

High up on the top of one of the cliffs the lighthouse winks its warning to those on the sea. Lower town and masquerade is given to the whole scene proper, the singer, Emanuel List, basso profundo, in the greatest of costumes, sits on a half reclines as he sings the familiar selection. The exceptional feature of the setting is that the part of the sea shown is apparently the real thing. To get this effect the designers have blocked cut a "picture curtain" on the back drop, or, in this case, we think, the back wall of the theatre where the ordinary painted sea would blend with the sky line, and then found several hundred feet of film showing the ocean breaking on a sandy shore. By using a properly cut aperture in front of the lens of the projection machine the image is framed to cut into the V-shaped opening between the set pieces mentioned and the result is absolutely real.

The initiated will soon figure out how the illusion is created by the slight unsteadiness of the projection, but we are of the opinion that most of any audience will not believe that part of the setting they are viewing is a "moving picture."

During the appearance of the "Kalogram" in the Journal, Miss Daw received 1873 replies. Gueses varied from Mac Marsh to Theda Bara, the "Kalogram's" real value lying in the fact that it was entirely different from any other similar schemes in being actually difficult to solve.

Not only were the mail to the Journal's photoplay editor literally swamped with letters directed to "The Kalogram Editor" but the editorial department of the newspaper was invaded by an army of "Kalogram" guessers.

The answers showed that great pains had been taken both in solving the mystic letters and copying the peacock, some of the drawings being of truly artistic merit and others being done in water colors. According to Stanley Rushston, assistant city editor of the Journal, telephone inquiries concerning the "Kalogram" came in the same volume which usually accompanies the eve of an election day or a World's Series game.

Simultaneous with the "Kalogram" contest, a superb millinery creation, an exact duplicate of one worn by Miss Glaum during one of the scenes in "The Lone Wolf's Daughter," was placed in the window of the Parisian Company's exclusive hat and gown shop. A display card under the hat announced that it would be given to the holder of the lucky number among the coupons to be distributed at the Majestic theatre during the week's run of the feature.

This stunt also proved of inestimable value. The interest the Louise Glaum hat aroused is shown by the fact that the Parisian Company during the display received orders to make seven duplicates of the hat for customers who were delighted with the chic design.

Both of these exploitation stunts proved miles above anything ever attempted in that line in Detroit. Both were extremely simple and put over without expense except for the cash prizes for the "Kalogram" and the small cost of the hat. The results were shown in the Majestic Theatre's box office statement for the week and the generous amount the theatre saved in advertising, which could not have brought the results regardless of space used.

The first and last ad carried by the Journal on the "Kalogram" contest are reproduced herewith.
"Bride" Advertises "The Spite Bride" in Buffalo

Buffalo, N. Y., has a number of live Exchange exploitation men who are doing good work in aiding exhibitors to put over pictures in that city. This is a picture of the new car and the "bride" who helped "The Spite Bride" make money for the Strand theatre as described on the opposite page.
Buffalo Advertises “Spite Bride” in Novel Manner

A Beautiful Girl in Bride’s Garments Rides

The Strand theatre, Buffalo, put over some excellent stunts on “The Spite Bride” during its presentation recently, the best of which however was the parading of a new limousine in the downtown streets, in which was a beautiful girl arrayed in bride’s garments and with signs in the windows behind this inscription, “Married to Spite the Other Girl—See About It Today at the Strand Theatre. Olive Thomas in ‘The Spite Bride.’” Through the co-operation of “Andy” Sharick, Select exploitation man, Manager E. O. Weinberg procured a new Overland light four, which was being shown at the Automobilist show. The machine was decorated with streamers with an Overland ad on them. The car was also trimmed with large white ribbons and bows. The auto, which was loaned without cost, was used Saturday, Monday, Tuesday and Wednesday. On Saturday, preceding the opening day of the picture, the machine was driven about town with a large card in the window upon which was “Watch This Car for the Spite Bride.” Stretched over the extra wheel in the rear of the car was a canvas, bearing the ad “The Spite Bride, Strand theatre, February 29, March 1, 2 and 3.”

On Monday the Strand brought to Buf-falo Sadie Lynn, a vaudeville artist, who alomed herself in a bridal costume and rode around the downtown sections afternoon and evening. This was continued Tuesday and Wednesday. A splendid fur wrap was procured from the New York Fur Store for the showing of a slide on the Strand screen and fresh flowers were obtained daily for the use of a small card in the front window of the auto boosting the florist. The Overland display at the Auto show in the 74th Armory carried a card advertising “The Spite Bride.” Inasmuch as the average attendance at the Auto show was 15,000 the value of this publicity can easily be seen. The car with the “spite bride” inside was marked in front of the Strand for a time each afternoon and evening and attracted no end of attention. The stunt was decided original and brought many new patrons to the box office.

Another good stunt was the arrangement whereby a window was turned over to “The Spite Bride” by the H. A. Meldrum Company’s department store in return for distribution of heralds with the Strand ad on one side and the store ad on the other. The company gave out one of these heralds with every package sent out of the store. A good display was obtained in one of the large candy stores by advertising Olive Thomas kisses. A dozen good displays were also obtained on office buildings, news stands and the Ellicott square lobby through the showing of a large card advertising Classic magazine which contained a big story on Olive Thomas. Displays were also obtained by a tie-up with stands handling the mid-winter number of Pictorial Review which had a full page painting of Olive Thomas by Haskel Collin.

A three sheet cut out of Miss Thomas was made and mounted in a red curtained shadow box, arranged with red and white lights to give a most attractive effect. This with a life-sized cut-out of dog was used all week in the lobby. Another lobby stunt was the placing of a small table upon which was placed a number of money bags and a sign reading “$1,000 to Spite the Other Girl—See ‘The Spite Bride.’” The week of the showing this display was fixed on the front of the theatre, second floor, and the lights connected with an alternating switch which flashed, resulting in an unusual display.

Mr. Weinberg had the assistance in the exploitation of “Andy” Sharick, Select exploitation man, who is meeting with unusual success in his work in the Buffalo territory.

How Hewitt Stirred Things Up In Robinson

“Gay Old Dog” Exploitation Which Is Good in Any Town Where Film Is Played

Manager Hewitt, of the Strand theatre, Robinson, Ill., is one of the real high-stepping exploitation exhibitors in the section of the country and when news is slow in his neighborhood he can be found stirring things up to the advantage of the Strand theatre. He recently booked “The Gay Old Dog,” and decided that he might just as well have them standing in a long line waiting for tickets, he started to work.

As a preliminary he went to a nearby city and sent a telegram to John Cumberland, suggesting that all hotels in the city be tried by the messengers. That night every hotel was paced for the mysterious John Cumberland. He sent other wires from day to day suggesting that different stores and business places be tried. At the end of a week he had the entire town looking for John Cumberland.

By way of variety he called up a laundry and asked that Mr. Cumberland’s laundry be sent to the hotel. A vain search for the laundry followed and each day the manager called up the laundry, stating that he was Mr. Cumberland, and demanding his laundry. After the identity of Mr. Cumberland became known, it may be explained, the manager of the laundry gathered together all the old lost laundry in his place and sent it to the theatre marked collect. It was taken and the bill paid. The story of the joke found its way into the papers (more exploitation and publicity).

As a finishing touch on the campaign, personal were inserted in the newspapers advertising for information of Mr. Cumberland, who was described as a gay old dog, was very much wanted. Replies were directed to a Post Office Box. Before the announcement of the picture the Eads was made in the newspapers the Police Department, the hotel clerks, merchants, and all sorts of amateur sleuths were aroused by the mystery of the man named Cumberland who was such a gay old dog.

Crowded houses marked the opening day of the showing and the wisdom of the manager was rewarded to the fullest measure. Mr. Hewitt is keeping quiet for a few days while business is good but the people of Robinson are waiting for the next thrill he is due to give them.

Gives Photos of Murray At Chicago Party.

In conjunction with the showing of “On With the Dance,” at the Randolph Theatre, Chicago, Daniel Roche, Exploitation Representative of Famous Players-Lasky Corporation at Chicago, arranged an excellent advertising plan with Guyon’s Paradise, one of the leading dancing academies of Chicago, that can well be followed in any other city.

Guyon’s Paradise is the most fashionable dancing academy in Chicago and the average evening attendance is 1600 persons. A waltz contest was being conducted by the management of the academy, and Mr. Guyon was invited to set aside two Thursday nights as “On With the Dance” nights, when photos of Mae Murray would be given to each woman attending the academy.
Locklear Feature Gets Great Publicity in Chicago

The Chicago exploitation campaign for "The Great Air Robbery" is fully explained on the opposite page.

(Left)—Entrance to the Band Box theatre during the feature's run.

(Extreme Left)—Locklear and a Chicago newspaper woman just returning from a "sky ride." (Below)—A Morris prize winner making love to a cut-out of Locklear.

(Lower Left—Hand Corner)—Another winner of a Morris ham.

(Remaining picture)—The prize bossy cow making a tour of Chicago's Loop in a Morris wagon.

The Stuntroom. A new stunt is in the works every day. Check 'em out. The best in the business. The Stuntroom. A new stunt is in the works every day. Check 'em out. The best in the business.
Chicago Exploitation of "Great Air Robbery" Unusual

Unique Tie-up with Newspaper and Packing

During the week of February 21st, continuing well up into the second week of the first run at the Band Box theatre, Chicago has witnessed some of the most unique and concentrating exploitations ever given a production in Chicago. The subject of the exploitation was "The Great Air Robbery."

Two days before the opening of this great production full page advertisements were run in the Chicago Examiner, half page, quarter page, full column and other large copy was spread through the amusement sections of the various Chicago papers. A unique tie-up was arranged between Universal Film Exchange, the Chicago Evening American, Morris & Company, and the Curtiss Aeroplane agency. This particular stunt was the dropping of literature advertising the showing of "The Great Air Robbery" at the Band Box, from an aeroplane which flew over the loop and neighborhood districts of Chicago every day during the first week's showing of this production. One hundred thousand circulars containing an advertisement of Morris & Company, Supreme Ham and Bacon were distributed—several thousand of which were redeemable at the Chicago Evening American circulation office for either a slab of Bacon or one of Morris & Company's Supreme Hams. Morris & Company had redeemed these coupons to the amount of $15,000 up until the fourth day. Each time one of the lucky finders reported to the Chicago American they were given a ham or bacon—their picture was taken and published in the Chicago American during the week. On the first day of this stunt there was a different story with a different picture in each edition.

The first to find one of the coupons for a slab of bacon was Miss Frances Olsen, whose picture accompanies this article.

Another unique tie-up with Morris & Company was the parading through the loop of Morris & Company's prize twelve-horse show team carrying "Queen Locklear," a $10,000 prize short horn named in honor of the aviator. This stunt caused much excitement in Chicago's crowded loop district when it made its daily rounds. Signs on the wagon announced that this Prize Cow was no bull. Every day the wagon came to the loop with the prize short horn aboard different signs were used.

The most important feature of the exploitation campaign was the coming of Locklear to Chicago for the express purpose of thrilling the Windy City residents with his aeroplane stunts. In the presence of 15,000 people lined along Chicago lake front—while flying at a height of only 200 feet—Locklear mounted to the top plane and while standing erect ordered his pilot to make a complete loop. He seemed to like the sensation of this particular stunt, for within three minutes his performance was again repeated. It may be said at this point that this is absolutely the first time that any man ever attempted and performed such a daring and death defying stunt. Locklear explained that he figured that centrifugal force would keep him glued to the top plane. He said that he had it figured out—and quite properly so—as the result shows, as Mr. Locklear is still with us. After completing the loop, a gust of wind carried the plane over the loop—coming within fifteen feet of the tops of the buildings. As a matter of fact, the daring aviator was compelled to dodge in and about several towers and flag staffs. He was seen to climb quickly into the cockpit of the plane, which he afterward explained was for the purpose of permitting the machine to gain altitude. This was his only narrow escape while performing.

After Locklear descended this flight, by pre-arrangement several feature writers of the various newspapers in Chicago were taken for a spin over Chicago's Lake front and loop. By this arrangement, feature articles some of which covered two columns in length were run in Chicago's leading papers. The Locklear plane visited Aurora, Elgin, Wheaton, Gary, Joliet, Hammond, East Chicago, South Chicago, Chicago Heights, Blue Island, distributing dogners and free passes to local theatres showing "The Great Air Robbery."

Last but not least was the novel lobby display provided by John Kane, Manager of the Band Box theatre. Outside of giving great prominence to the name Locklear the lobby was decorated with handsomely colored lobby photos covering almost every phase of "The Great Air Robbery." A miniature aeroplane propelled by a small electric motor was suspended from the end of the overhanging electric sign, and attracted a great deal of attention while spinning through the air.

All in all it has been a great week for Chicago.

This campaign was supervised by Harry Rice, Chicago's new director of publicity, formerly in charge of Universal's publicity and exploitation department.

Hyman Buys Large Newspaper Space

Extensive exploitation for pictures is at last invading the metropolis or at least as approached as closely as Brooklyn. Last week managing director Edward L. Hyman of the Strand theatre, Brooklyn, played "The River's End" and decided that no stone would be left unturned to prevent this feature from going over the top, consequently a special advertising campaign was mapped out. The week before the appearance of the feature at the Strand a quarter of a page of advertising was run in the New York Journal and American for four consecutive days. This was in conjunction with a wide book-store tie up which proved to be one of the features at Wanamaker's department store, one of the largest in New York. Nearly every book-store in Brooklyn gave aid, resulting in windows all over the city boosting the feature appearing at the Strand. Street cars and subways carried billboards. The big electric sign on the side of the theatre flashed the news to hundreds and thousands of people returning from Manhattan. Special announcements were flashed on the screen and in the house program.

And the result? Well, Managing Director Hyman claims that it was the best week in the history of the house.
East and West Coast Advertising For "Rivers End"

How two exhibitors have billed "The River's End" in their electric is shown on this page. The Strand sign is from a photograph of the Strand theatre, Brooklyn, managed by Edward L. Hyman. The cut showing the theatre front is from a flash light taken of the Kinema theatre of Los Angeles during the film's showing.
Antiquated Water Wagon Exploitation Aid.

"Jubilo" did much to "make" Will Rogers in San Francisco and the San Francisco territory, so the exploitation of "Water, Water, Everywhere" wasn't the problem that it might have been. San Francisco had not forgotten Rogers since his personal appearance at the California theatre with the showing of "Jubilo" and when the newspapers announced his next appearance at the Rialto half the exploitation had been accomplished.

The picture opened on Sunday. On the preceding day an ancient water wagon paraded the streets of the city, including historic old Market Street, with its daily hundreds of thousands of people. The wagon as shown by the accompanying cut was driven by a "type" dressed in cowboy garb and drawn by a dilapidated team.

The water wagon stunt was a knock-out. It was inexpensive, the wagon being procured from the Municipal Board of Public Works, and the team and driver hired. Thousands of persons saw it daily and all got a laugh out of it—and remembered Will Rogers. On several occasions the police stopped the driver and ordered him off the main streets, and threatened arrest, until crowds gathered about in gaping wonder. Whereupon the wise driver flashed a permit and drove serenely on his way.

A nifty prologue—also inexpensive but very effective—was staged by Manager Ed. A. Smith, of the Rialto. Three singers were attired in cowboy garb for "atmosphere." A camp fire in a prairie set, with a rolling hill backdrop, and the trio about the fire, was revealed with the rise of the curtain. They opened with "Sahara" sung to an ominous sounding orchestral accompaniment to emphasize the dreariness of the "dry" theme. After a second number the trio sang "Jubilo," the screen coming down on the first chorus and the singers continuing until the last scenes of the pictures were flashed on. Each of the prologues got a tremendous hand and proved a popular feature of the show.

Allen Should Have Been a Lawyer.

Manager Sam Allen of Wilmer and Vincent's Colonial Theatre, Utica, N. Y., has a peculiar proposition on his hands inasmuch as he is forced to play a Sunday "movie concert" with a picture that he holds over and gives in combination with Keith vaudeville the next three days of the week. Furthermore, despite a good sized lobby, fire regulations forbid him standing his frames at angles while performances are going on. They have to be placed flat to the walls.

"Back to God's Country," which Mr. Allen was playing at the Colonial last week, lends itself to much lobby exploitation, but the numerous city ordinances defining violations were a stumbling block. However, Mr. Allen is an old roadman and one for whom handicaps only act as an incentive. Not being able to stand anything in the lobby, he kept the law by hanging business-getting cut-outs from wires stretched close to the ceiling. These cut-outs were animal heads, cut to shape and painted on both sides in black and red, mixed with them were cards also suspended, giving the name of the production in bold black letters. A few read "Wapi the Walrus," the name of the James Oliver Curwood story from which "Back to God's Country" was adapted.

This display was made and suspended several days prior to opening and created much interest. Mr. Allen also featured animals in his preliminary newspaper advertising, not forgetting, however, to mention Nell Shipman and James Oliver Curwood. Another bet that might have been overlooked by a less wise showman was to utilize a stage door curtain that was in use by a vaudeville act by mounting a "Back to God's Country" three-sheet on the drop. Mr. Allen also used a generous number of heralds and slides, and tied up with the principal book store in Utica for a display of stills and Curwood stories, each still containing the information that "Back to God's Country" was scheduled at the Colonial.
Exploitation Based on Exceptionally Good Title

Advertising "Silk Husbands and Calico Wives" at the Rialto theatre, Tulsa, Oklahoma. The top portion of the illustration is a "curtain" of novelty one sheets which were hung in the lobby of the Rialto during the showing and which attracted attention because of the catch lines. The bottom part of the layout shows part of a large hand-painted banner which was placed over the lobby entrances.
Exploitation Is Harmful Only When Misleading

Paul of Springfield Tells When and When Not to Advertise Heavily

Expoitation in terms of constructive theatre-building efforts will forever be the dominant factor in the motion picture industry, according to E. C. Paul, manager of the Fairbanks Theatre, Springfield, Ohio. Mr. Paul speaks from an exhibitor’s standpoint taking into full consideration all elements that make for box office favor and good will on the part of the theatre-going public. And, as he states, he has found that the entire problem of successfully operating a motion picture theatre is making a picture speak for itself through truthful exploitation.

Is it a fact that exploitation can only be harmful when it is misleading? Is it true that the theatregoer judges entertainment on a comparative basis and this factor must be considered when promotion campaigns are outlined? Is it logical that a theatre that intends to maintain a perfect spirit of public confidence must be operated as a catering establishment instead of on the “go-to-hell-if-you-don’t-like-it” basis?

These are some of the facts which Mr. Paul brings out in his discourse on successful theatre management and in his crowning tribute to sensible, inexpensive and feasible exploitation.

Select your favorite restaurant, suggests Mr. Paul, then try to analyze just why it is your favorite. You’ll find the food of quality, the service prompt and courteous, an atmosphere of welcome and cleanliness about the place and that all-powerful courtesy, respect for the patron.

And in this connection in particular, Mr. Paul points out, there is a great tendency for exhibitors to rely on $10-per-week ushers to make friends of a perfectly agreeable public. But does it work out thus? How many times has the average exhibitor walked down the front aisles of his house and watched the method in which his customers are seated? Has an exhibitor ever heard an attendant make a courteous remark to a patron? If not, the cause is not due to lack of the evil.

With his acute insight into the ins-and-outs of theatre management, Mr. Paul points out the fact that the balcony is often a place to find theatre-destructive conditions. Simply because a person pays fifteen cents less for his seat at the opera it should not get the same courtesy that the man in the orchestra receives. The great majority of exhibitors are likely to feel that the best ushers should work downstairs—the beginners and inferior type in the gallery.

E. C. Paul, manager of the Fairbanks theatre, Springfield, O.

“It’s usually the balcony crowd that shifts from theatre to theatre, holding but little good will toward any theatre in particular. Why not build this set of theatregoers into assets? Let the balcony patrons bring their friends. Any time you have a balcony filled the prospective ticket buyer will find it natural to buy a down-stairs seat. It is safe to say that if a persistent effort by exhibitors were made to cater and pay strict attention to the brand of customer offered balcony patrons, the number of regular attenders of any given theatre would increase by anywhere from fifteen to twenty-five per cent. Because I maintain that the balcony patron is the man who can be made into a regular customer by the right kind of treatment. But he will always be a wanderer so far as regular attendance of any one theatre is concerned. He is never to be made to understand the same grade of courtesy and attention that characterizes the regular patron.”

Exploitation, Mr. Paul maintains, is merely the matter of bringing to the theatregoer the vital human interest facts that in themselves create a justified amount of curiosity and attention. That it is just as well to mislead the public by innuendo as by point-blank lies is another of Mr. Paul’s contentions. “You’ve heard the story of the boy who yelled ‘Wolf!’” said he. “It’s the same way with exploitation. The public might come once to the theatre when the fake cry was given; but it’s a more difficult matter bringing them to your house a second time, regardless of whether your attraction is the best thing you’ve shown during the season.”

“When we get a big picture we are not afraid to exploit it,” said Mr. Paul. When we have a picture of only moderate merit we hold down on our praise, refusing to commit ourselves and to this day not a patron has ever appeared before me with the statement that we represented in our advertising wasn’t carried out by what he saw on the screen.

We try to gauge our public tastes keeping in mind that what pleased a year ago does not necessarily please today. We book our pictures with a “from Missouri” attitude. We sell them to our public in the same way. When we give a big picture a big send off in exploitation our people believe it is a big picture and they all come out to see it. We are satisfied to make a reasonable profit on a medium grade feature and wait for the “clean-up” when we have something big. That’s all there is to our success as exhibitors.”

Lobby Display Idea for "Desert Gold"

H. H. Bosley, manager of the Alhambra theatre of Los Angeles, aroused interest for his “Desert Gold” showing by an exploitation campaign which even in the Film Metropolis was exceptional.

Mr. Bosley’s advertising for “Desert Gold” began a week before the picture opened with the newspapers and in a lobby exhibition for ten days before the first performance, half of the right side of the spacious lobby being given to an immense water-color painting representing the big scene where Neil Fiedler rushes into the lair of the bandit Rojas and refuses Captain Thorpe from death by the cholla cactus torture.

In the centre of the lobby close to the street Mr. Bosley had installed a phonograph, the bottom of which was decorated to represent a box of gold. A record of “Desert Gold,” was played continuously. Back of the phonograph were life-size portraits of Eileen Percy, E. K. Lincoln and Margery Wilson.

A big side-wall display was another unique feature of the Alhambra campaign.

Mr. Bosley also got everything possible out of the Grosset and Dunlap link-up on the production, four of the biggest bookshops in Los Angeles co-operating with the Alhambra management as many effective window displays resulted. Mr. Bosley also obtained some valuable co-operation from local songshops, which pushed the song number, “Desert Gold,” to the limit throughout the presentation at the Alhambra.
Display By New Theatre, Baltimore For "Kentucky"

Showing the kind of exploitation which Louis De Hoff, manager, and Leon Victor, publicity director of the New Theatre, Baltimore, gave "An Old Kentucky" when the racing film played that city, the result of which is told in a story on the opposite page. Baltimore has but lately come into the fold of cities to adopt the so-called "circus" publicity for pictures. We look forward to other good stories from this same theatre.
Boys Get Impatient but the New Gets the Publicity

POLICE reserves, the riot call and between 200 and 300 college boys who rushed pell-mell into the playhouse without tickets helped make the first showing of "In Old Kentucky" at the New Theatre, Baltimore, on February 23, a record-breaking one. More than 8,000 persons viewed the film during the first day's performance and the theatre has been playing to capacity houses since that time. It is estimated that the week's audiences totalled 45,000 persons.

Attention of Baltimorians had been attracted for a week ahead of time to the showing of the film, owing to the press-agentry of Leon Victor, as well as by the fact that Mahlon Hamilton, a Baltimorean, is playing opposite Anita Stewart in the leading role. As a result the theatre was crowded at the performance and not only was the lobby filled but a large number of persons was waiting before the ticket windows to purchase admission, by the time that a group of nearly 300 college boys put in their appearance.

The students started to wait in line for their turn to purchase tickets, but after a while they grew impatient and decided to "rush" the theatre. A near panic ensued, during which the ticket office was shoved to one side, women and children were elbowed out of the way and a number of persons narrowly escaped being hurt.

Despite the fact that he is suffering from a broken arm which he sustained when he slipped on the ice several weeks ago, Manager Louis A. DeHoff personally led a detachment of his assistants in an effort to check the rush of the students. He was unable to do so, however, and they managed to fight their way into the theatre, where they were only dislodged by squads of policemen from two nearby station houses where the riot call had been sounded.

This unintentional bit of exploitation attracted more attention to the showing of the film, perhaps, than Mr. Victor's press-agentry. Several excellent exploitation "stunts" viewed by the newspapers have been staged by him with the cooperation of Mr. DeHoff.

One of these was the decorating of the lobby and interior of the theatre with scenery reproduced of the race-track. Lined along the sides are picket-fences such as surround the paddocks while posted at intervals are signs directing persons "To the Main Entrance." Near the theatre proper is posted an "odds board," bearing the names of the horses named in the film.

In addition to this a pickaninny band and four jockeys, two of whom are "Madges," have been riding the streets of the city, attracting attention to the playlet. Three of the Five-and-Ten Cent Stores are featuring the sale of Anita Stewart's song "In Old Kentucky" with large window displays, while most of the soda fountains in the downtown section of the city are selling "Anita Stewart Mint Juleps."

The playlet will remain at the theatre for another week. Leon Victor who organized the "pickaninny band" and procured the services of the two jockeys and the two "Madges" is an old trouper. He was publicity man for the first stage production of "In Old Kentucky," when it played 26 years ago and has been identified with the show ever since.

"Clips" from News for Own Newspaper

Andrew Karzas, director of the Woodlawn theatre, who is making a reputation for himself in the Chicago territory, as a real showman, has, for the past six months, been getting out a monthly newspaper in the interest of his theatre, which he distributes free to ten thousand people living in the district.

It is an attractive eight-page publication in newspaper form, full of items in regard to stars and pictures, which are sure to interest the fans and is proving one of the best patronage pullers he knows of, according to Mr. Karzas.

E. J. Ryan, the editor, calls much of the reading matter printed, from the Motion Picture News, and from press sheets gotten out by various producers, and by the use of these news sources is able to turn out a moving picture paper of real interest.

Merchants of the district in which the Woodlawn theatre is located have also found the publication with its 10,000 circulation a valuable advertising medium and are making liberal use of full, half and quarter page ads, so that the space they buy in the publication practically pays for the cost of printing and distributing the Woodlawn theatre "News and Views."

Pomeroy Ties In With Auto Show

The outstanding stunt of "Automobile Week" in Ottawa, Ontario, which was observed during the first week in March, consisted simply of the showing of an automobile stunt in the Strand theatre, one of the downtown houses. The presence of a new touring model in the theatre entrance created a sensation and also obtained wide publicity for the theatre manager, the automobile dealer whose car was shown, and others.

A big crowd jammied the street on the Monday morning when the car was being driven into the theatre lobby and from that moment until the end of the week the people surged around the entrance. Every imaginable question was asked, many people believing that the car had skidded into the theatre lobby from the street and that an accident had occurred. The stunt was credited with being the best outdoor feature of the trade week and the theatre also did a big business. The idea was very simple, yet the apparent and immediate results were immense.

When so many people crowded around the box office to inquire why the automobile happened to be there and to ask if it was a real automobile, Harry Pomeroy of the Strand prepared a card bearing the wording, "See the automobile in 'The Web of Chance,' starring Peggy Hyland," this being the special automobile feature for which he had booked for "Automobile Week." He also attached a sign "Automobile Week," which was one of the standardized window posters which had been issued by the Automotive Trade Association of Ottawa. A little later came a request for permission to sell tickets at the theatre for the hazard of the St. Patrick's Day "Bazaar" for which a Chevrolet car, similar to the one shown, was offered as a prize. An announcement to this effect was also attached to the car.

The results from this one little stunt, which was intended to lend atmosphere to the "Automobile Week" campaign, proved to be far-reaching. The people flocked into the theatre to see the automobile feature; both the theatre and Mr. J. G. McGuire, the automobile dealer, obtained great publicity including numerous "mentions" in the local newspaper; the automobile dealer also secured a number of orders for new cars and the ladies of the church guild sold several hundred dollars worth of bazaar tickets.

Manager Pomeroy is now figuring out similar stunts of the type of the Strand to catch the crowd on future occasions.

Another good stunt was also seen at the Centre theatre, a few doors away, where the special attraction was an Arbuckle Comedy, "The Garage," which was booked by Manager Stapleton because of its appropriateness for "Automobile Week." This comedy also drew well as a result of time and special advertising and publicity.
Frisco Youngsters Pleased With “Huck Finn”

The appeal of “Huckleberry Finn” to Young America is fully demonstrated by these lines of San Francisco youngsters who are waiting their turn at the box office of the Imperial theatre.
Two Live Bulls Head the Procession

Manager George Gildersleeve, of the Kingston Opera House, Kingston, N. Y., used many distinctive stunts to herald Charlie Chaplin's "A Burlesque on Carmen" and the "Carmen Beauties Revue."

In addition to the advertising usually done for opera house attractions? On the opening date of the show, Manager Gildersleeve pulled two stunts which attracted much attention. In charge of keepers dressed as Charlie Chaplin in his Carmen costume, two live bulls were lead through the town carrying banners concerning the show. Following the afternoon performance, motion pictures were taken of the entire Carmen Beauties Company in front of the Kingston Opera House. The posing of the Carmen Beauties Chorus in their costumes attracted wide-spread attention. The motion pictures were taken by George Bunny, son of the late famous comedian, John Bunny, and considerable mention of this fact was made in all of the advertising, both in newspapers and lobby.

Limerick Contest Gets Great Attention.

J. C. Hauber, owner-manager of the Hauber theatre, Pine Bluff, Ark., has just put over a contest that has been highly effective in popularizing "The Adventures of Ruth."

He inserted an advertisement announceing a Limerick contest for prizes consisting of a season pass to the Hauber on each of the 15 nights it presented "The Adventures of Ruth" to the authors of the ten best limericks having Ruth Roland as their subject. The editor of the paper readily agreed to publish the limericks selected by the judge, a prominent woman.

For ten days or more limericks poured into the Ruth Roland Contest department of The Commercial. The pick of the day's yield was published, and thus for ten days before the picture opened the theatre was accorded a prominent place in the columns of the paper. And on the strength of an advertisement a few inches in size Mr. Hauber realized columns of publicity of the most-effective sort. He states that he has played to capacity business with each episode of the serial shown thus far.

Kress Features "Potato Matinee."

Harry Kress has a motto: "Unless a man gives, he can not hope to receive."

So when the Memorial Hospital at Piqua, Ohio, where Mr. Kress' May's Opera House does the entertaining, sent forth an appeal for potatoes the exhibitor got busy, very busy. Of course, if the hospital needed potatoes, Kress had to get them.

He advertised a "potato matinee" in connection with his showing of "True Heart Susie."

"Anyone bringing a potato for the Memorial Hospital may present the potato as his admission ticket," advertised Mr. Kress.

When the spud dust cleared away, a row of bushel baskets full of potatoes remained. The grateful hospital authorities thanked Mr. Kress; the newspapers gave him a lot of space and business boomed on. Children, for the most part, brought the potatoes just as Kress had hoped. Some came with a bag full, others brought only one.
"It's an Ill Wind That Blows Nobody Good"

A SHTABULA, Ohio, was in the snow-bound zone last week. In fact, you couldn't have gotten in or out of Ash- tabula last week for love or money. Trains couldn't get in. Street cars couldn't run. Snow everywhere. The streets were a succession of snow mounds. Good to look at, but pretty discouraging for a fellow whose business depends upon luring folks away from their cozy fire-sides.

That's the way Ward Johnson, manager of the Majestic theatre, felt about it. He had booked "Pinto," the Goldwyn picture with Mabel Normand, for the week of February 16th, and he was discouraged for he saw failure with a big "F" staring him in the face.

And then, along came C. C. Dear dorff, Goldwyn's inventive publicity man. "What's the trouble?" Dear dorff asked Johnson. "Trouble, why, how do you expect us to cover running expenses with snow piled up like that?" (pointing all along the main street), Johnson answered. "Snow piled up in banks? Great! That's just what we want. Come along with me, and help me get as many laths as we can lay our hands on. We'll billboard this town with "Pinto" posters as it has never before been billboarded, and I'll bet a hat that we fill the Majestic theatre all week."

Slightly encouraged, but still somewhat skeptical, Johnson followed instructions. He got the laths. The posters he had. Then they proceeded to stick these laths in each snow mound along every down town street in Ash tabula, building them up like tents and facing them with a full sized window card announcing "Pinto" at the Majestic theatre the week of Feb. 16th, and that was the end of the story.

First Straw Hat Attracts Attention

It is not often that one sees a man clad in a light spring suit, with his crown adorned with a straw hat, walking on the streets of Buffalo in February, especially this February when North Pole tempera tures have been the rule in the Queen City of the Lakes. But that is what countless Buffaloans saw when Manager Al Sherry of the Star theatre, Buffalo, engaged a man to adorn himself as illustrated in the "Pinto" view here with and parade the down town streets with the sign "I am a Virtuous Man," covering his back. The backview hammer home this fact, but the necktie he wore, absolutely convinced passers-by. The stunt was used several days to advertise "A Virtuous Man," which was shown on the Star screen and attracted no end of attention, in fact few persons passed the "virtuous" man without turning around to see what it was all about and the big white sign sent home the message.

Manager Johnson soon grew warm over the exploitation of "Pinto" and decided to do something on his own book. So he engaged a couple of girls to call people on the telephone. These girls went right through the telephone book and after getting their party would say, "Did You Know That Mabel Normand is Appearing in "Pinto" at the Majestic Theatre this week?" and then ring off immediately.

This stirred up a lot of talk among the inhabitants. And what's more it stirred them from their lethargy, and many of 'em put on their arctics and bundled up in their fur coats and went down to the Majestic, who would otherwise have remained peacefully at home.

The Majestic lobby was also called into requisition for the campaign, and looked very festive with a huge Mabel Normand cut-out, throwing a real lasso all the way across the lobby to an equal sized cut-out of Cullen Landis. On pretty days this display was placed in front of the theatre, but when the weather was too severe it was removed to the protection of the lobby.

Uses "Inserts" for Novelty Herald

As an advertising medium which would be new and novel and help convince his patrons that the attraction was something unusual, William Brandt, manager of the Marcy theatre, Brooklyn, borrowed the plates from Famous Players-Lasky from their trade journal in back of his stand, and after adding some appropriate wording at the bottom ran off thousands of heralds in colors which he mailed to prospective patrons miles from the Marcy.

Gains Cooperation of Finest Stores

T. L. Kearse, who operates a string of motion picture theatres in Charleston, W. Va., believes in doing things just a little better than the other fellow. This motto of his hit him in good stead when he came to exploiting his one week's engagement (a long, long, long run in Charleston) of Cecil B. De-Mille's "Male and Female" at the Strand theatre.

In the first place, Mr. Kearse decided that his newspaper advertising should give a tone of "class" to his engagement, befitting the sumptuous "Male and Female.

Through the cooperation of the exploitation department of the Cincinnati Exchange of Famous Players-Lasky Corporation, Mr. Kearse was able to duplicate the very effective advertising used for the Strand theatre of Cincinnati when "Male and Female" ran several weeks at that theatre. The names of the theatres being the same, it was easy to adapt the original, special drawings to the Charleston theatre.

Mr. Kearse decided to "bluge" on his advertising and used in all space totaling some three or four full pages. In his publicity, Mr. Kearse continued the atmosphere of "class." The Gazette ran the series of illustrated stories "A Day with Gloria Swanson," showing her various gowns, as a woman's page feature. In the Mail proved very effective in connection with a "minute men" contest.

Mr. Kearse used a novel way of displaying three-colored window cards. He had his cashiers make cut-outs of them so that they could be used as counters inside as well as in windows. Mr. Kearse's window campaign was distinctive in itself. His wide personal acquaintance made it possible to work in one of the best windows in town. Each of these window displays was made unusual. Mr. Kearse secured especially hand-painted cards in blue and gold, with scene stills mounted on them. The American Sign Company, in preparing these cards, hit a popular chord with exhibitors in the Cincinnati territory and a number are following Mr. Kearse's example. The beautiful cards find easy entry into windows of the finest stores, while lithographs would not be acceptable.

的游戏探查
NEW YORK

Capitol Theatre—
Opening—Topics of the Day—Pathe.
Dramatic—"The Madonna of the Shrunken Heads."—Allen, Pathe, Inc.
War Relief Picture—Universal.
Overture—Martha—Rendered with a special setting designed by John Wengler.
Comedy—"The High Diver's Last Kiss"—Fox-Sunshine.
Scene—A Bit of Blarney—Robertson-Cole.
Musical—A Bit of Blarney—St. Patrick's day specialty by the Capitol stock company.
Current Events—Giant's Begin Training. International—Cals

Programs of the First Runs

REPORTS BY WIRE

Lighthouse Rings—R u s s solo by Emanuel List given with special stage setting with effects.
Feature—"Alarm Clock Andy"—Charles Ray.
Comedy—"Haunted Spooks"—Harold Lloyd.
Organ Solo—"Sixth Sonata"—Next Week—"Excuse My Dust."

Rialto—
Overture—"Hymn to the Sun"—from the prologue to "Tris," with the Rialto-Rivoli full male and female chorus.
Current Events—Rialto Magazine: London fire fighters reviewed by Prince of Wales, International: In the Limelight, Pathe: Light controlled muni-

Los Angeles

4920

Overture—In Time Sweet Home. Played by orchestra in regular tempo first and later as in Spain, Scotland, Italy Ireland and China. After each rendi-
tion singer in costume of country appears and sings native song hit.
Current Events Pathe News No. 19 and Chicago live scenes from Gaumont.
Cartoon—Oh Fudge End and Sushi.
Organ—Jesse Crawford playing "My Isle of Dreams" and "Peggy" with words slides.
Scene—Beautiful Seville—Pathe.
Feature—Lady's Garret Tour-
A prologue to the feature showing an interior of a working man's

Tally's Theatre

Current Events—Pathe News No. 19.
Scene—In the Balboa Island, Vocal: Kathleen Maysbrown, Sung by Ethel Sinclair.
Feature—The Lick of the Irish.
House in grand lights in honor of St. Patrick's Day.
Gramman's Rialto
Third week of "Why Change Your Wife?"

Clune's Broadway Theatre—
Scene: Belgian Smile—Again
Holmes Paramount.
Comedy—"Come Into the Kitchen"
Chicums—Just A Wife—National.

Victory Theatre—
Comedy—Wives and Old Sweet-
hearts—Lytic and Moran.

Alhambra Theatre—
Special—The Story of the Nugget—
Universal.
Current Events—Fox News.
Cartoon—"The Mint Spy"—Matt and Jeff.
Feature—"Greater Than Fame"—
Elaine Hammerstein.

Miller's Theatre—
Current Events—From Fox, Interna-
tional, and Pathe.
Cartoon—"Love's Sweet Song"—
Krazy Kat.
Comedy—"Take the Doctor's Advice"
Sung
Organ—"My Babies Arms," played by Harry Pike.
Feature—The Paliser Case—Paul
line Frederick.

Rendered with two pictures shown above a battlefield scene. The words of the song are projected on top of the pictures as they were played at the organ. Through a transparency a wounded soldier's counting, and a nurse are seen in the rear-
ground. The soldier sings the chorus.

This display for "The Beloved Theatre" by the Moon and Moon Theatre of Chicago, was produced by Lewis Franklin.
Another of Sid Grauman's displays this time for "Easy to Get." In size the ad was five columns by six inches.

Symphony Theatre—
Special—A song and dance number with twelve people participating, is being staged under the title of "The Mondo Dance.
Current Events—Fox News.
Comedy—License Applied For.
Tagline—Katherine Mavroynev—Theda Bara.
Superba Theatre—
Current Events—Universal Weekly.
Mural—Vernon Grey, violinist, accompanied by the orchestra plays a medley of Irish airs.
Comedy—Mrs. Joe Martin—Universal.
Vocal—The Hen and the Cow—Sung by Charlotte Dawn.
Features—The Forged Bride—Universal.
Clune's Auditorium—
Feature—Into the Light—This is Robert North's production. It is presented with an elaborate production setting showing a mountain woodland with brook from top of back stage reaching to the foreground and includes a waterfall twelve feet high. Lighting effects, on clouds and water with lightning flashes heighten the effect. Classic dancers interpret the story of the play. The program includes Piryan's "A Day With John Burroughs."
Kineama Theatre—
Overture—Nabucco.
Scene—Rapids of Saginaw—Outing Chester.
Organ—Oh What a Pal Was Mary.
Comedy—Letter Laughs—Universal.
Vocal—Three year old Dorothy Roberts sings "Daddy You've Been a Wonderful Mother To Me."
Vocal—Last act from "Faust."

Feature—In Search of a Sinner—Constance Talmadge.
Next Week—The Family Honor.

PHILADELPHIA

Stanley Theatre—
Overture—"Robin Hood"—De Novo.
Feature—"She Loves and Lies"—Constance Talmadge.
Comedy—"The Madonna of the Slums."—Pathe.
Educational—"Big Guns of the Navy."—Prima.
Feature—"Sweet But Gaudy."—Pathe.
Feature—"A Daughter of Two Worlds" with Norma Talmadge.
Next Week—Nazarina in "Stronger Than Death."

Central Park Theatre—
Overture—"A Vision of Salome" with descriptive dancing.
Oriental Solo—Feature—Nazarina in "Stronger Than Death."
Pollard Comedy—"Flat Broke."
Playhouse Theatre—
Pathe Weekly.
Next Week—Topical—Pathe News.
Feature—Constance Binney in "The Stolen Kiss."
Pollard Comedy—"The Now Is Today."
Selections by Symphony Orchestra.
Next Week—Alice Brady in "The Sinners."

Petenget Theatre—
Overture—"Just a Little Jazz."—Popular jazz numbers.
Feature—"You're the Luck of the Irish."—Allan Dwan.
Educational—Ford Weekly.
Comedy—"Marry Me."—Eddie Foy.
Next Week—"The Walk-Off."—Metro.

Victoria Theatre—
Overture—Selections from "Faust."—Feature—"Alarm Clock Andy."—Ray and Jeff.
Short Subjects—"Silent Bank Note."—Flynn Detective stor.
Topical—Pathe News.
Scene—"Sunny Spain."—Bruce "Mountains and Sour Kinks."

Next Week—"Should a Husband Forgive?"—Fox.
Palace Theatre—
Feature—"Stronger Than Death."—Topical—Pathe News.
Next Week—"His House in the Clouds."—Humphrey Bogart.
Pantheon Theatre—
Pantheon Topics of the Day.
Overture—Mike Mignone.
Feature—"His House In Order."—Humphrey Bogart.
Coming Next—Charles Ray in "A Alarm Clock Andy."
Woodlaw Theatre—
Organ Overture—"Mother's Hand."
Woodlaw News.
Andy Gump Cartoon.
Woodlaw Pictorial Review.
Features—"Sweet But Gaudy."—Pathe.
Overture—"The King of the World."—Fox.
Next Week—"The King of the World."—Fox.
Premier—"The King of the World."—Fox.

San Francisco—
California Theatre—
Overture—Dance of the Hours.
Scene—Buddah.
Current Events—Compiled from Pathe, Fox, Gaumont.
Organ—Eddie Horton plays "Sweetheart" from "Maytime."
Feature—"Should a Woman Tell?"
Next Week—"The Cuckoo Lake."

Imperial Theatre—
Overture—Selections from "Faust."—Current Events—Compiled from Fox, Gaumont and Pathe re-leas.
Feature—"Why Change Your Wife?"
—Decline.

Cleveland—
Stillman—
Overture—"Naughty Marietta."
Theme—"Popular song selections.
Current Events—"Kongograms."—No. 21C, Topical Tips, Chamber of Commerce Tour.
Comedy—"Matt and Jeff."—In "Honest Jockey."
Feature—"Cleaning Up."—Al St. John Comedy.
Feature—"I'm a Search of a Sinner.
Next Week—"Constance Binney in "The Stolen Kiss."

Enedal—
Overture—"Kamenny Ostrow."—With organ accompaniment.
Theme—"A Happy Family."
March 27, 1920

"The Rose Maid" and "You and I," except on March 17, when medley of Irish songs substituted.

Current Events—Kinograms No. 21 C. Comedy—No Babies Allowed—Christie Comedy.

Feature—"On With the Dance," for fourth consecutive week.

Next Week—"The Copperhead," or possible continued run of "On With the Dance."

Alhambra—

Overture—Irish Fantasia. Theme—"Nesting Time in Flatbush" from "Oh, Boy.

Current Events—Pathé News No. 21, Pathé Magazine No. 44 and Topical Tips No. 46. Comedy—"A Dollar Down."—Goldwyn.

Feature—"Alarm Clock Andy," with Charles Ray.

Metropolitan—

Overture—Etude by McDowal, rendered as a piano solo. Theme—Selections from well known light operas.


Cartoon—Bray Pictograph No. 425. Comedy—"Chicken a la Cabaret."—Sunshine Comedy.

Feature—"Tom Moore in "Duds." Next Week—"The Mystery of the Yellow Room."

Strand—

Overture—Irish Melodies. Theme—"Purple Eyes." Scene—Prizms—"Coonie." Comedy—"Chicken a la Cabaret." Feature—"Duds" with Tom Moore.

Special—Strand Theatre Male Quartet singing popular songs.

Next Week—Clar Kimball Young in "The Forbidden Woman."

Standard—

Current Events—Universal News

Comedy—Universal Comedy "Brownie's Day Out," starring Brownie the dog.

Feature—"The Prodigal Wife," with Mary Boland.

Next Week—"A Dangerous Talent," with Margarette Fisher.

Orpheum—

Feature—Anita Stewart in "Mind the Pacif Girl.

Serial—5th Episode "The Lost City."

Next Week—Clar Kimball Young in "The Forbidden Woman."

BUFFALO

Shea's Hippodrome—

Overture—"Elkine."—Victor Herbert.

Stage Setting—"The Spirit of Night," a fantastic setting used as a background for the vocal selections.


Feature—"Double Speed."—Wallace Reid.

Comedy—Revival of Charlie Chaplin in "The Bank."

Current Events—Hippodrome Review, consisting of Universal and Gaumont News. Topics of the Day and Pictograph, which included an interesting subject "A Trip to the Moon."

Next Week—"Bert Lyell in "The Right of Way."

Strand—

Overture—"Betty Be Good."—Reisenfeld.

Current Events—Latest Pathé News.

Feature—"The Cyclone."—Tom Mix.

Comedy—"Hoovered."—Mr. and Mrs. Carter de Haven.

Special—Screen Vaudeville.

Next Week—Alice Joyce in "Slaves of Pride."

Empire—

"The Adventurer."—William Farnum.

DENVER

Rialto Theatre—

Overture—"Dardanello." Current Events—Pathé News. Feature—Mary Ellen Comes to Town—Dorothy Gish.

Comedy—"Teasing the Saint."—Parrish.

Next Week—"April Fool." American Theatre—

Comedy—"Wild and Western."—Christie.

Musical—Sanson and Delhi. Trombone solo.

Feature—"In Search of a Sinner."—Constance Talmadge.

Next Week—"The Shepherd of Kingdom Come."

Rivoli Theatre—

Feature—"The Fortune Hunter."—Evelyn Deue.

"Nonsense Love."—Prima.

Feature—"First Half."—Out Yonder. "Olive Thomas as Last Half."—"The Daredevil."—Tom Mix.

Next Week—"The Adventurer."

KANSAS CITY

Newman—


Comedy—Bray Cartoon.

Vocal—"Italian Street Song."—Gran Hadley quartet.

Feature—"On With the Dance."—Max Murray.

Next Week—"Excuse My Dust."—Liberty.


Comedy—"Flit Broke."—Pollard. Feature—"Shepherd of the Desert."—Parrish.

Next Week—"Judge of Rogue's Harbor."—Minter.

Regent—

Current Events—Regent News. Comedy—"La Belle Rousse."—Barnes.

Next Week—"Alarm Clock Andy."—Ray.

Royal—


Hardly up to the standard of the Royal theatre advertising in this small display for "The Woman in Room 13." We choose it because it is the first one to be found on this picture and not for its quality.

Doric—

Current Events—Kinograms No. 20. Feature—"The Lord Loves the Irish."—Kerrigan.

Next Week—"The Luck of Geraldine Laird."—Doris Kenyon.

This short half page in depth for "In Search of a Sinner" is the work of Ohio's Alhambra of Milwaukee. One of the best displays we have seen for this picture.
Current "Ads" of the First Runs

CINCINNATI

Walnut-
Overture—A Forlorn Romeo. Selections.
Current Events—Pathé No. 24.
Feature—Stronger Than Death.
Next Week—His House in Order.

Strand—
Overture—Sweethearts.
Current Events—Pathé No. 21.
Comedy—His Royal Synness—Harold Lloyd.
Feature—All of a sudden Penny.
Next—Two weeks.

Gifts—
Current Events—Fox No. 43.
Feature—Kathleen Mavourncen. Special—Early Feast. An Irishman.
American tenor, presenting program of old Irish ballads and folk songs.
Next week—Fall of Babylon.

Palace—
Topics of the Day.
Feature—Stolen Kiss.
Vandelle—George Evans Seven Henry Boys. Wyatt Lads and Lassies. Highland entertainers. Madge Maitland, singing; Hall and Zardo, musical girls; Al Jerome, clown; Earl Wallen, Three, aerialists; Herbert Brooks, comedian.

MINNEAPOLIS

New Garrick Theatre—
Comedy—Mummy of Mine.

SEATTLE

Coliseum Theatre—
Overture—Invitation to the Dance. Rendered with a special prologue with Dorothy Mitchell dancing in robes to "Dardanella" by the orchestra enlarged to 31 pieces. Feature—Oh! With the Dance. Mae Murray. Cartoon—Felix in "Wrecking of Rome.
Current Events—Universal Weekly.

ST. PAUL

New Garrick Theatre—
Vocal—John Crawford singing Scotch and Irish ballads.
Feature—Stronger Than Death. Nazimova.

Realtart Acquires Big New Studies

The Moroseco studies are being distributed by Armed, one of the largest and best equipped plants in the country, which have been acquired by Reallart Pictures Corporation. Realtart will take immediate possession and in addition will take over present operating staff of the studio.

The deal was concluded by Morris Kohn, president of Realtart, after extended negotiations. The property involved represents a big value to the studios occupying a large tract of ground and are constructed in the permanent fashion.

The two buildings are located at 201 to 211 North Occidental Boulevard and occupy ground on both sides of the street. The buildings are modern steel or concrete construction and present an attractive and substantial appearance.

Frank Garbutt, who constructed the studios about six years ago for the Bossworth Producing Company, will remain in charge under the Realtart management. The principal members of Garbutt's staff will be: Will M. Ritchey, head of the production department; Mrs. Una Nixon Hopkins, art director; Jack Burrows, Western traffic manager; Frank Bigg, superintendent of laboratory; and Walter Hansen, engineering manager.

Wanda Hawley, the new star recently announced by Realtart, will make her first production there and is scheduled to begin work very shortly.

Cassidy Awarded Prize at San Diego Fair

Ira D. Gerald Cassidy, a member of the Poster Artists Association, the Salmagundi Club, and the National Arts Club, was awarded the grand prize and gold medal for the best exhibition of painting at the San Diego Fair. After a temporary absence in the far west, Mr. Cassidy has rejoined the Ritchey Litho. Corp.

Famous Pictures Distributes For Tyrad

The arrangement whereby Tyrad Pictures, Inc., assigns all of its products to the Famous Pictures Sales Company for distribution in the New York, Albany and Buffalo territory went into effect last week. Mathias Radin, of Tyrad, will sell the balance of the country on the state right basis of all pictures bought by his company.
Manager Ben Beadel at the Selz- Nick-Select office is receiving the thanks of all of the Exchange Managers for his able work in handling the shipping emergency, when the express clerks went on strike Saturday, March 23rd.

Mr. Beadel was recently appointed Chairman of Transportation of the Chicago F. I. L. M. Club, and the sudden express shipments was enough to test the mettle of a railroad president. The fact that film could be shipped by parcel post was known by all, but to get the film through the congested post-office it would not reach the theatre until after the playing date—that was the real job—and to Mr. Beadel goes the credit of arranging matters, so that film shipments are going without delay, regardless of the fact that most parcel post shipments are being held up several days.

Several managers have been so pleased with the way the parcel post shipping system arranged by Mr. Beadel handles the traffic that they are seriously considering using this method of film distribution in the future instead of returning to the express companies after the strike is over.

A number of eastern film companies have shown a great interest in the Commonwealth Pictures Corporation's new series of Billy Whizzers Comedies, and President Spanuth is scheduled to leave for New York next week, to screen the first of the comedies for their benefit.

Mr. Spanuth recently signed David P. Howell, who handled the Spanuth's Vod-A-Vill Movies for Europe and sold them in every foreign country. Mr. Howell was expected to take over the rights for the Billy Whizzers Comedies abroad.

In discussing his plans for the sale of the new comedy series, Mr. Spanuth declared that he would prefer to sell to the state rights men, as this would allow him to hold the independent and assure them of a good supply of first-class pictures, including shorts, and at prices such as he is used to charging. He says that he has done well with his Vod-A-Vill Movies on a state right basis, so he anticipates the same success in the future.

According to word received in Chicago from Al Martin, assistant director, New Western, he is getting busy after arriving on the coast and already is at work on his first picture. Exchanges through the week with the next few weeks the public will be able to see him in a new character, as he has thrown away his old costume colors, which have so long been his distinguishing mark. Ethelyn Gibson, his leading lady, is reported to have asked to have him join other producing companies on the coast and will continue to work with Mr. West in pictures.

"On With The Dance," according to Jones, Lieck & Schaefer, has proved the greatest success in the history of the Randolph theatre and they have decided to continue showing this picture for a second week. Another feature was added to the bill on March 14, the new Cump picture, entitled, "Andy's Mother-in-law."

Assistant Manager, W. W. Anderson, and the sales manager of Pathé Chicago exchange, were hosts at a hot and farewell banquet, given at the Hotel La Salle, Tuesday, in honor of Manager E. A. Eschen who left for New York this week to assume his new post to have resigned by Manager W. A. Ashman, formerly Milwaukee Manager for Pathé, who took charge of the Chicago office as successor to Mr. Eschen, the day the banquet occurred. R. Proctor, of The Big Four, was named President of the directors of sales of the J. Stewart Blackton Productions, a speaker at the dinner.

"The First of the Frolics" starring Whiskers (Fatty) Williams, who is heralded as a second Arbuckle, has been completed at the studios of the Blackton Film Company, Earl Park, Indiana, and its concern soon will be ready to release one each week. According to Anderson, the film will be presented with a handsome traveling bag as a token of good will, by the men whom he has led to success in Chicago territory and Mr. Ashman was the recipient of a handsome bouquet.

The first of the Frolics Comedies starring Whiskers has already been released and has reached a new high mark as for bookings in the East and Midwest Territory.

Marigold Attractions, Inc. recently organized by Harry Spanuth, to purchase the pictures rights for Indiana and Illinois, has already secured the rights for "Alma's World Where Do You Live?" The first Chicago showing of this picture was at the Band Box theatre in the loop, starting March 14.

Tarkington Baker, who is manager of Universal City, and who is new to the business world, has had a very successful week in Chicago. A part of Mr. Baker's success has been the result of his efforts to have other producing companies go with him, and his success has been so complete that he has been able to handle the picture to the satisfaction of the exhibitors.

Manager Perkins of the Oakley theatre, who is a partner of Salo, has booked the new release for a week's run, which will end on March 14 and is valuing at $1500.00. He has been taking a long chance wearing those spookers after dark in Chicago. Perkins and Anschutz also operate the New Strand theatre.

W. E. Colloway, formerly with World Film Corporation and the Robertson-Cole sales force, will go to Illinois Territory.

Manager Max Levy of Robertson-Cole, Chicago office, and District Manager O. H. Hensel, left for New York Sunday to attend the Robertson-Cole convention in that city.

Harry Reichelbach is coming to Chicago in collaboration with Harry Welts in exploiting "The Virgin of the West," which will be released in the Windy City early in April. A whirlwind publicity campaign is being planned by the film company, including an extensive advertising campaign, the release of a special serial, and the booking of the picture to the largest number of theatres in the city.

A. O. Smith, who was known as "the ace exploiter of the A. E. F. E.," has joined the Rothacker Camera force and after becoming acquainted with Rothacker's work, will be detailed to the New York territory. While overseas Mr. Smith covered a number of General Pershing's tours and when European nobility and American notables visited the front, Smith frequently was assigned to go along and film the event, which will be supervised by George S. Anderson, manager of the Buffalo branch. Another expert, making an industrial subject in Louisiana, Texas and Mississippi under the supervision of Sonner & Calvert, of the service department.

Over a year ago, John J. Jones had his initiation into the film business, handling the State of Illinois for a picture called, "The Unmar- riageable Sin." Sometime later he became assistant booking manager for Marcus Loew's Western Booking Agency, acquainting himself with vaudeville conditions. Two months ago, he was appointed Manager of the Lyric theatre and now the direction of all vaudeville bookings at the Lyric, Hamill & Schaefer's two major theatres have been placed entirely in his hands.

Of the J. J. is the son of Aaron J. Jones, President of J. L. & S., and this may account for opportunities for advancement which availed the average man but let it be said that J. J. has served his apprenticeship and has absorbed the three and a half years of his illustrious father to such an extent that he begins his career with a much better understanding of the entire business than the average fellow.

His new position will give him absolute direction and control of the vaudeville organization. At Randol, McVickers and Charles theatre. J. J. is beginning young, not yet 27 years of age, but we hold out great hopes for his future.

Tirny H. Miller, veteran Rothacker cameraman, has been appointed supervisor of the Department of Photographic Department, W. S. C. London's head cameraman, when Mr. Miller joined Watters & Rothacker four years ago, he came equipped with a wealth of experience, particularly in still photography. Once he was a field expert for the Eastman Kodak Co.

Locklear Productions has purchased a widely read novel, "The Air Pilot," and are preparing to picture this thrilling story with the famous warrior of the air as hero.

H. A. Sherman was in Chicago for a trip from the coast which took him through Kansas City, Minneapolis and St. Louis. Mr. Sherman expects to be in New York this week and will return to Chicago in a few days when he may have an announcement to make which will be of great interest to the entire moving picture industry.

F. J. Ireland, vice-president and sales manager of the newly formed Reade Kraft Picture Corporation, has been appointed Chairman of the sales and management departments. Mr. Ireland, who was manager of the film division of Major Thompson's million dollar a year, "Hollywood" organization, is a veteran of the business. According to the general outline of the campaign which is intended to make Chicago the best known city in the world, moving pictures are to play a big part and will be used in all parts of the civilized world to advertise the fame of the city by the lake.

Max Roth, general manager for Sol Lesser, reached Chicago last week after a tour of western picture centers, during which he perfected the details for the distribution of the "Spand model" ready to hit the market, Mr. Roth will handle the distribution in Chicago; the True Film Company at Dallas; the Supreme Pictures, Incorporated, F. J. Reinhous, Sol Lesser's new company, at Indianapolis; Grand Central Film Corporation at St. Louis and the Saxson Amusement Company at New Orleans. After a conference with Irving Lesser, who will arrange for distribution east of Chicago, Mr. Roth will return to the coast which
CINCINNATI

Nate Liebowitz, local Standard manager, has sent out invitations to exhibitors throughout the territory, inviting them to attend a public screening of the first episode of "The Last City," at the Boulevard theatre on Friday, March 19th.

A new house, to be known as "The Shakespeare," will be built on State avenue, near Eighth, by the Shakespeare Amusement company, which was organized this week. The company has purchased a lot 42 by 100 feet. The company was organized by persons formerly interested in the Waldorf Amusement company, which ran the National theatre at Eighth and Depot streets.

In the copyright infringement suit of M. Winters and Sons, New York, music publishers, vs. The Lutheran Amusement company, the defendant filed its answer in United States District Court, denying a certain popular song was played in its theatre in violation of any rights of the plaintiff. Court is asked to dismiss the suit.

Unanimous support of the Community Chest campaign, to be held in Cincinnati during the week of April 5, to finance the 70 social service agencies in the city, is offered by the Greater Cincinnati Motion Picture Exhibitors' company, following a meeting of the board of directors.

A plan to present pictures suitable for children at "movie mutines" will be inaugurated in Cincinnati in the near future as a result of the activities of the Community Service Committee. An initial step will be the presentation of films at the Orpheum theatre on Saturday morning from 10:30 to 12:10, and if the experiment is successful, other theatres will be added.

Charles Adams, Kentucky representative of the Standard Film Service Company, reports that Col. Fred Levy and Lee Goldberg, of Louisville, who are connected with the First National Exhibitors Association of Kentucky, have purchased ten houses in that state. They include the four houses of the Arcade

Announcement company, of Paducah, and two houses which this company has under construction; two houses in Maysville, and one in Freetanet. In addition, they expect to secure control of a number of other houses in the near future.

Jack Conant, Select manager, Robert Burns, assistant manager, James Carrier, exploitation manager, and E. Flager, Republic manager, will attend the Selznick convention to be held in New York, April 5th.

J. L. Johnson, owner of the Walnut, Strand, and Family theatres, announces that he has successfully negotiated a deal for the Southern Ohio Franchise of Associated Exhibitors, Inc., for the three houses.

The Wilson Film company has moved from its location in the Strand Theatre building to the fifth floor of the Pioneer box and Broad street building. Mr. Wilson is now in the East, negotiating for a number of new subjects.

The Boulevard theatre will be opened on March 21st, a week later than was previously announced. In an advertisement in the papers, the management states that only first-run pictures, the very best the market affords, will be presented.

James Carrier, director of exploitation for Select, has contracted for the services of the Mayville Band during the summer months, to tour Ohio in the interests of Select pictures. This band is composed of boys and girls of wealthy parents, none more than sixteen years of age.

INDIANAPOLIS

The Broadway of Indianapolis derived from its regular vaudeville policy last week to show Jack Dempsey in "Daredevils Jack." Result: half-page advertisements in all of the Indianapolis newspapers before the last half of the week announcing that the house record had been shattered.

Mrs. Pickford and "Pollyanna" went over big at the Riviera in Anderson, Ind., as the result of the publicity gained from a special performance given for the children from the Madison County Orphans Home.

While the Riviera was opening its doors to the orphans the Strand in Anderson made a lot of friends for itself among the more fortunate beginners when Managers Heller and Cobin threw open the doors and let several hundred high school students, celebrating a basketball victory in a district tournament, march in and take possession.

The W. C. T. U. of Seymour, Ind., held a meeting last week in which Sunday movies were denounced and resolutions adopted, advocating their discontinuance on the ground that they are a Sabbath desolation. Theatre managers are watching the situation closely, but nothing further of note has developed.

Indianapolis theatrical circles arerowing over the death of Clarence I. Miller, treasurer of English's opera house, who was found in a dying condition in his bed Thursday morning, Mar. 11. Heart trouble was responsible for Mr. Miller's demise.

New Trolley Fare Does Not Affect Theatres

Apparently there has been no perceptible injury to motion picture theatres in Albany, on account of the recent increase in street car fare. A seven-cent fare is now demanded by the local traction company and proprietors in some of the theatres were fearful that their audiences would become smaller because of the jump in fares.

Albany is peculiarly situated, and on account of its hills, street car service to some of the theatres is almost necessary. All houses, however, are reporting an excellent business.
Live News of the Week’s Activities

From the Producers

Pages 2917 - 2942

Showing how black and white can be made "colorful." An unusually effective setting from "The Virgin of Stamboul," Universal's big special, starring Priscilla Dean.
Associated Exhbitors Announce an All-Star Cast

Seek Only the Best Products

Associated Exhibitors Awaiting Favorable Opportunity

The words of Mr. Wellenbrink, the Associated Exhibitors are not working on motion picture prece- dents. It would seem, as if they building up and going forward on established values of business ex- istence, a principle applied successfully in any line of endeavor. The secre- tary of Associated Exhibitors con- tinued that chief of these business values, insofar as the motion pic- ture industry is concerned, is the value of equitable dealing with the theatre owner.

"The issue of equitable dealing with the picture showman is para- mount. Mr. Wellenbrink has seen the very beginning of equitable dealing with the exhibitor is the beginning of the best pic- tures. That is the first thing to worry about—for when an organiza- tion has big attractions to circu- late, it has to carry the show through, and whether their output consists of one or a hundred pic- tures a year the exhibitor can rest assured that Associated Exhibitors pictures will be the best motion pic- tures obtainable anywhere."

Announces an All-Star Cast

I n announcing the cast for his independent production, to be presented by the Mayfield Photophone Corporation, Director Sidney A. Franklin emphasized the exploited possibilities afforded by an all-star company of players. Mr. Franklin is now at work on his in- initial independent subject, a screen version of Robert W. Chambers' widely read novel, "Athale" with a cast comprising some of filmland's most prominent names.

For the role of "Athale", one of Chambers' fascinating character creations, Mr. Franklin has engaged Sylvia Sidney, the gifted daughter of the Franklin company after appearing with success in a series of features produced in New York in which she was starred. In addition, Miss Bixler, who has been featured prominently in a number of special productions including a screen ver- sion of Mrs. Humphrey Ward's "Missing" in which she scored a hit.

The leading male role is in the hands of Conrad Nagel, an actor of wide experience both on the stage and before the camera. Mr. Nagel has won a large following among photophone devotees as a result of his work in "Little Women", "The Lion and the Mouse", in which he played opposite Alice Joyce, and "Red Head" in which he portrayed Alice Brady. On the legitimate stage, Mr. Nagel is best known for his performance opposite Alice Brady in "Porgy" in which he played the leading male role in "The Man Who Came Back" in which he toured the country for more than a year.

Rosenmary Thelby known the country over for her character portrayals has been entrusted with an important role. while Robert Cain, a

MacGrath or any widely read author, would hardly consider it, would exercise to his beneficence the author's name a term such as "Anonymous". He recognizes in the author's name an asset of in- calculable value—a source of re- revenue which he develops to its fullest limitations."

Franklin further asserts that the producer in assembling an all- star cast pays substantial salaries to secure players of established re- putation in order to enhance the draw- ing power of his production.

South Sea Views in Way

Martin Johnson Writes Rothacker of Progress Which Is Being Made

Waterson R. Rothacker, president of the Rothacker Film Manufacturing Company, has received a letter from Martin Johnson, now engaged in filming some of the "wild men" of the South Seas. The letter follows:

"I must hand it to you people Mr. Beyfuss sends you my Borderland films (for printing) and sends ten-reels to me here in Syd- ney. They are excellent—in fact, I have never seen better work done. I have got things out of Australia that I did not know was there."

I have a private showing at the Piccadilly theatre here in Sydney about two hundred friends. I came away from the theatre feeling mighty proud of all ten reel."

Then I took the films up to Malouka, and showed them to the South Sea nobility. Nagapate thought the work was the best he had ever had the pleasure of seeing—of course, he had never seen mov- ing pictures before."

"I will have my new film, "Wild Men Of Maleleula," out and assembled in about a week. It will go forward by the next boat to America. I am advising Mr. Bey- fuss to send it to you."

"I am sailing for New Guinea with 45,000 feet of film in two weeks. This film I will develop on the spot. However, afterwards when I go to Tahiti and Africa I will travel fast so that I will not have time to develop. I have got a discovery that by proper attention I can possibly film in the tropics and keep it for a year before it is developed, so after New Guinea will send all work to you to be developed."

Mr. Rothacker wrote back "Thanks!" and the word that he, along with the rest of America, was looking forward to seeing the wild
Reviews

WITH 1920 only getting under way Robertson-Cole points with pride at the manner in which it has aimed to fulfill its promise to start the motion picture industry on the world with the importance of its 1920-1921 acquisitions. Better than mere phrases are mention of Otis Skinner, who is to give the screen his immortal "Kisnet." Mac Marsh who comes back for four specials a year; Georges Carpentier, the great international figure for whom a big story will be written by Willard Mack, the successful playwright; Susie Hayakawa, who will make four big pictures a year; Din- ton Farmer, who will do the Wehle; the Sir Ernest Shackleton South Polar pictures; Albert Capellani, one of the supreme directors whose first picture will be Marjorie Rambeau in "The Fortune Teller," screen rights to "Grumpy," Cyril Mande's famous play, and Chic Sales, the famous fable comedian, on the screen for the first time.

Contrasts these stars, writers, directors, and plays have been closed. Work in most instancies is already under way. So within the first phase of this new year is born out the substance of the prophecy made by A. S. Kirkpatrick, president and general manager of the Robertson-Cole Distributing Corporation, to the effect that Robertson-Cole will not spare expense to release motion pictures, that will please the patron and so assure a financial harvest for the live exhibitor.

In "Kisnet," Otis Skinner created a role which surpasses anything previously done. Klaw & Erlanger produced this play which was tremendously successful all over the country. According to Robertson-Cole's plans, "Kisnet" will be put on the screen in a not less elaborately stylish shape than upon the stage.

"Mae Marsh, star of the Griffith masterpiece, "Birth of a Nation," is now at coast end the faster studios at Glendale, California, on her first Robertson-Cole-Gasnier special. L. J. Carver, who supervised the "Beloved Chester," one of the successes of the season, promises a new Mae Marsh when she appears in the first of her new pictures, "Georges Carpentier, 'Idol of France,' who thrilled the world by his exploits in the ring, is now on his way to America to produce a big dramatic picture for Robertson-Cole. William A. Wellman, who is working on an original story, which is to be ready in a few days. In this lays the Carpentier will be given a role fitted to his dramatic capabilities. The signing of the noted Frenchman, further cements the good understanding between Robertson-Cole and the exhibitor. It is generally predicted in the trade that the Carpentier film will be one of the sure box office attractions of the year.

"Susie Hayakawa, whose work on the screen is a frequent subject of comment, frequently to write, 'He is in a class by himself,' has been signed by Robertson-Cole. The studio promises for pictures over a period of four years, beginning at the conclusion of the first series of pictures in August. Hayakawa is one of the most favored personalities of the screen.

"Dustin Farnum, whose film characterizations have made his picture of first rank in the United States; is now set in the fast studio's at Glendale, California, on her first Robertson-Cole-Gasnier special. Stories are being selected, to be used by Farnum for his special pictures, which will be monumental.

Patriotism

For what is to be the first time in the history of the motion picture industry a great organization in the business will release three patriotic productions in one month. The Path Exchange, Inc., will release during the month of April productions by J. Stuart Blackton, Edwin Carewe and Lewis Arak; and all of them are patriotic in theme; while America stories; and are still supreme in answering the requirement of the motion picture industry for dramatic entertainment. "Lifting Shadows," the Perret production, featuring Enro, will be released on April 1st; the Blackton production, "The Blood Barrier," with Robert Gordon and Sylvia Breamer, will be released on April 11th; and on April 25th, the Edwin Carewe production of Augustus Thomas' story, "Rio Grande," will be released.

The first of the pictures to be released, "Lifting Shadows," deals with the intrigues of a land of Russian conspirators against the safety and peace of the United States; the second, "The Blood Barrier," deals with the efforts of the enemy of the country to make an officer of the United States Army betray the secrets of his government; and "Rio Grande," is a thrilling picture of conditions on the Mexican border.

Three Such Pictures

For April

In "Lifting Shadows," as in all of the three productions, the enter- tainment value is the first consideration, and it is a picture of high dramatic value. The settings are on a magnificent scale and the lighting is handled with great care. As a young Russian girl, in love with a young American, Miss Wellman is being described as a powerful role. From the first scene to the last efforts of the Russian conspirators, we get the dramatic feature of the story, according to reports. The supporting cast is a strong one. "The Blood Barrier," as the Perret production, will be a big picture, with the great starring role being taken by Sylvia Breamer. In "Rio Grande," Julia Swayne Gordon is also in the cast and "The Blood Barrier," from the pen of the late Cyrus Townsend Brady, and written in his most effective style, is the story of a young American soldier in possession of a secret of great value to an enemy power. Even when his own life is at stake. In "The Blood Barrier," Sylvia Breamer, as the heroine, who are not appearing in it by Proxy, are also seen together in "The Moonshine Trail," "Dawn," "My Husband's Other Wife," and "Return."
Universal Puts Stunt Over
Press Carries Arabian Story and
Universal Gets Effective Tie-Up

UNIVERSAL has let the cat out of the bag, and the escape of the from a river to the high point of the intrigue, is not surprising. The title of the new feature, "Aladdin," is revealed for the first time, and its content is detailed in interviews with representatives of the studios. The film, with its Assistant Director, Bert Beltrame, at the helm, will be released on March 21st.

Prepare Rousing Welcome
Georges Carpentier, Due to Arrive
March 21st, to Get Big Reception

In addition to the delegation from "The Scarlet Rights Feature," that will meet Georges Carpentier, when he arrives in New York from France about March 21st, preparations are being made in many quarters to give the Frenchman a rousing reception when he reaches the shores of the U. S. A.

Committees from many military organizations, service men and members of the Foreign Legion are planning to be on hand as well as representatives from all of the big sporting organizations, sporting editors and special writers on the big magazines.

It is learned that in view of the repeated utterances of Georges Carpentier that he is an advocate of temperance, representatives from both the Federal and the State are on the spot when he arrives, anxious to get first hand statements on his views of the prohibition question.

Whether Carpentier favors temperance only as a rule of training or whether he carries the rule into his private life is of the deepest concern to the forces lined up for and against liberal enforcement. It is believed that by the advance of the right wines and beers that Carpentier, being a Frenchman, undoubtedly has taken these beverages as part of his daily diet since childhood and will therefore not only be in entire sympathy with their views but stand out as a shining example of the beneficial qualities of mild stimulants.

The art critics, on the other hand, are equally strong in their convictions that Carpentier would never have reached the vigor that carried him to the pinnacle of physical prowess in Europe.

The circumstances of Carpentier's marriage has also attracted the attention of the romantic writers on the various publications, and a race is in progress to get a beat on a human interest story when the big fellow arrives.

Accompanied by his manager, Déschamps, Carpentier sailed from France on the 13th, and he is due to arrive in New York harbor on March 21st.

Republic Will Distribute "Common Sense"

An announcement is made this week by Brinton N. Burch, president of Republic Distributing Corporation, that Republic has acquired and will shortly release "Common Sense," a five-reel production directed by Louis W. C. de Mille, and the case includes Viola Vale and Ralph Lewis.

Viola Vale has appeared in such productions as "The Woman He Feared," "The Secret of the Black Mountains," and "The Son of His Father." Ralph Lewis will be remembered for his work in "The Birth of a Nation" and other productions, including "The Kid is Clever" and "Jack and the Beanstalk."

Goldwyn Closes Deals for Foreign Market

Arthur Zembl, manager of the foreign sales department of Goldwyn Distributing Corporation, last week closed several large contracts for the handling of the third year series of Goldwyn Pictures in foreign countries.

The countries covered by the new deals are Spain and Portugal, Mexico and Central America, and Japan, the arrangements for marketing the Goldwyn product in the latter country being made by Geoffrey Nye, who is now on a tour of the Far East.

Griffith Makes Ninety Interiors in One Day

Edward Griffith, director of the Vitagraph company, headed by Corinne Griffith, accomplished the feat of taking ninety interior scenes in nine hours recently for Miss Griffith's latest picture, "The Garter Girl." The scenes were filmed in the Irving Place Theatre at Irving Place and Fiftteenth street.

It is believed that this sets up a new record for picture taking.

New Book Purchases Named

In line with its schedule of big stories for "Flying A" Specials, the American Film Company has purchased the moving picture rights to the best novels for screenization which such authors as Albert Payson Terhune, Samuel Merwin, Pelham Grenville Wodehouse, and David Anderson have been able to produce.

Following "The Honey Bee," which was selected for the American Film Company's first year running, other productions of the first years of the Christian era, it is stated, for the only existing piece of the Judas blood money—a grisly memento of the Master's betrayal—and places it in the hands of a noble-due, twelfth century society man.

How this Hebraic coin, heavy with its gruesome traditions, influenced the affairs of its owner, coloring his love and his home with mystery and intrigue, and, drawn from the realm of reality, it is reported by American Film to be unparalleled for holding the interest of the reader and baffling the courted woman who would engage in none of the actual developments for a solution of the problems and an end to the "The Tenth Piece of Silver" by Louis Koechling, that will be released by the company in the near future.

The Tenth Piece of Silver," is published by Leopold Merrill Company, furnishes a fresh setting for a plot among the pearl hunters on the Wabash flats of Indiana. The finding of the Blue Moon, a gorgeous pearl, forms the pivot of the plot.

The author, Mr. Terhune, draws his hero from among the reckless, daring and dangerous river-men, whose strange mode of life and strange occupation affords a unique background for a romance replete with action, charged with mystery, vital with drama and envelopes with true romance, says the "Flying A." "Their Mutual Child," a 1919 novel by Pelham Grenville Wodehouse, plays on the question ofugenics and pokes fun at the attempt to bring up children by rote and according to a mathematical schedule.

The futility of modern so-called "society life," is the background of an amusing love drama, "The House of Toys," by James Grant and in the American Film Company, will present, it is stated, a strong drama of love and ambition, a story written with much insight by a man who has had ample opportunity to view life as it is—a Pennsylvania lawyer, Henry Russell Miller. Other novels by the same author are "The Man Higher Up" and "His Rise to Power." The scenario, written by Daniel F. Whitcomb, is already in the hands of Director George L. Cox, at the American's Santa Barbara studio, and "The House of Toys" will soon be before the cameras. "The Week End," by Cosmo Hamilton, will be the basis for another American super-feature. The producers are well aware that "all the world loves a lover," and "The Week End" will be brought forth on the screen with this fact in mind. How a charming young miss, harassed by an unwelcome suitor, made more aggressive by her parents' stamp of approval, works out her own matrimonial salvation during one week-end is unfolded in double quick time by the author with the help of Arthur J. Zeller's scenario. "Slam Bang Jim" adapted from "Snug Judgement," and "The Gamesters" are also on the way.

Cochrane Urges Greater Care

Better stories, better characterization, and presentation of ideas that are original, artistic and different are necessary in the moving picture industry to satisfy the increasingly insistent demands of a discriminating clientele, according to a statement by R. H. Cochran, vice-president of Universal Film Mfg. Company, in a recent interview.

"A spectacular scene, a costly set, or a trip around the world by some company will not always attract an audience," he continued. "But if we give the audience a human, down-to-earth presentation in a good story that is logical, and embellish it in presentation with beautiful sets and varied lighting effects, then we are making progress in meeting the demands of our public."

"In another conclusion, Mr. Cochran admits that the exhibitor has no small part to play if the silent drama is to be made more popular than it is today. Those films which have attracted a refined, highly educated, and highly critical class of patrons who are demanding a better standard of pictures. To the producer falls the task of creating the proper atmosphere to bring out all the latent possibilities in their attractions.

"I find that the producers are aware of this demand for better pictures," Mr. Cochran said. "In fact this subject has been treated from so many different angles in recent months that to some it may seem hackneyed."

"Every company is putting forth great effort to obtain the best story material. The stars of to-day and the stars of to-morrow are, and will be, players who can interpret their characters so well that their own identity in many instances will be lost in that of the character. However, there will always remain with us a limited few whose personality and whose mannerisms ever will be more acceptable than any character interpretations they may attempt."

"It is also a notable fact that all companies now demand the utmost in realism—by that I mean that every scene in a story being filmed must be absolutely true to life and historically and scenically correct in every respect."

"As evidence of Universal's realization of the importance of good stories I may state that in the current list of releases such authors as are represented as H. H. Van Loan, J. G. Haws, Peter B. Kyne, Elizabeth Jordan, Edward Franklin, Holman Day, A. H. Pitch, Randall Parrish, Baroness De Mayer, Henry Howland and others of equal prominence."

State Right News

Pages 2943-48
How Realart Got Miss Hawley

A CORRECTION to a statement of the Realart Corporation, "Realart stole Wanda Hawley from the Famous Players-Lasky Company's producing force in a close contest of wits and resources. By personal influence and much maneuvering I was able to snatch this new star away from Famous Players just as they had completed plans to launch her as a star in a big million dollar special." So spoke Morris Kohn, president of Realart Pictures, on the sale of his first two-reeler, the deal by which Miss Hawley became a Realart star.

The statement confirms the reports that a number of other producing companies had sought Miss Hawley and entered the bidding so strenuously as to establish her unquestionably as the prize star of the year. This competition for the services of a young actress was the keenest of which he had ever known, according to Mr. Kohn.

"There is no reason," he said, "why the facts in this case should be withheld. It is just such incidents as this that make motion picture production the fascinating business it is. Considerable interest in our new star appears to have been aroused by the advertising campaign we have been conducting for several weeks, and the facts of the deal seem to me to be worth relating.

"As everyone knows, Miss Hawley has been a leading woman for some time. Even before that, when she had been in motion pictures only a short period she might have been starred, but chose to hide her time and gain experience. She has played with every important Famous Players-Lasky star. No part has been too big, too difficult or too different for her to do. Consider

the range in ability of an actress who has been cast successfully opposite such different types as Bessie Love, Douglas Fairbanks, William S. Hart, Wallace Reid and Bryant Washburn.

"If it had been possible, Famous Players would have undoubtedly chosen to keep her indefinitely as a leading woman for its male stars. But her time to be a star had arrived. Famous Players realized this no less than others, and prepared to put Miss Hawley over in a big way.

"For this purpose one of the biggest stage hits of the last ten years was purchased. The picture was made with Miss Hawley as the star. It was to have been launched as a million dollar special, the biggest thing of the year. Then the production was tied up by litigation. The result was a misfortune for everybody concerned, the public included. I do not want to make too much of the case, as the facts are common knowledge. But the point is that Miss Hawley was to have been the subject of that special.

"Immediately we opened negotiations for Miss Hawley. No sooner had she been examined and discovered others were aiming in the same direction. A many-cornered battle developed the contest is entirely novel in my experience. We have never heard of or known of a similar case and I believe I can safely say it is without parallel.

"Whether the campaign Famous Players-Lasky planned will be carried

through now or not, I do not know. But whether it is or not makes no difference to Realart. We are thoroughly confident of our ability to properly launch Miss Hawley as a star. Our strength of efforts will be centered on that objective as they were centered a short time ago on Miss Blumen. Our success with that young lady is too well known to need comment now.

"We are confident that Miss Hawley will more than justify our investment in her. Such is Realart's choice, but I am convinced she is a popular choice. We have simply placed ourselves in the fortunate position of being her sponsors. And that part of the job we are going to do well. A most excellent stage success has been purchased as her first vehicle."

Morris Kohn Issues Statement About the Deal

Director Speaks at Utica Convention Is Addressed by J. Vincent, Head of Directors' Assn.

"DIRECTORS and exhibitors are working toward the same
end and, consciously or not, they are working together," declared J. Vincent, President of the Motion Picture Directors' Association, in his address to the Motion Picture Exhibitors' Association at Utica on March 9.

Addressing the exhibitors on behalf of the motion-picture directors, Mr. Vincent drew attention to the fact that all of the work of the directors is based upon the fact that a star make an appeal to the audience; that the interests of the director and those of the exhibitor are identical.

"It is doubly difficult," says Mr. Vincent in this connection, "if the exhibitors have realized to what an extent the point of view of the director is working, always, with the idea that each scene and act will have a certain effect upon those who come to see it in the theater. The director must study the psychology of audi

ences. He builds upon this knowledge. He creates a certain emotion in an actor with, perhaps, the intention of creating a totally different emotion in the audience. From first to last he makes his production with the same question in his mind that occurs to the exhibitor on viewing a picture—what will the audience think of this?

"Today the progressive exhibitor creates in his theater an atmosphere designed to harmonize with the spirit of the picture. In the matter of lobby displays and decoration, mutual accompaniments and even stage settings, he is now setting a high standard. That is not without due effect upon audiences. A poster is shown by the popularity of those pictures whose proprietors are most ingenious in this respect. The poster is the program of the studio, practices the same methods in getting proper effects, creating atmosphere for his actors to get them into their parts."

New Story for Mrs. Chaplin

"Old Dad," Popular Novel, Star's Next Vehicle for First National

I t has been definitely decided by Louis B. Mayer that the third studio, Miss Mabel Terry-Lucas picture to be released through First National will be "Old Dad," founded on a story of the same name by Eleanor Hallowell Abbott. The story of "Old Dad" had its first publication serially in the Woman's Home Companion. It has been running in this magazine, and it stirred the attention of Mr. Mayer. He and his assistants were so impressed with the story that he lost no time in acquiring the world's motion picture rights as a first purchase. So great was the interest shown by the story, in fact, that several well known book publishers sought permission to issue it in book form. It finally made its appearance and has proven one of the

biggest sellers of the past year. It should prove an ideal vehicle for Mrs. Chaplin and in it she should do by far the best work of her career.

At least three other producing companies have made offers to Mr. Mayer for the picture rights of this story, one of them aiming to secure it for one of the best known female stars on the screen, but all offers were refused as Mr. Mayer had determined to keep for both Miss Stewart and Mrs. Chaplin the very big role in the picture. It has not yet been decided when "Old Dad" will be released, but when it is, it will go through the First National, the same as all other Anita Stewart and Mildred Harris Chaplin productions.

Edith Day Released

Arranged Republic to Distribute "Children Not Wanted." Crest Feature

A N announcement deemed of special interest to exhibitors is the release of "Children Not Wanted," starring Edith Day, which has been advertised in the trade press. It is to the effect that Republic Distribution Corporation, of which Lewis S. Selznick is executive, director, will distribute the production.

"Children Not Wanted" was written by Stuart Sniur, especially for Miss Day, and was produced by Crest pictures of which Mr. Selznick is general manager. In the cast is "K. C. McGee," the column in a New York daily is widely read. The story of the picture centers around Miss Day as a working girl looking after a smaller girl who has been orphaned. Everywhere she turns an unrequited attention is shown her and her small charge. Everlastingly the little girl is in the house for the little girl and herself is said to be shown very truly in the production, in which an element of comedy keeps the audience at high pitch until the finish.

James Vincent, President, of the Motion Picture Directors' Association.

Herbert Rawlinson, who has the leading role in "Children Not Wanted," was the star of a two-reeler released by Republic. The fourth picture is titled "Chang & Lewis Day."
Reelcraft Corporation Formed

Reelcraft is the name selected by Mr. R. C. Cropper and his associates for their recently formed five-reel motion-picture corporation, organized for the purpose of producing and distributing "short subjects" exclusively. Reelcraft's headquarters have been established at 729 Seventh Avenue, in New York City, pending the securing of a permanent location.

The officers of the company are R. C. Cropper, president; J. B. Herrold, vice-president, to supervise finance; Frederick J. Wylie, assistant vice-president, to supervise production; Samuel Spitzer, secretary; and Samuel W. Farney, treasurer.

In speaking of the new corporation, Mr. Cropper said: "For nearly two years, through the medium of my exchanges, I have heard the continual cry of exhibitors for more and better short subjects, and most of all for an exclusive short-subject exchange, where the exhibitor might book the short subjects on a regular series of two-reel pictures which he must see every week to round his big feature picture production. It is to cater to this demand that Reelcraft has been organized. Reelcraft has taken over all of the releases, stars, studios at Chicago, Long Beach, and Hollywood of the Bull's-eye Film Company; the Emerald Motion Picture Company, of Chicago; the business and sales offices of the Inter-State Exchange Company in Chicago, Milwaukee, Minneapolis, Indianapolis; and the suburban film company of New York with its exchanges.

"This gives us six established offices with allied connections in other principal cities. We have six producing units at work, and all are being organized. The releases taken over include the Texas Guinan two-reelers; Alice How and all two-reel comedies; Billy Van and two-reel comedies; the Moranti comedies; the William Franey one-reel comedies; and the Church (Sunset) Scenics. Numerous other educational, serials, novelties and short subjects will be added. Reelcraft also continues the shorts hitherto handled by the exchanges it takes over.

"While the various units have not recently been taken over, the management is being unified and organized with many important changes. These changes are directed toward the above-mentioned units."

The present intention and aim is to identify Reelcraft to the exhibition business, and to foster it as a national public as well, as the indubitable mark of perfection and quality for all "short subjects." This is an ever increasing demand for exclusive releases. Producers who have specialized in one and two-reel pictures have now adopted the five-reel and six-reel productions. Patty Arbuckle and Chaplin have both adopted the policy of fewer but longer pictures; many other smaller producers have done likewise, until it has created an actual shortage for the exhibitors who must have the "short subjects" to round out their programs. It is to satisfy and fulfill this demand that five-reeel incorporated Reelcraft to be a national producer and distributor.

Mr. Cropper is president of Reelcraft, Mr. Wylie is vice-president of the Cropper Distributing Company and the Bee Hive Film Company, both well known among film men, being one of the pioneers, owning and operating offices for the exchanges of exchanges in the United States.

Seven Metro Units Start Work

Six companies on the West Coast and one in the East are working under the general control of Metro's "fewer and better" pictures series of photoplays adapted from big stage successes and bestselling novels.


In the midst of the tumult of the timelessness of "Fine Feathers," a Metro official said: "It is a play which follows the trend of the present day, and which succeeding logic the result of extravagance. Nearly every paper and magazine in the country is pointing to the public, these times of skyscraping prices, that the solution of the high cost of living is the lowering down to pre-war levels depends chiefly upon collective individual thrift. And so now this play not only depicts with unsparing fidelity a cross-section of representative American life and ideas, but carries it with the weight of a vital message."

Bert Lytell's part in "The Temple of Dawn" will come as a marked contrast to his last two characterizations, that of being the young Montreal lawyer, Charlie Steele, in "The Smiling Widow," the little known character of "Alias Jimmy Valentine," the refined crook, Paul Armstrong's great melodramatic world-famous.
Zellner Comes East to Write Continuity

Arthur Zellner, of the Metro scenario staff, is on route from California to New York, where it is planned that he will write the continuity for the first of the big special productions to be made at Metro's Sixty-first street studios under the personal supervision of Maxwell Karger. According to present arrangements, Mr. Zellner will write only one script in New York, and then return to the Pacific coast.

Arthur Zellner made the picture version of "Shore Acres", which Alice Lake has just finished, and has adapted I. A. R. Wylie's novel, "The Temple of Dawn", as Bert Lytell's next star vehicle for Metro.

'Shadeevill Jack' Turns Them Away in Ohio

Reports indicating that the demand for "Shadeevill Jack", the Pathé serial starring Jack Dempsey, could be met only by holding the episode over for a longer run than originally intended are not rare. The Lyceum theatre, Tiffin, O., played the first episode on March 1. The management conducted a newspaper advertising campaign of the showing and anticipated a big crowd. It apparently realized that it was greater than anticipation for early next morning the exchange received a wire asking if the picture could be held over for another day.

Sennett's Latest Is Sought

Contracts Pour Into United Artists for New Five-Reel Comedy

A vast array of contracts poured into the office of Hiram Abrams, of the United Artists, last week. Immediately following the announcement of the early release in April of Mack Sennett's latest five-reel comedy sensation, "Down on the Farm", which has been heralded everywhere by the executives of the "Big Four" organization who have seen it, as the most spectacular comedy that has ever been produced and undoubtedly the greatest feature that has come from the studios of the "Laugh Kings". This production upon which Mr. Sennett personally spent many months of hard labor and expended large sums so as to make it the greatest picture he ever turned out of his studio, was suggested to the "Comedy King" by certain extremely amusingly funny episodes that happened "on the farm" of the Sennett estate in Los Angeles.

In their leisure moments the stars of the Sennett studios undertook to encourage the high cost of living and the re-establishment of relations between man and eggs. Their efforts at seeding, milling and fattening the gay and festive porters were fraught with elements of comedy that "Down on the Farm" just naturally grew like Topoy and clamored for screen presentation. Thrills, laughter, suspense, travel, satire, a tinge of the burlesque of high art, and spectacle are all combined in this sensational comedy and Hiram Abrams, of the "Big Four" has been most enthusiastic about the entire production.

Fairbanks Works in Secret

Will Keep Advance Information On "Mollycoddle" from Public

For the first time since he entered upon a screen career Douglas Fairbanks has taken steps to prevent advance information from reaching the outside world as to the nature of his activities in his studies.

With his return from Arizona this week, together with the hundred members of his company who had been on location in the desert filming a number of the more important and thrilling scenes for "Mollycoddle", the next Fairbanks production for United Artists, the order was issued by the star to see that no lettering be permitted about the grounds of the planet and the "set" whether on the stage or otherwise, be hidden from the view of outsiders.

The precautions are due to the fact that there are so many novels being introduced in "Mollycoddle" which will cause even greater comment than the nightmare and flood episodes of "When the Clouds Roll By".

Robert Fairbanks, manager of production of the organization, has followed his brother's instructions to the letter and things have been concealed to such perfection that even the eyes of the trained army aviators who continually fly over the film colony in Hollywood, have been deceived.

For nine weeks preparations were made before activities started on "Mollycoddle" during which time the star developed his original idea into what is believed to be one of the best stories he has ever had to work with. Tom Geraghty, who was responsible for Doug's last screen adaptation, prepared the scenario again and Victor Fleming who supervised things from the front in the making of "When the Clouds Roll By" is again directing with Ted Reed occupying the first aid to the director.

Business Calls Quimby From Los Angeles

General Manager P. C. Quimby, of Associated Exhibitors, Inc., has cut short his stay in Los Angeles and he is now on his way to New York. Mr. Quimby was on the coast for only a few days. He stated that he had intended to remain for some weeks, but that his presence was required in New York at once in connection with the contemplated consummation of several arrangements of vital importance to Associated Exhibitors, Inc.

"Blind Love" Is Booked For Loew Circuit

Gerald F. Bacon's six reel production "Blind Love", starring Lucy Cotton, has been booked over the Loew Circuit in Greater New York. The New York and Northern New Jersey bookings are handled by Nathan Harsh who is staging the picture. "Blind Love", is adapted by Basil Dickey from a play by Max Marcin. Oliver D. Bailey directed.


**H. M. Hobart Issues Statement**

"The reason why Cosmopolitan Productions' pictures have been so successful for us and for our exhibitors is because we have not been in the public eye. In other words, the element of popular taste plays a major part in our production plans, for we know well that no picture can really be called a success if it doesn't draw at the box office." Thus did Henry M. Hobart, vice-president and general manager of International Film Service, Inc., 729 Seventh Avenue, New York, producers of Cosmopolitan Productions and Hearst News Reels, sum up the why and wherefore of his company's success since Cosmopolitan Productions made its first appearance on the motion picture horizon.

"After all, the proof of the motion picture is in the box office," continued Mr. Hobart. "A commercial failure overshadows whatever artistic success a picture may achieve simply because success in anything is measured to-day by the yardstick of commercialism. It is a venture that doesn't make money isn't successful. So it is with that idea in mind that we make our pictures and it is with that in mind also that we exploit and market them. Our exhibitors are bound by our pictures—that's our first slogan.

"Taking the production end first, I can say for it, and I am sure that our exhibitors will bear me out in this, that we consider no expense in the making of Cosmopolitan features. Our star, Marion Davies, is too well known to the trade and the public to require any introduction. Her box office pull has been well demonstrated in the past and her following in the desert Miss Davies is given only such stories as fit her rare personality. She is always surrounded by a cast of exceptional screen players and she has the best directors as well as the best in scenic assistance, etc. In support of this statement I recall to mind 'The Cinema Murder,' in which Miss Davies starred. This picture is a tremendous financial success and is still in demand among exhibitors. This holds true of 'The Miracle of Love,' which Miss Davies starring vehicles go also into the making of our other productions which feature Lucy Cotton and Alza Rubens individually.

"These productions which are the first and only contribution made so far to the screen by Cosmopolitan or the William Fox office, are on the right track. They have made big money and are still making big money for exhibitors everywhere.

There's the proof of the pudding. We have been in receipt of unfeigned communications from representatives of exhibitors throughout the country that our pictures made money for them and I have yet to receive one letter to the contrary.

"This brings me to 'April Fooly,' Miss Davies' latest screen work which is now taking all over. In New York, opening March 28th. It has given us, right judgment it has every element of popularity and because it has every sign of a sure box office success. In the first place it has Marion Davies for its star, and in the second place the story was written by Cynthia Stockley a famous author.

"Then again 'April Fooly' will be given such a publicity and exploitation as none of our former productions has had. That is saying a great deal, I know, when one recalls the fact was that we still publicize our film which surrounded 'The Miracle of Love,' and 'The Cinema Murder,' etc. Our duty, in short is to give our picture to the exhibitors without end and to sell the picture to him and advertise it as we always have been doing. We will give him a full production is it to us to help sell it to his patrons and that's where our exploitation campaign comes in. I have no hesitancy in saying that the publicity and advertising on 'April Fooly' will exceed the public demand. We have always been the case hardened film folk who think they have seen the best in exploitation."

**T. C. Deitrich to Produce Stage Farcce**

Theodore C. Deitrich, well known as a producer of motion pictures, is to enter the field of spoken drama. His first production, already in the form of a farce-comedy, "Oh, Henry!" by Bude Dudley, co-author with Otto Harbach, of "The Best of Broadway," and "Little Whopper," humorist of the New York Evening World, and creator of "Lucyaire," "Return of the Mayor of Dolly," "Jeff Nutt" and other comedy newspaper characters.

United Scheduled Collier and Ray Releases

"Better Late Than Never," starring William Collier, will be released by United on March 28th, in "The Pinch Hitter," a Recreated Triangle Play, with Charles Ray in the leading role. Supported by Sylvia Breamer, will be released on the same date, just about the time the big league teams get out from the Southern training camps.

Le Guerre Starring in Harvard Prize Play

George Le Guerre, who formerly appeared in "Blind Love," "The Soul of a Woman," "The Birth of a Race," is now playing in one of the leading roles in "Mama's Affair," which is running at the Fulton theatre.

**Vivian Rich Completes Picture**

Eighteen days of actual working time is the record set by Vivian Rich, the new Fox star, in completing her first production for William Fox at the Hollywood studios. According to a statement from the Fox offices, "the previous record," says a report from the Hollywood office, "the completion of a production of this nature and length was established some time ago—also by a woman star—and totaled twenty-one working days. Miss Rich's progress in her latest film for this producer, under the skillful direction of Scott Dunlap, is a notable one.

"Scott Dunlap has made some very fine pictures for Fox, and it is with pleasureable anticipation that the trade looks forward to seeing this first Vivian Rich film. Since completing "Her Elephant Man," with Miss Mason, Mr. Dunlap has put the sensational Buck Jones through the film of Charles Alden Selzer's western novel "Forbidden Trails." This also is promised as a novelty in screen entertainment, presenting many new human touches and ingenious camera angles, for which this director has become noted.

The name of Miss Rich's first picture for William Fox is "Would You Forgive?" It is a drama of moral content, in which a brilliant young actress plays a role that puts her ability to a much severer test than that which she met so successfully with Miss Mason, Mr. Dunlap has given us are featured in a Fox banner—"The Last Straw" which introduces Buck Jones as a screen star, and in which she was his leading lady.

The story, written especially for Miss Rich, is from the pen of Julius G. Forshem, one of the four writers recently added to the Fox scenario staff on the west coast. There are but four principals in the story, and the entire picture was filmed within the walls of the studios in Hollywood without loss of time on location work. Supporting Vivian Rich in this, her first offering, as a Fox star, are the popular Tom Chatterton, who plays the part of John Cleveland, husband of the star; Ben Deely, whose work in recent pictures has won much favorable comment; and Lyle Leslie, a screen actress of merit.

The part of the child in "Would You Forgive?"—a part very small but very important in the unfolding of the plot—was assigned to little Nancy Caswell, and in her work it is one of the most touching bits of child acting seen this season.
“King Spruce” Ready Soon

Hodkinson Assembles Prints of Dial Feature for April Release

PRINTS of “King Spruce,” the Hodkinson Day story to be held by all forests starring Mitchell Lewis and produced by Otto Bollini and Roy Clements for the Dial Film Company, are being assembled by the Republic laboratories for early dispatch to the thirty-four Hodkinson branches. Simultaneously with the inauguration of a powerful advertising drive, trade showings of “King Spruce” will be held by all Hodkinson managers in the field. The feature will be released on April 18th.

A cast of merit was assembled to support Mitchell Lewis by Roy Clements, Chief in support of the star in Marro Anderson, the possessing little ingenue star, who though still in her teens has supported such famous stage celebrities as Joseph Jefferson, Richard Mansfield, Julia Marlowe and Ellen Shannon. The versatile child star enjoys wide popularity among patrons of the silver screen, the result of her splendid characterizations in “A Wife on Trial,” “The Getaway,” “The Master Spy,” “The Chimp” and as leading woman for Frank Krenn in “The Midnight Stage.”

Melbourne MacDowell has a role commensurate, with his ability in “King Spruce,” and Arthur Milling, the ever-busy busy, introduces a new brand of villainy in the Mitchell Lewis vehicle. An important part in “King Spruce” is in the hands of Betty Wales, Joe Ray, James O’Neil, Gus Soville and Frederic Herzog are seen advantage in the minor roles of “King Spruce.”

“Deadlier Sex” Is Booked

Many Theatres Sign for Feature After Its Premiere in New York

FOLLOWING the announcement of the booking of the latest Blanche Sweet production released by Pathé, the “Deadlier Sex,” by the B. S. Moss Broadway theatre many other theatres in the Metropolitan area have contracted for the picture. The Broadway theatre released the picture for one week starting next Thursday. Many of the exhibitors visited the theatre to see for themselves the manner in which the profession handles the feature. Important bookings resulted.

Among the important houses contracting for the picture are the Moss Regent and the Moss Flatbush theatres; B. F. Keith’s Prospect; Academy of Music; Proctor’s 23rd Street, and Proctor’s 125th Street; Harlem Opera House; Keith’s Jersey City; Proctor’s Mount Vernon, and Proctor’s Yonkers; Street; D. Y. Picker’s Rio theatre; Adelphi, 77th Street; Symphony, “Poor Miss Julia,” and the Majestic on Washington Heights.

In all of the big exchange centers the food exchanges have either booked the picture or have arranged for a screening as soon as prints are available for them. The success of the first two Blanche Sweet pictures released by Pathé, “A Woman of Pleasure” and “Fighting Crovsey,” is believed to have established the star on a firm basis in the theatres.

Mons Randall Goes West

Equity Artist Wants to Be Close to Production Source of Pictures

WITH the departure of Mr. Mons Randall for the West Coast, New York lost one of her most valuable and most prominent film trade artists. Randall was born in Los Angeles on the Overland Limited last Saturday, accompanied by Mrs. Ann chicks, Mr. Randall, and John ston, prominent film star under contract with Vitagraph. Randall takes charge of the camera department and special artist for Equity Picture Corporation working in connection with Nat. C. Roffman, advertising manager for Equity on the New York end.

In leaving New York, Randall said: “New York is a great art town, possibly the greatest in the world for high quality advertising art, but the possibilities of expansion of art for the film business on the New York end lies in the trouble shooting that producers are up against, i.e., that of not being able to see each production so that the right keynote of advertising exploitation can be given it. Times without number have I worked on pictures without seeing them, and I know by my own personal observation that nearly every New York studio has a film advertising department working under the same handicap of advertising and exploitation on pictures without seeing the pictures beforehand, which to my notion is all wrong. Advertising men and artists are constantly working in the dark by using only such meager advance information on pictures as they secure from their coast studios.”

“No picture can be fully exploited by this method, whereas with an artist right on the lot for the production artist still that himself knows to possess the advertising and selling wallop makes ten or more complete exploitation campaigns for any picture.”

Big Houses Feature Lloyd

Partial List of First-Run Houses Booking Comedy Series Announced

WITH the release of “Haunted Spooks,” fifth of Harold Lloyd’s $100,000 two-reel comedies, set for March 21st, and with the sixth and last of the initial series about completed, Pathe is now prepared for the first time to name the principal first-run theatres booking the comedies.

From Atlantic to the Pacific, the foremost exhibitors and circuits of the country have signed for the Lloyd comedies. In every key city of the country the Lloyd comedies are now being played by one or more first-run theatres, and according to Pathe, the subjects are receiving the widest exploitation accorded any comedies. Exhibitors are finding Lloyd a real box office attraction, and in scores of instances he is playing above the feature by leading downmen,” says the theatre playing Lloyds include:

In the New York territory the big theatres playing Lloyds include: Strand, New York City; Rialto, New York City; Marcus Loew Cir-

Universal Managers Meet

Initial Convention of Exchange Men Will Be Held in New York

UNIVERSAL exchange manag-
er from all branch exchanges of the company will meet in convention at the Hotel Astor, New York City, March 22nd, to discuss plans for the next season’s sales campaign. This convention, which will last several days, will be followed by other conventions of Universal sales managers in other sections of the United States and marks the beginning of an elaborate system of exchange and cooperation by which Harry M. Berman, general manager of Ex- changes for Universal, plans to perfect the Universal sales machine.

The initial convention in New York City will afford the exchange managers in the eastern district, under A. M. Schmidt, an opportunity to see the opening. Sunday night, March 21st, at B. S. Moss’ Broadway theatre of “The Virgin of Shimbel,” Priscilla Dean’s new super-production. Plans for handling this picture will form an important part of the convention business. The assembled film men, including sev-encode of the publicity men in the embroiled territory, will hear talks by Carl Laemmle and other Universal officials. A dinner will be one of the features of the convention.

Among the managers who will be present at the New York convention besides M. Schmidt, whose headquarters are in Cleveland, are George Uffner and Charles Rosen- weig of New York; F. S. Hopkins, Buffalo; Herman Stern, Pittsburgh; E. J. Smith, Cleveland; Louis Bann, Cincinnati; W. D. Ward, Detroit; Ralph Ablett, Indianapolis; Edward Golden, and W. H. Hill, of Boston, and Vernon Carrick of Philadelphia.

Philip Masi To Direct

Kaufman Subjects

Philip W. Masi has been added to the staff of directors now engaged in filming the Herbert Kaufman editorial subjects, it was announced this week by Myron Selznick. The Kaufman series is under way at the Fort Lee studios of Selznick.
Forthcoming News Reel
Is Booked Already

Included in the theatres which have already booked the new Selznick news reel, plans for which have been in the process of completion for over a year in the Selznick executive offices, are the Strand on Broadway in New York, Sid Grauman's new palace of motion pictures in Los Angeles, the Glemmer in Seattle, and the Colonial in Indianapolis. These three representative houses in the East, Middle West, and the West, indicate that the entire country is in line for the Selznick News reel. The subject will be released on Easter Sunday.

Additional bookings, scheduled to begin with the first reel are the Regent in Buffalo, the Temple in Toledo, the Dome in Youngstown, the Crystal in Indianapolis, the Alamo in Louisville, the Regent in Rochester and the Madison in Detroit.

Guessing Contest Aids Louis Glauin Film

The Louise Glauin "Peacock Kalogram," said to be one of the most unusual pin-up pieces ever guessing contests ever devised in connection with the exploitation of a picture, played a prominent part in the recent release of "The Love of Parker Read," Jr.'s "The Lion's Daughter" at Charles H. Mason's Riverside Theatre, Delaware, Mich., last week.

Marjorie Daw, who conducts the playhouse section in the Detroit Journal, welcomed the "Kalogram" as a novel addition to her page of film news. Announcement was made offering 10 E. R. C. and 50 pairs of theatre tickets for those who solved the "Kalogram."

Kelley Press Representative for Hackett

Joseph L. Kelley has been engaged as personal press representative for James K. Hackett, the new manager of the A. H. Lasker booking agency. Kelley's immediate duties in connection with this engagement will be the handling of publicity for Mr. Hackett's opening of Lillian Sabine's dramatization of William Dean Howells' novel, "The Rose of Shalimar," at the Mound Theatre, Brooklyn, March 22nd for a week's run, moving to the Standard, New York, for a week and then on tour through the East and Canada.

Madame Chautard Dies

"In New York City

Emile Chautard, Mayflower director, is receiving condolence from his many friends on the death of his wife, Alice Archeabaud Chautard who passed away on March 12th at the Chauffe residence, 790 Riverside Drive, New York, following a stroke of paralysis. Word that his wife had suffered a third stroke reached Mr. Chautard while he was working on a picture at Fort Lee. The director rushed to his wife's bedside and was with her when she passed away.

Before her marriage Madame Chautard was a well known French emotional actress.

Constance Bintey, as she appears in "The Stolen Kiss," a Realart feature, and on the right Alice Brady in a scene from "Sinners," another Realart production
Ray Owes His Fame to Screen

Arthur S. Kane

"On every hand we hear that production is being curtailed," declared President Kane in a statement.

"The stage has become feverish! pictures and better ones. With the movement for longer runs in the picture business, it becomes necessary to furnish exhibitors with large-scale productions that merit a run extending over a week or two weeks a month."

"This demand is being met with the acquisition of great story material, with a scoring plot and good characterization. A legitimate show cannot hold the boards without a good artistic reason. The machine-made dramas of Broadway meet exactly the same fate that the machine-made products of the studio receive. To achieve longer runs we must first achieve stronger photo-dramas, and we are going a long way in this direction by taking over successful stage plays whose stories are well adapted to picturization, also by writing into screen plays the novels and literary works that have earned attention and interest by their literary merit."

"In addition just as the stage play requires a strong personality, an actor of finesse, so carry the dramatic material, so the screen will find in its approach to dramatic perfection the need for great interpreters of the unspoken word. The opinion of a well known legitimate actor states that the screen is developing its very own talent, and that it is unique upon recruits from the successful stage people."

"These pictures are a dramatic art in themselves. Their development has been little short of miraculous, and now the most gorgeous temples of amusement in the land are dedicated to their use. The pictures are giving us expert apos- tems from stars, in the rank of stars, in the ranks of screen players and devoted exclusively to this art. The cit- avus Charles Ray as an example of an actor who owes his present dramatic position to a long and continuous study in the films is limiting the proofs of the progress made for there are others in a similar position."

"Charles Ray has been chosen because he, more than any other, expresses a particular art, of universal response and appreciation. He has a trick for the human note of pathos and stands as an artist who has done a great deal to elevate the in- ternal stage. We are on our way forthwith hereunto being more even more skilled, accomplished interpreters of the unspoken drama. Lessened production calling for longer runs in the theatres means that producers must justify their assumption of the photography merit runs equaling very often those of stage plays in the same theatre.

Pathé Feature Breaks Records

EDGAR LEWIS'S heart thrilling special, "Other Men's Shoes," has been responsible for the churning of record after record hung up by Pathé Exchange, Inc., on its big charts, but none has been more noteworthy than the feat just accomplished with this attraction by the Chicago branch. One month ago Pathé Exchange was following the showing of the production in the leading Chicago first run theatres. The local run extended from March 4, reported to the Home Office the booking of another 190 days in five and ten-theatres in its territory. The total number of days received thus far by Chicago on the Lewis production is now 400.

"The Sale of Other Men's Shoes" was booked during the drive conducted by Manager E. A. Evans. The tour continues throughout March. Among the theatres looking the production during the past week there were: The William Penn, Chester, Pa.; Palace, Ardmore, Grand, Pullman, Washington, D. C.; Paramount, Lewiston, Idaho; Empire, Spokane; Rialto, Love- land, Colo.; Strand, Shelbyville, Ind.; Luna-Lite, Marion, Ind.; Majestic, Phenix, Ala.; Strand, Dul- marck, N. D.; Opera House, Wads- worth, O.; Valentine, Dehance, O.; Royal, Upper Sandusky; Playhouse, Dover, N. J.; Exchange, Jersey- way, N. J.; Avenue, Elizabeth, N. J.; Delphi, Detroit; Miami, Detroit; W. J. Adler, Artists, Crystal, De- troit; Lakewood, Detroit; Majestic, Charleston, Pa.; Family, St. Mary, Franklin, The Palace, Hamilton, O.; Auditorium, Dol- rey, Rex, Middleton, O.; Limon- ball, New Jersey; Auditorium, Y. M. C.; Bee, Wilt sowie Park, O.; Opera House, South Bethlehem, and a host of other theatres.


In all other territories "Other Men's Shoes" is surpassing the records established by any previous Pathé Special, not excepting "The Thirteen Chips," "Common Clay," or any of Pathé's biggest money makers.

Among the theatres looking the production during the past week were: The William Penn, Chester, Pa.; Palace, Ardmore, Grand, Pullman, Washington, D. C.; Paramount, Lewiston, Idaho; Empire, Spokane; Rialto, Love- land, Colo.; Strand, Shelbyville, Ind.; Luna-Lite, Marion, Ind.; Majestic, Phenix, Ala.; Strand, Dul- marck, N. D.; Opera House, Wads- worth, O.; Valentine, Dehance, O.; Royal, Upper Sandusky; Playhouse, Dover, N. J.; Exchange, Jersey- way, N. J.; Avenue, Elizabeth, N. J.; Delphi, Detroit; Miami, Detroit; W. J. Adler, Artists, Crystal, De- troit; Lakewood, Detroit; Majestic, Charleston, Pa.; Family, St. Mary, Franklin, The Palace, Hamilton, O.; Auditorium, Dol- rey, Rex, Middleton, O.; Limon- ball, New Jersey; Auditorium, Y. M. C.; Bee, Wilt sowie Park, O.; Opera House, South Bethlehem, and a host of other theatres.


In all other territories "Other Men's Shoes" is surpassing the records established by any previous Pathé Special, not excepting "The Thirteen Chips," "Common Clay," or any of Pathé's biggest money makers.

Among the theatres looking the production during the past week were: The William Penn, Chester, Pa.; Palace, Ardmore, Grand, Pullman, Washington, D. C.; Paramount, Lewiston, Idaho; Empire, Spokane; Rialto, Love- land, Colo.; Strand, Shelbyville, Ind.; Luna-Lite, Marion, Ind.; Majestic, Phenix, Ala.; Strand, Dul- marck, N. D.; Opera House, Wads- worth, O.; Valentine, Dehance, O.; Royal, Upper Sandusky; Playhouse, Dover, N. J.; Exchange, Jersey- way, N. J.; Avenue, Elizabeth, N. J.; Delphi, Detroit; Miami, Detroit; W. J. Adler, Artists, Crystal, De- troit; Lakewood, Detroit; Majestic, Charleston, Pa.; Family, St. Mary, Franklin, The Palace, Hamilton, O.; Auditorium, Dol- rey, Rex, Middleton, O.; Limon- ball, New Jersey; Auditorium, Y. M. C.; Bee, Wilt sowie Park, O.; Opera House, South Bethlehem, and a host of other theatres.

By the way, our feature shows a profound interest in the "Dollars for Dollars" report of the first screening of the picture indicates that it will prove to be a success.

Louise Glaum at Work on Her New Vehicle

Louise Glaum on her arrival in Los Angeles, was greeted by a number of newspaper people, friends and studio executives, among them A. Lincoln Hart, who is production manager for J. Parker Read, Jr.

Production is said to have commenced at once on a new Glaum vehicle, the idea for which was purchased by Read and developed by Louis Joseph Vance in New York.

A new director, whose name has not yet been divulged, has been named by Read to direct Louise Glaum in her new vehicle, and casting has been going on by tele- graphic communication for the past fortnight, it is stated.

"The Lost City" Gets Chicago Showing

The Celebrated Players Film Production, through its president, Joseph L. Friedman, was the host last Tuesday to more than three hundred exhibitors and press re- viewers, who attended a private showing of "The Lost City" in the Red Ball Room of the La Salle Hotel. Those present were very favorably impressed by the serial, many declaring that it belongs properly in the feature class.

A showing of the "Gumps Animated Cartoons" also evoked much laun- chered on the part of the audience. An orchestra furnished an excellent musical program for the occasion.

Drew Comedy is Booked Throughout Country

Announcement of the release of the second comedy of the Sid- ney Drew series on April 18 finds many first-class houses throughout the country under the contract for the series of six pictures, according to reports received at the Pathé Exchange. The comedy is "The Stimulating Mrs. Drew" and, as in the first, John Cumber- land is featured.

Next Keenan Picture Has Moral Lesson

The next Frank Keenan picture will be another big moral lesson on the screen full of the drama and with a top comedy duo which this actor's productions are noted. It will be released under the title "Dollar for Dollar" and reports of the first screening of the picture indicate that it will prove to be a success.
Rapid Sales Reported by Great Western

Rapid sales have been reported to have been made on the Emmett Dalton two-reel western produced in California by the Great Western Pictures Corp., and released to the independent field through Film Specials, New York. Mr. Dalton is scheduled, according to the plans of the company, to make twelve productions. The first three, "Across the Chasm," "When a Man's a Man," and "The Desert Man," are ready for release. The entire series were written by William Addison Lahrop. The sales reported covering all the productions are as follows: Virginia, N. Carolina, to Tureen Pictures, Richmond, Va.; Georgia, Florida, Alabama, So. Carolina, to Exhibitors' Booking Association of Jacksonville, Florida; Texas, Oklahoma, Arkansas, to Specialty Film Co., of Dallas; and to First National of Louisville, was sold Kentucky and Tennessee.

Full Vaudeville Bill Shown on Screen

The latest in the film field is the appearance on the screen of a regular vaudeville bill shown in Universal Educational's new reel, "Vanguard." The stars in the one-reel "Vanguard," according to Harry Levey, managing director of Universal's Educational Department, comprise five big headline vaudeville acts now playing on B. F. Keith's Orpheum Circuit.

Those who will head both a celluloid and vaudeville stage existence for the next few months are Ted Lewis, King of Jazz; The Cameron Sisters; The World-Renowned Moned Family; The All-Star Trio and George and Dick Raitt, now appearing at the Winter Garden in New York.

Earle Williams Starts on "The Three Keys"

Following his completion at the Hollywood studio, of exterior scenes for "Cheyenne Swift," the interiors of which he made at the Brooklyn studio, Earle Williams, the Vitagraph star, has begun actual production on his first feature on the coast since his return.

His new vehicle is "The Three Keys," a story from the novel by Frederic Van Rensselaer Dey. The scenario was written by H. Thompson Rich and Lucien Hubbard.

Robertson-Cole Re-Signs "Jap"

Sessue Hayakawa Signs Agreement Covering Next Four Years

N EARING the end of a succession of gram Om pictures which have proved him one of the most gifted screen actors, Sessue Hayakawa has just closed a new contract with Robertson-Cole, a company which will cover the next four years, and give him opportunity to make pictures even greater than any in which he has starred in the past.

Within a short time the new contract will go into effect, and soon after that Robertson-Cole will announce the time and nature of the rest of the new productions.

According to the terms of the new contract Hayakawa will make only four pictures a year, from four to five months will be devoted to one tour with the company, in which of making it a super-fine of an standard never surpassed, says Robertson-Cole. Money, tone and care will be expended so that the productions of the next four years will be the greatest of Hayakawa's career. The best of direction, elaborate casting, careful selection of locations, and close scrutiny of all stories will be some of the elements which will contribute to the success of these pictures annunite Robertson-Cole.

Commenting on the close of the present engagement of Hayakawa with Robertson-Cole, a statement from the offices of that organization expresses the opinion that the star has firmly established himself as one of the most remarkable figures of the screen world. "With all the teachings and lore of the Oriental stage," says Robertson-Cole, Hayakawa completed his education in America. Here, he assimilated the spirit of the British and American picture without losing any of his Eastern outlook. Consequently he is not only the best actor of Oriental roles but a producer, whose judgment on Eastern matters is unparalleled. In many of his Robertson-Cole pictures he has personally assisted his director in obtaining the very faithful atmospheres, which have made his pictures so successful.

"Through his Robertson-Cole productions, which have been made at the New York Studios, Hayakawa has found a world-absolute. It is his determination to fix himself in the good will of his audience, by even greater pains and care during the years which are still ahead.

"After a stage career in the Far East, Hayakawa came to America, where he began acting for the screen. The finish of his acting and his fine photograph with those of leading directors. He became widely known through his work in 'The Sheik,' in which he appeared with John Ward, 'The Typhoon,' 'The Bottle Imp,' and other pictures continued his success and stumped him one of the best artists of his class.

"Somewhat more than a year ago, Haworth closed a contract with Robertson-Cole for the release of Hayakawa pictures. Officials of this producing company have carefully studied the work of the famous star. Regarding it one of them said recently: 'I consider Hayakawa's personality one of the strongest of the present day screen artist. He should be given parts which will help him to assert himself vigorously. By this I mean, he should either be a hero of an especially strenuous type or he should be alowed parts which border on the heavy.

"Beginning his Robertson-Cole career by a remarkable series in 'Bonds of Honor,' Hayakawa continued in 'A Heart in Pawn,' 'The Conquered,' 'The Dragon,' and 'The Grey Horizon.' In 'The Big Man' he gave a character portrayal, which has earned comment throughout the entire country, and in 'The Beggar Prince,' a fantastic picture of great beauty.

"Comedyart" Release Soon

Pre-view Showing of 2000 Feet Held; To Be Released March 28

T he first "Comedyart" release of the newly formed Special Pictures Corporation has been edited, cut and titled and is ready for release on March 28. A pre-view showing of the first 2000 feet reel, which includes comedy, novelty, and scenic features, was given this week to representatives of the motion picture press in Los Angeles. The reel includes a 1400 foot comedy, "Uncanny Feet," a 400 foot scenic, "God's Country," and a novelty of 200 feet "Memorial." "Uncanny Feet" is a decided novelty in scenic comedies. Not a single face is shown until the end of the picture, and there is not one subtitle in the entire 1400 feet. Director Ward Lassalle has told the entire story simply by the use of the silent extenuation. It is full of laughs, and has a surprise ending that gives the spectator a tremendous wallop.

"God's Country" colored by the Technicolor process shows Zion Canyon, Utah, which has been described as being superior in scenic beauty to the Grand Canyon of Arizona. The scenic contains some of the most picturesque mountain and canyon scenery that has ever been photographed on the silver sheet.

The "Memories" film of the March 28 issue pictures the barroom of the "Good Old Days?" with the bow making merry over the film, and having his way with the reel as he de-alcoholizes into an ice cube reader.
Radin Pictures Enters State Rights Field

One of the new companies to make its appearance in the independent market is the Radin Pictures, which the Radin organization has bowed to the States rights buyers of the country under the guidance of Malchus Radin, president and general manager of Tippl Pictures, Inc. This announcement does not mean that Malchus has deserted the Tippl organization. He still continues as its active head and will operate the Radin Pictures company apart from the existing and independent separate and distinct company through the latter named company, so that the two will in no way conflict.

The first feature to be offered state rights buyers by Radin Pictures is a four-part drama of mystery featuring Frank Mayo, Ben Alexander and Claire McDevitt, entitled, "The Eyes of Man."

Many New York Houses Book Louise Glau

Manager Nathan of the Holdkin- son New York Book, has acquired contracts on J. Parker Reed Jr.'s Louise Glau picture, "The Long Wolf's Daughter," which is due on the entire Sydney S. Cohen circuit, which has already started a big 24-sheet poster campaign in the Brox dominant. The Charles Steiner circuit, the M. & S. circuit, the latter having arranged for exclusive bookings at all houses. The Cohen circuit has also contracted for Anne Grey's "Desert Gold," starring Lina Leander, and Lewis Hildy, "His Temporary Wife" and J. Warren Kerrigan's "Live Sparks."

Good Characterizations Mark Baird Vehicle

In continuing on the attractive features of the new Leon Baird's series, "David, Daughter of Minnie," the W. W. Hodkinson Corporation expresses the opinion that one of its strongest points is the character representations contributed by the finest cast ever selected to support Miss Baird. With Miss Baird playing a part of a star, known to picture players generally as one of the celebrities who do not seek to monopolize all the glory of a production, such distinguished actors as Burr Mc- Kown, Hugh Thompson, Alexander Goden and Ruby Hoffman found opportunities galore to win individual triumphs only scarcely less noteworthy than Miss Baird's "Cynthia-of-the-Minnie."

"Flying A" Special is under Production

"The House of Toys," a society drama, is the "Flying A" special now under production at the Santa Barbara studio of the American Film Company by F. White- comb, himself the author of numerous original film stories and con- tributing editor of the serials by Henry Russell Miller, and George L. Cox is directing the Simon, whose name often is associated in the studio with Mr. Cox is Sidney I. I. and S. A. Baldrige, who is responsible for the interiors. "The Lonely Bee," is the technical director.

"Aphrodite" Star in Film

Dorothy Dalton Starts on "This Man—This Woman," Hopwood Play

Marguerite Clark in "Easy to Get," a Paramount-Artcraft picture

AFTER a vacation of two weeks Dorothy Dalton has commenced work again at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation. She is still occupied with the stage production of "Aphrodite," which keeps her busy nights and matinee days. The title of the picture is "This Man—This Woman" by Avery Hopwood.

"This Woman—This Man" was produced in 1908 with Carlotta Nill- son in the leading role. It is one of the first plays written by Avery Hopwood, author of the "Oklahoma Diggers," which is making such a big success in New York at present. He also wrote "Letty" and "body's Widow" and collaborated with Mary Roberts Rinehart on "Seven Days."

Miss Dalon and Harley Knobes, who will direct, are enthusiastic about the story. The adaptation for the screen was done by Mrs. Joy- ley who was associated with Mr. Knobes in producing "Little Women." Mr. Knobes regards the story as one of the most popular in the play and says it is impossible to fathom until the very last few feet of film. So the picture will enable the patrons, who have killed John Weston that United is going to back up exhibitors in offering a large money prize to any one who can prove that the picture was completed in the story.

Producer's Confident of "The Harvest Moon"

Theodore C. Delitch and Arthur F. Beck, producers of the new Gar- ralda picture, Augustus Thomas' "The Harvest Moon," starring Doris Kenyon, for W. W. Hodkin- son distribution, are confident that their new production will take its place among the really big pictures of the year.

Besides Miss Kenyon, the cast includes Carl Schenck, Grace Barton, Dorothy Dalton, Robert Young, Mrs. E. M. Holland, widow of the famous actor, and Allen Olsen, the Swedish star, whose work is confined to the Normandy scenes of "The Harvest Moon."

Sawyer to Visit South American Centers

Chester E. Sawyer, of David P. Howell's, sailed on the Vau- ban on March 17 for South America- n film centers to conclude negotia- tions for rights to recent first National Exhibitors' Circuit attractions. Before joining David P. Holows, Inc., Mr. Sawyer organized the Canadian Pictures Company, which operates theatres and distrib- utes pictures in Cuba and the West Indies.

Equity Announces New Productions

Equity Pictures Corporation announced the last two of the first series of in-house productions of the coming year. The first of the series are "Eyes of the World’s Widowed Woman." The next two units will be "For the Soul of Rafael," which is now in the making, and "The Arthur Wing Planner's, "Mid-Channel," which will be made in the summer at the Garson Studios, Los Angeles.
Generations of theatre goers have laughed and cried, have been thrilled and exalted by this mightiest of American dramas.

SHORE ACRES

by JAMES A. HERNE

With a distinguished cast – featuring

ALICE LAKE

Scenario by ARTHUR J. ZELLNER  Directed by REX INGRAM

Maxwell Karger  METRO  Director General

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director.
MARCUS LOEW

Presents

A DeLuxe Picturization of LEE KUGEL'S Famous Stage Production that Broke Broadway Attendance Records

What New York Newspapers said about it as a Stage Production

TIMES "None of the other plays in town are half so pleasing."
MORNING WORLD "A charming comedy."
EVENING WORLD "Mingles sunshine and tears appealingly."
TRIBUNE "There is an indefinable, appealing quality." "Sheer delight."

AMERICAN "A play with heart interest."
HERALD "The theatre has produced nothing so memorable since Denman Thompson produced 'The Old Homestead.'"
EVENING POST "Supplies amusement and charm."
THE GLOBE "'Old Lady 31' is so good a work of art that I wonder how anyone had the courage to produce it."
LADY 31

With a noteworthy star cast headed by

EMMA DUNN

and HENRY HARMON

of the original New York stage Company

Adapted by JUNE MATHIS

Directed by JOHN E. INCE

METRO

Sir Gilbert Parker's Masterpiece
The RIGHT of WAY

Adapted by June Mathis
Directed by Jack Dillon

Bert Lytell

Maxwell Karger METRO Director General

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir William Jury, Man. Director
A Few Late Releases
Which Are Reported
Scoring in Every Section
of the Country.

It is a most congenial role which Tom Mix
has as a member of the Canadian Mounted
Police in the Fox production, "The Cyclone."

A scene from the Gaumont special production featuring Vivian Martin, "Husbands and
Wives," adapted from the novel, "Making Her His Wife."

A regular rip roaring cow girl is Mabel
Normand in "Pluto," her Goldwyn pic-
ture.

Two scenes from the Rex Beach-Goldwyn picture, "Dangerous Days."

A view from Famous Players-Lasky's, "On
Pleasure Island," in which Mae Murray
With the Dutch," in which Ma Murray
and David Powell are starred.

A scene from the American Film Company's
"Honey Brie," starring Hone Marguerite.
"Fatty" is Coming in Features

In response to the insistent demands of exhibitors, who for a long time have been asking for them to appear in feature pictures, Roscoe (Fatty) Arbuckle has just signed a three-year contract with the Famous Players-Lasky Corporation to appear hurkster in all five-reel feature comedy productions as a Paramount-Arbaclke star.

Mr. Arbuckle’s new contract not only will bring him into five-reel comedy features, but adds another to the list of Paramount-Arbaclke stars. In the past Mr. Arbuckle has appeared for himself, under the name of the Comique Film Corporation, of which Joseph M. Schenck is president and general manager.

Mr. Arbuckle has just returned to Los Angeles, after having been in conference with the officials of the company. Mr. Schenck, and representative of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production. The upshot of these conferences was the present contract for three years, during which time he will devote his screen activities exclusively to five-reel feature comedies.

Arbuckle’s departure from short-reel comedies into feature work marks one of the most interesting developments of recent years. During the last two seasons Arbuckle’s popularity has increased greatly. Indeed, the fat comedian is said to have become such a box-office attraction that an increasingly large number of exhibitors have advertised the Arbuckle comedies as features. This tendency placed the exhibitors in the position of paying for feature productions and then being obliged to bury their fortunes under heavy advertising of the two-reel Arbuckle comedies. An investigation growing out of this situation was given recently on Broadway when the four biggest Broadway movie pictures were played by the Paramount-Arbaclke comedies, “The Garage,” for a week, and advertised it over their feature productions.

The future will begin work at once in the Lasky studio at Hollywood. Several well-known stories, most of which are adapted to the screen, are being considered, and preparations are being made to give each of these a launch for such a liveliness of production that will make them unique in film comedies. Because of the great care and attention given to the productions of Paramount-Arbaclke comedies, only three of these two-reel subjects have been released since September. These are “Back Stage,” “The Haysed” and “The Garage.” Arbuckle’s first picture for Paramount was “The Butcher Boy.” Then followed “A Reckless Romance,” “The Wedding Night,” “Gent West,” “Fatty at the Island,” “A Country Here,” “The Rough House,” “Oh, Doctor,” “Moonshine,” “The Bell Boy,” and others.

Company’s Paper to Be Placed Throughout Many States

The Dominion Picture News

United Plans Poster Campaign

One of the most extensive, elaborate and ambitious poster advertising campaigns ever put over by any motion picture organization is about to be launched by the United Picture Productions Corporation, according to announcement of that company. Contracts have just been signed with the Poster Display Company by which United paper will be posted in all the localities served by the territories covered by the organization’s twenty-four branch offices, including such cities as Boston, Montreal, Buffalo, N. Y.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Kansas City, Mo.; Los Angeles, Calif.; Milwaukee, Wis.; Minneapolis, Minn.; New Haven, Con.; New Orleans, La.; New York, N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburgh, Pa.; St. Louis, Mo.; St. Paul, Minn.; Utah; San Francisco, Calif.; Seattle, Wash., and Washington, D. C.

Because of the great scarcity of stands, it is quite possible that no other organization will be able to inaugurate and put over such a campaign. It was through the foresight of President J. A. Berst and the executive arrangements were made whereby the signing of the poster advertising contracts was secured.

For some time United officials have been preparing and planning to give all exhibitors who book United pictures the benefit of a most complete exploitation campaign. The signing of the contracts for the use of many thousands of "stands" throughout the country is one of the results of this planning which is to be part of United’s national advertising and publicity campaign designed to be carried out for the direct benefit of all picture houses in the territories which is served by the United organization.

The unusually large contract covers a period of twenty-four years. During each of these months, various sized posters will be posted with twenty-four sheets predominating. The contract of course calls for frequent changing of paper and is planned to put on the boards all over the United States some of the finest paper ever posted. Special artists are now at work on the first of the designs for the posters. The lithographic will be done by one of the foremost concerns in the business and it is expected that the completed product will be of a kind of paper that “talks right out from the boards” for every exhibitor fortunate enough to get it. United Picture Exchange service.

President J. A. Berst and his associates believe that by talking directly to the public by means of billboards, newspapers and other media that comes directly before the eyes of the theatre goers, they can best be of real help to the exhibitors. The “fan” is the ultimate consumer and to help the exhibitor interest the “fan” and get him to patronize his theatre is what the up-to-date motion picture theatre manager wants and most appreciates. It is the reason the United Picture Corporation has signed contracts running into what is probably the largest amount ever spent by a motion picture concern for poster advertising.

The first Consignment of paper under this contract will be on the way within the very near future. From them on for the next twelve months, United features will be advertised in every part of the country. The territory surrounding each of the twenty-four branch exchanges will be thoroughly covered — the city itself and downtown business and theatre districts. In fact all of the territory served by each branch office will be covered, and each theatre served by United in each and every territory will be benefited by this comprehensive advertising campaign.

It is expected that President Berst will have other announcements regarding the exploitation and advertising plans of United within a short time.

Three Large Circuits Book Realarl Films

The ranks of big circuits booking Realarl’s specials was swollen this week with the addition of Rurick Fuikelsin, the dominant Twin City exhibitors, Jensen and Von Gebrande, to the best of the two most important local circuits and Poli’s chain of theatres in New England. "The Luck of the Irish," the Allan Dwan production, and "The Mayor of Sunny Yellow Room," an Emilie Chautard production, are the two features that have been booked.

Cartoon Creator Signs Up with F. P. Lasky

"Pat" Sullivan, creator of "Felix, the Cat," and other animated comics, has signed a contract with the Famous Players-Lasky Corporation to make cartoons for the Paramount Magazine, which his comics are to appear in. Lasky’s cat, Felix, is one of the best known characters of the motion picture world and his success is such that his name is known throughout the world. His recent cartoon of "Felix" will be released in the Paramount Magazine of March 28.

Educational Acquires Stereoscopic Films

A few weeks ago an announcement appeared wherein Johnson & Hopkins Co., had completed negotiations that a series of stereoscopic pictures, the output of Earl Emijay’s new stereoscopic camera, would soon be put on the market. Within a week E. W. Hammonds, vice-president of the Educational Films, had completed negotiations for the exclusive distribution rights on these subjects, it is stated. The contract provides for the weekly release of 500 ft. for the next year.

The Educational releases will embrace a great array of novels and humorous subjects, it is reported. The action of this new series is said to be depicted twenty-four times as slowly as in real life, and this fact is expected to assure an immediate response on the part of all theatre-goers.

Success Greets Latest Alice Joyce Release

Following its feature run at the Broadway Theatre in New York, the Vitagraph super-feature, "The Sporting Duchess," of which Alice Joyce Forty-five Minutes from Broadway, is making good headway from a booking standpoint.

The specialties "The Sporting Duchess" has been booked to succeed Vitagraph’s other current feature, "The Fortune Hunter" of which Alice Joyce was an important part. A notable fact relating to "The Sporting Duchess" is that an unusually large number of chain theatres have booked it.

To Tie-Up Picture With Old Comedy Revival

"Those were the happy days," say the theatrical producers who are reviving the "Floradora" of two decades ago and cashing in on that sentiment which invariably secures patronage to a company from the unforgettable yesteryear. And the ever-cling exploitation men, who arc never too busy to exploit publicity value of Charles Ray’s forthcoming First National production, "The Merry Widow," are planning to tie up the playplot with the renewed interest in "Floradora."
Paramount-Artcraft Releases Two Comedies

Robert Warwick’s "Jack Straw" and Dorothy Gish in "Mary Ellen Comes to Town" are the Paramount-Artcraft feature releases for March 14. Both the comedies, the first named being an adaptation of W. Somerset Maugham’s stage play, in which John Drew starred with great success, and the Gish picture being from an original story by Helen G. Smith.

As adapted by Olga Printzials, the central figure of "Jack Straw" is a man who has fallen in love with one of his customers, the pretty daughter of a hard-working clerk and a mother with social ambitions. As Mr. Warwick’s leading woman, Carroll McComas, erstwhile stage favorite, was chosen, this being her first appearance in pictures in several years.

Ralph Graves is Miss Gish’s leading man, and the support includes such well-known players as Adolphe Lestina, Charles Gerrard, Kate Bruce, Raymond Cannon, Rhea Haines, and "Dangers" Pulls Well at the Strand

The Strand Theatre, New York, is proving the picture "Dangerous Days" produced by Goldwyn as an Eminent Authors Picture and a Reginald Barker production. This is the second Eminent Authors Picture shown at the Strand in two weeks; the first one being Leroy Scott’s "Partners of the Night." "Dangerous Days" is regarded as one of the finest pictures that has been brought to the screen this year and it is said to be proving a great box office attraction at the Strand. Mary Roberts Rinehart’s original story is evident both in the adaptation of the story and the subtitles, all of which she wrote herself.

"Gilmore Will Star in "Isle of Destiny"

The first of the new series of Character Pictures will be "Isle of Destiny," from the popular work of Mark Twain. Paul Gilmore, well known stage star, who was recently signed by Character Pictures, will be featured in the production which will be his first vehicle for the company.

Advertising Campaign Planned; Hodkinson Issues Statement

"Sex" Features Louise Glaum

The W. W. Hodkinson Corporation has distributed the J. Parker Read, Jr., productions under the selective system of distribution. Each picture has received the attention of specialists. Each one has been kept free and clear of other pictures and handled as if it were the only picture to which the organization was devoting its attention. "Sex," now in its turn receives such promotion and management. The picture is not available except in its most restricted form as of April 11. It is protected against such rash showings or imperfect exploitation by being turned over only to such first runs as guarantee it exclusive and liberal showmanship of the highest grade of advertising of the most expensive character. Each pre-release showman who gives it such treatment receives an ample period of protection.

Mayflower Aids in Drive

Makes Special Effort to Advance Its Product Released by Realart

What is believed to be a precedent in motion picture exploitation has recently been established by the Mayflower Photographic Corporation for the promotion of pictures presented by Mayflower through the Realart Pictures Corporation. Under the direction of John W. McKay, general manager of distribution, Mayflower has launched an extensive exploitation campaign as a result of which exhibitors showing the Mayflower product will be afforded the personal services of a corps of exploitation experts. "This is believed to be the first time an organization devoting itself exclusively to production has taken such vigorous steps toward assisting exhibitors to promote its product," says the Mayflower Corporation.

Manager McKay is now getting his staff of exploitation men into the field and it is expected that within a few days, Mayflower will have at least twelve publicity representatives co-operating with exhibitors in all parts of the country. Realart will lend every possible cooperation in carrying out the plan, in order to stimulate box office activity all along the line, it is stated.

McKay’s men will work in conjunction with Realart’s exchange managers, covering all key cities and contiguous territory with elaborate exploitation drives. It is asserted that each exhibitor will be favored with individual attention and campaigns especially suited to his particular requirements will be outlined and put into effect through co-operative work between the exhibitor and the exploitation men working that particular territory.

At present, Manager McKay’s forces will concentrate on Allan Dwan’s "Lucky of the Irish," being handled through Realart, and Emilie Chautard’s "Mystery of the Yellow Room," also under the Realart banner.
O. Henry Title Is Changed
Vitagraph Names Latest Corinne Griffith Feature "Garter Girl"

By the kick of her foot while sailing over the heads of an audience, Corinne Griffith, the Vitagraph star, the other day changed the name of her newest picture. The technical production of the picture was under the supervision of Mr. Henry O. Powell, who was present for the change. The picture was entitled "The Garter Girl" until Miss Griffith's foot and the4 hundred eyes of the upward gazing audience changed it. "The Garter Girl" is now its name, and "The Garter Girl" is likely to be the pseudonym of Miss Griffith for some time to come.

The star had aerial experience in the old Irving Place Theatre, at Irving Place and Fifteenth street, New York. She sailed in a little trapeze suspended from a slack wire from the stage to the first balcony, singing and gesturing and flipping her pretty feet. Millions of an audience, Corinne Griffith, the Vitagraph star, the other day changed the name of her newest picture. The technical production of the picture was under the supervision of Mr. Henry O. Powell, who was present for the change. The picture was entitled "The Garter Girl" until Miss Griffith's foot and the upward gazing audience changed it. "The Garter Girl" is now its name, and "The Garter Girl" is likely to be the pseudonym of Miss Griffith for some time to come. The plot in itself is unusual, a product of the studio of a well-known author, Albert Payson Terhune. The thirty-piece of silver, which is the base of the story, is the only essential coin of those innumerable talents for which the Master was rewarded by the Indians. The historical relic, locked away in a cabinet by its owner, with the preparatory order of a Bishop to his young bride forbidding her to go near it, works havoc in an otherwise ideal home. Around this incident is built one of the most unique plots on the silverscreen. The plot is said to be quick, compact and convincing, and the heroine is carried through without any suspense or predication, which oaths to hold the spectators under tense excitement. Resort to a crystal cabinet brings mystery and humor into the story in generous proportion.

A strong cast, which includes Margaret Fisher, King Baggot, Lilian Leighton and Forrest Stan- dwood, lends support to the main force of Mr. Terhune's novel. George L. Cox directed the production. The American announces that it will be ready for distribution in a few weeks.

Feature Nears Completion
Picturization of Terhune Novel, "Flying A" Special, Ready Soon

"The Thirtieth Piece of Silver," a novel "Flying A" special toned, is in the final stages of production. Special art work on the title. Mr. Frank O. Ormston, who will take charge of the Art Department, Mr. Ormston is well along in the making. The studio an article of art, and in addition to his studio work, he is, in private life, an artist of note. Mr. Ormston has been connected with theatres for many years, having commenced as an apprentice to the scenic artist. John H. Young.

Coast Studio Sought by Gibraltar Pictures

Arthur F. Beck, president of Gibraltar Pictures, has been in negotiation for some time with the owners of desirable studio properties in Los Angeles, one of which is to be leased for the use of a real estate agent in the coast. Mr. Beck and Sidney Garrett of J. Frank Brockle, Inc., have also started for the coast and the studio deal will be closed upon Mr. Beck's arrival there.

Selznick Company Returns to New York

The members of the company producing the special Selznick picture, "The Prince of Foxes," returned last week from New Hampshire, where they had been making the landing camp scenes for the picture. Work was immediately started on the interior scenes at the Selznick Bronx studios.

Ray Gets Technical Experts

George E. MacCormac and Frank Ormston Are Added to His Staff

With the addition of several well known technical men to his staff this week, Charles Ray has completed the organization of his studio personnel, and he has commenced to work on the introductory details incident to production at his new Los Angeles studios.

Mr. Ray, who isatter upon a new era in his screen career, having begun independent production under the direction of Arthur S. Kane for release through First National, has gathered to his organization a staff of high-priced technical experts, every member of which is well known in the industry.

The star declares that he will spare no expense to make his independent films the highest in quality and possible, not only to justify his position as an independent producer but to merit the faith which his sponsors have placed in him in their promises to the exhibitors of the country.

In addition to director Jerome Storm, camera man Chester Lyon, studio manager Weyser Gilmour, and continuity writer Isabel Johnston, Mr. Ray has appointed this week George E. MacCormac, formerly with Famous Players, as chief of the electrical department; and Mr. Frank Ormston as head of the art department.

Mr. MacCormac has recently completed a year and a half of service with Famous Players-Lasky as head of that corporation's electrical department, and he brings to the new concern undisputed talents in devising novel and startling lighting effects. Mr. MacCormac has had entire supervision of the wiring of Mr. Ray's Fleming street studios.

"The Thirtieth Piece of Silver," a novel "Flying A" special toned, is in the final stages of production. Special art work on the title. Mr. Frank O. Ormston, who will take charge of the Art Department, Mr. Ormston is well along in the making. The studio an article of art, and in addition to his studio work, he is, in private life, an artist of note. Mr. Ormston has been connected with theatres for many years, having commenced as an apprentice to the scenic artist. John H. Young.

Coast Studio Sought by Gibraltar Pictures

Arthur F. Beck, president of Gibraltar Pictures, has been in negotiation for some time with the owners of desirable studio properties in Los Angeles, one of which is to be leased for the use of a real estate agent in the coast. Mr. Beck and Sidney Garrett of J. Frank Brockle, Inc., have also started for the coast and the studio deal will be closed upon Mr. Beck's arrival there.

Selznick Company Returns to New York

The members of the company producing the special Selznick picture, "The Prince of Foxes," returned last week from New Hampshire, where they had been making the landing camp scenes for the picture. Work was immediately started on the interior scenes at the Selznick Bronx studios.

"The Thirtieth Piece of Silver," a novel "Flying A" special toned, is in the final stages of production. Special art work on the title. Mr. Frank O. Ormston, who will take charge of the Art Department, Mr. Ormston is well along in the making. The studio an article of art, and in addition to his studio work, he is, in private life, an artist of note. Mr. Ormston has been connected with theatres for many years, having commenced as an apprentice to the scenic artist. John H. Young.

Coast Studio Sought by Gibraltar Pictures

Arthur F. Beck, president of Gibraltar Pictures, has been in negotiation for some time with the owners of desirable studio properties in Los Angeles, one of which is to be leased for the use of a real estate agent in the coast. Mr. Beck and Sidney Garrett of J. Frank Brockle, Inc., have also started for the coast and the studio deal will be closed upon Mr. Beck's arrival there.

Selznick Company Returns to New York

The members of the company producing the special Selznick picture, "The Prince of Foxes," returned last week from New Hampshire, where they had been making the landing camp scenes for the picture. Work was immediately started on the interior scenes at the Selznick Bronx studios.

Ray Gets Technical Experts

George E. MacCormac and Frank Ormston Are Added to His Staff

With the addition of several well known technical men to his staff this week, Charles Ray has completed the organization of his studio personnel, and he has commenced to work on the introductory details incident to production at his new Los Angeles studios.

Mr. Ray, who is entering upon a new era in his screen career, having begun independent production under the direction of Arthur S. Kane for release through First National, has gathered to his organization a staff of high-priced technical experts, every member of which is well known in the industry.

The star declares that he will spare no expense to make his independent films the highest in quality and possible, not only to justify his position as an independent producer but to merit the faith which his sponsors have placed in him in their promises to the exhibitors of the country.

In addition to director Jerome Storm, camera man Chester Lyon, studio manager Weyser Gilmour, and continuity writer Isabel Johnston, Mr. Ray has appointed this week George E. MacCormac, formerly with Famous Players, as chief of the electrical department; and Mr. Frank Ormston as head of the art department.

Mr. MacCormac has recently completed a year and a half of service with Famous Players-Lasky as head of that corporation's electrical department, and he brings to the new concern undisputed talents in devising novel and startling lighting effects. Mr. MacCormac has had entire supervision of the wiring of Mr. Ray's Fleming street studios.

"The Thirtieth Piece of Silver," a novel "Flying A" special toned, is in the final stages of production. Special art work on the title. Mr. Frank O. Ormston, who will take charge of the Art Department, Mr. Ormston is well along in the making. The studio an article of art, and in addition to his studio work, he is, in private life, an artist of note. Mr. Ormston has been connected with theatres for many years, having commenced as an apprentice to the scenic artist. John H. Young.

Coast Studio Sought by Gibraltar Pictures

Arthur F. Beck, president of Gibraltar Pictures, has been in negotiation for some time with the owners of desirable studio properties in Los Angeles, one of which is to be leased for the use of a real estate agent in the coast. Mr. Beck and Sidney Garrett of J. Frank Brockle, Inc., have also started for the coast and the studio deal will be closed upon Mr. Beck's arrival there.

Selznick Company Returns to New York

The members of the company producing the special Selznick picture, "The Prince of Foxes," returned last week from New Hampshire, where they had been making the landing camp scenes for the picture. Work was immediately started on the interior scenes at the Selznick Bronx studios.
Where is the Producer, Exchange Man or Exhibitor who can tell before a picture is released whether it will be a big winner or not? We admit that our opinions were incorrect on "THE FORBIDDEN WOMAN," for while we sincerely believed that it would go over big, we never dreamed that it would do what it has already done and is daily doing in all parts of the country, conclusive evidence that a beautiful love story lavishly produced is just as welcome to people as the blood and thunder dramas that are supposed to pull you out of your seat. At the Capitol Theatre, New York, "THE FORBIDDEN WOMAN" drew over 40,000 paid admissions in two days, breaking every record for that, the world's largest theatre. From the Kinsmen Theatre in Los Angeles comes this direct wire: "FORBIDDEN WOMAN" OPENED YESTERDAY TO ABSOLUTE CAPACITY. BUSINESS TOPPING RECEIPTS ON EYES OF YOUTH. INDICATIONS LOOK FOR ENTIRE WEEK'S SELL OUT. MISS YOUNG MORE POPULAR THAN EVER."

And here's a follow-up wire received by the Manager of the Blue Mouse Theatre in Baltimore from its personal representative in New York: "JUST SAW CLARA KIMBALL YOUNG in 'THE FORBIDDEN WOMAN.' FOR SHEER BEAUTY SURPASSES ANYTHING I EVER SAW. SHOULD BE SENSATION AMONG FEMININE PATRONAGE" (Signed) B. L. Tolmas. With wire reports like this coming in daily from all sections of the country we must admit that our most sanguine expectations have been surpassed, so, we have quit guessing and will allow the PICTURE ITSELF to do all the talking. When a picture will pull over 40,000 paid admissions in two days we can't say anything more that will mean quite so much to you as that fact. All we urge you to do IS TO SEE "THE FORBIDDEN WOMAN" with your own eyes at your nearest Equity Franchise Holder's exchange and pass your own opinion.

EQUITY PICTURES CORPORATION
AEOLIAN HALL -:- NEW YORK
Selznick Men Active At New York Convention

The Lewis J. Selznick organization was very much in evidence at the recent convention in Utica, N. Y., according to reports received from the convention city. Publicity and exploitation men from the Buffalo and New York offices were on hand, and are said to have demonstrated some excellent exploitation to the showmen.

Zane Keefe was the Selznick "mystery girl." Through a hookup with a Utica newspaper, a prize of $50 was offered to the women who could pick out and identify the star in the street. A convention number of the Selznick bulletin also advertised the exhibitors, and the Selznick booth attracted much attention.

Pritchard with Educational

Former Newspaper Man and Film "Vet" Made Publicity Director

A ANNOUNCEMENT is made that R. E. Pritchard, who for the past seven months has been director of advertising and publicity for the chain of some fifty theatres of the Allied Enterprises in Canada, has returned to New York to take a similar post with the Educational Films Corporation. He will direct the special exploitation determined upon by E. V. Hammond, vice-president and general manager, as the result of the vastly enlarged scope of operations of the company.

As news editor of the New Orleans Times, Mr. Pritchard established there the first daily and Sunday motion-picture department outside of four or more of the biggest cities of the country. The Sunday department eventually developed into an eight-page, full newspaper size section, the largest amount of space to ever be regularly devoted to the screen. In that capacity he developed advertising among scores of exhibitors who hitherto had never used newspaper space.

From this post he went to the Motion Picture News, where he established the Exhibitors Service Bureau, which he conducted until the time he resigned to go with the Alrons in Canada. In the later position he was able to suggest some new methods in theatre cooperation that brought excellent results. His experiences in Canada gave him an insight into conditions in North America generally that few men in the advertising and publicity field have been fortunate enough to gain.

Under the direction of Mr. Hammond, the department expects to work out a number of practical ideas for exhibitor cooperation that will enable the showman to get increased returns from the short subjects. His instructions are that each exhibitor is to be given the fullest possible individual attention and furnished every possible aid, no matter the trouble or expense.

Good Reports Received

on Jewel Feature

Reports received by Universal indicate that the big Universal-Jewel production-drama, "The Great Air Robbery," starring Ormer Locklear, is going over even greater than had been anticipated. The film is being booked for extended runs in the larger cities throughout the country, and is being handled by elaborate exploitation in practically every place it is booked.

Special Campaign Will Boost Pathé Picture

A special campaign of advertising and exploitation has been arranged by the Pate Exchange for the Leonce Perret production, "Lifting Shadows," in which Emilie Voehlein is starred. The billboards of New York and Brooklyn will be used as one feature of this campaign.

New Value Added

in Motion Pictures

Furnish Better Audio

P R I T C H A R D

HOW TO USE THE BULLETIN BOARD

IN VARIOUS ROOMS

AT YOUR FINGERTIPS-

Yours On 1st Floor, (M. P. News Room)

- AND OTHER ROOMS ON 3rd FLOOR-

On 2nd Floor, Fire Department

- AND 2nd Floor, P.R.R. Station

- AND 2nd Floor, Book Corridor

- AND 2nd Floor, Fodder Room

LIENKOS' OFFICE

WE HAVE SOLVED YOUR PROBLEM!

Here's the answer!

and the total value

OFFICE USE

Extra copies

JANUARY 17, 1929

MOTION PICTURE NEWS

Three scenes from the Goldwyn production, "Trimmed with Red," with Madge Kennedy as star.

Strong Cast is Seen in "The Branding Iron"

A strong cast is among the features claimed for the Goldwyn picture, "The Branding Iron," Barbara Castleton, who plays the role of Joan Carver, has never had a part which gives a better opportunity for development. Playing opposite Miss Castleton is James Kirkwood. In the character of Pathe Carver, and the untutored forceful young rancher, he has a part which is perfectly adapted to his rugged personality.

Russel Simpson is cast in the role of John Carver, the dissolute, utterly degraded father of Joan. Charles Tucker and Albert Rosco are also included in the cast.

"Edgar" To Be Seen in Capitol Theatre

Closely following the enthusiastic reception given the first of Booth Tarkington's "Edgar" comedies, which had its initial public showing in Los Angeles, comes the announcement that Goldwyn Pictures Corporation has booked the show for the Capitol Theatre, New York. "Edgar and Teacher's Pet," as the opening episode is called, is scheduled for the opening of the New Year.

The second and third episodes have been completed and will be ready for distribution soon, but it is not announced at what intervals they will be shown at the Capitol. It is certain, however, that not many weeks will elapse before the presentation of the installments.

"The Sagebrusher" Is Proving a Success

Although the Benjamin B. Hampton production, "The Sagebrusher," has been released but six or seven weeks, it is said to be not more than a dozen big cities in America at the present time that the pictures are not in circulation, and the announcement of the coming engagement of "The Sagebrusher." C. E. Silcock, the prominent Spokane showman who stirs the townspeople with a spectacular promotion campaign on Mr. Hampton's "Dubert Gold," last Fall, duplicated that drive on "The Sagebrusher," the attraction at his Casino Theatre last week, resulting in an engagement that reached the highest attendance mark set by the powerful Zane Grey picture.

Sales Policy Makes Good

Pathé Reports That "Selling the Salesman" Plan Stands Approved

THAT February, the shortest month of the year, has established a new high record for the business of Pathé Exchange, is taken as an emphatic indication that the policy of "selling the salesman" is the strong productive principle of scientific business getting. Paul Rutten, vice-president and general manager points to February as the unanimous declaration of what may be expected during the rest of the year, with a perfectly functioning system of sales, and the strong personal element of achievement so well fostered by Em- her R. Pearson, director of exchanges, who points out that, though February consisted of only twenty-two working days, yet the total each branch exceeded any previous month, with the exception of November and January, and it released those two months records very close.

"Seven or eight of our branches had the biggest month's business in February, exceeding their highest previous month by goodly margins," says Mr. Pearson. "Quite a number of theatres throughout the United States were closed during February on account of the flu. Our reports indicate that very few theatres now remain closed on that account.

"The feature business continues to increase in the most gratifying manner. Many Men's Shoes," released Feb. 1st, is establishing a wonderful record, bookings thereon to date exceeding any previous Feature release by over 100 per cent.

"Serials also are showing splendid business increases, particularly "Daredevil Jack." has a volume of bookings to date far exceeding any previous serial. And most gratifying of all is the fact that not one single disappointment has been called to our attention, whereas we have been in receipt of hundreds of telegrams and letters."
Miller Returns From Northern Location

Charles Miller and his company arrived in New York city this week after a month's spent at Fort Henry, N. Y., during which time camera work on "The Law of The Yukon," his first production for Mayflower Photoplay Corporation, was practically completed.

Director Miller voiced a solitary but emphatic expression of praise for the winter that is passing. The blizzards which had worked suffering and great financial losses in various cities had been of inestimable value, Mr. Miller said, in obtaining the "frozen North" and Yukon effects which he desired.

Mr. Miller brought with him numerous still photographs of the production and of scenes connected with the production. These evoked the greatest enthusiasm from Real-的艺术 officials to whom they were shown.

"Buried Treasure" Next Marion Davies Story

Having completed her work in "The Restless Sex," at International Studio, 127th street and Second avenue, New York, Marion Davies is preparing for her next Cosmopolitan Productions' starring vehicle. The story is "Buried Treasure," by F. Britton Austen which appeared in Hearst's Magazine for January. It is a romantic adventure tale of the Spanish Main brought up to date and it has an unusual twist to it. Miss Davies' role is it is said to be particularly charming and unusually well suited to that star's rare personality. Following a brief rest, Miss Davies will begin work on her new production.

Beg Your Pardon

In Motion Picture News of March 12th, page 251, there appeared an article by Lee Herz in connection with a story announcing his purchase of the Monopol Pictures Company. The caption under the picture stated that Mr. Herz was president of the Monopol Pictures Company. Mr. Herz, as everybody in the central west knows, is head of the Sibley Film Exchange, Chicago, and is not connected with the Monopol Pictures Company.

C. B. Price Co. Gets "His Pajama Girl"

C. B. Price Company, Inc., an active factor in the export and domestic market, has recently purchased "His Pajama Girl," featuring Billie Rhodes and at the present time is making elaborate preparations to exploit this feature production, in which the Clark-Cornelius Company are directly interested.

National Nearing 100 Per Cent

Chicago Reaches Quota with Other Cities Close Behind

FOLLOWING the release of its first subject, "Just a Wife," it is disclosed that National Picture Theatres, Inc., of which Lewis J. Selznick is president, is nearing the 100 per cent mark in all sections of the country. Chicago, it is made known, has reached its quota in National Picture Theatres. In the "Windy City territory" Just a Wife will play through a circuit of National franchise holders whose combined rentals, based upon the picture's total cost, will show a decided profit in that territory to the company's stockholders. This result has been achieved since November when National first offered its franchise to the Chicago exhibitors.

One hundred of the best theatres in Chicago and many more outside are National franchise holders. This membership includes every big chain theatre group in the city. The theatres of Lubliner and Trinz, Jones, Limick and Schaefer, Ascher Brothers, Kahle and Katz, and Andrew Karzas were among the first to join, and they were quickly followed by scores of individual theatre holders, who follow the lead of the big ones.

Dallas and Philadelphia offices are expected to reach their quota within two weeks. Although Chicago is the first territory to reach its quota in National, and Dallas and Philadelphia quotas reached, several other offices are close behind, says a statement from the national offices, and within the next four months at National's present rate of growth, every territory in the United States will have reached its quota.

Two of the most recent big chain theatre interests to enter National are the Saxe theatre, of Milwaukee, and the Swanson Theatre Circuit, of Salt Lake City. The Saxe Enterprises in addition has added theatre holdings, control the Loew Vaudville Franchise in Milwaukee, and Tom and John Saxe are looked upon as among the far-seeing exhibitors of the Middle West. Tom Saxe will be a member of the Board of Directors of National.

The Swanson Circuit is one of the largest and most important in the West, and Mr. Swanson himself is considered one of the liveliest showmen in the country. In cultivating the National motion picture fraternity, Mr. George Maine, vice-president of the Swanson Circuit, in a letter to Mr. Selznick, under date of February 28, wrote:

"We have watched very carefully every co-operative plan that has been offered by the producers. We have studied them carefully because we thought it was for our best interest. We have investigated the National co-operative plan, and we firmly believe that it will result in the exhibitors getting fair play. We also believe that we will get consistent high-class pictures at fair rentals and a square deal."

In commenting upon the rapid growth of National, an official of the company said: "The tremendous growth of National in such a short time is significant. It clearly indicates that exhibitors, both large and small, are wide-awake to the present day conditions. They have watched the growth of the film octopus—the entry of Wall Street money and Wall Street methods into the film industry and they are fully alive to the menace that confronts their property investment. These exhibitors know they must insure for themselves an adequate picture supply at rentals far below the ruinous prices that octopus methods are demanding and will demand. "They clearly realize that by co-operative purchase on a national basis they can not only insure an adequate picture supply, but by minimizing distribution overhead eliminating middlemen profits as well."

Arthur Ziehm Makes Reply

Goldwyn Sales Manager Believes Foreign Field No Cause for Fear

STATING that the present condition of the foreign market is not as bad as some critics would have it and that calamity howlers will have a depressing effect on the American producer, Arthur Ziehm, foreign sales manager of the Goldwyn Pictures Corporation, recently issued a statement in regard to foreign market conditions. He said in part:

"It appears to me that recently there has been a tendency to paint the foreign market, as it concerns American producers, in unnecessarily dark colors. A number of film men, whose word carries weight in the trade, have subscribed to views that are likely to have a depressing effect on our producers and exporters, whereas a careful consideration of the situation should lead to more optimistic conclusions."

"As far as I can figure, well informed business men in other lines, quite as dependent upon European trade as the motion picture producers, believe there is nothing at all extraordinary about the money markets of the European countries in the first stages of recovery from the demoralizing effects of a devastating war. There is every reason for motion picture men to assume that in due time foreign exchange will be stabilized, just as it has been in the past. Why magnify a temporary situation into a permanent menace?"
Alleges An Attempt to Defraud

James Oliver Curwood
Consults Copyright
Specialists Here

The Simplex factory during the past week was kept busy by the Simplex Notes.

Aside from the usual scene of battle and activity attending the building of the famous projector, the affairs of Simplex were busier than usual.

Following Simplex distributors: J. George Remberg of Minneapolis, H. A. Needham of Detroit, Leo Dwyer of Cincinnati and George Perkins of Canada, each of whom just happened to be in the factory on the day that Simplex was inspected by their visit both in the way of visiting the local theatres and in becoming aware of the new developments.

Another interested visitor was Mr. Weddige, president of the Grauman projection staff of Los Angeles who has been selected by Major Grierson to take full charge of the projection in the fifty odd theatres controlled by the Provincial Cinematograph Ltd., throughout the United States, Mexico.

Mr. Keller had booked passage on the S. S. “Cedric” which sustained some damage to her steering apparatus and if the accident necessitated making a new booking on the S. S. “Baltic” which sailed a few days earlier.

A member of Local 150 M. P. O. U. of Los Angeles and has held every office in that union and is now well to say that the Grauman theatre of Los Angeles has an international reputation for the manner in which the various producers and Major Grierson in making his recent cross-country visit while in the United States was more impressed with the manner of photo reproduction in the Grauman.

Mr. Keller was greatly interested by what he saw at the Simplex factory and spoke very highly of the Simplex Projectors with which he is very familiar.

This type of machine almost exclusively while in Los Angeles. Mr. Keller together with another fellow-projector, has perfected a device for a dissolving-change which he will incorporate in the protection system across the water.

Two of the distributing forces of the Simplex Company spent a very busy week in New York looking over the many new developments at the factory and incidentally picking up a few valuable points on Simplex exploitation.

Mr. Bert Weddige, president of the Michigan Motion Picture Supply Company, and Mr. Max Rubin, his assistant, are the two in question. Mr. Weddige, while at the Michigan offices spent the very optimistically of the future Simplex business in his territory and arranged his intension of going into large length immediately and also arrange for the issuance of a monthly house organ with which to reach every exhibitor in his territory.

Since the Michigan Motion Picture Supply Company has taken over the distribution of Simplex, the Michigan territory has rapidly been “Simplexized” and much of this success is due to the popular methods employed by “Square-Deal Weddige,” as he is familiarly known and his energetic assistant, Rubin.
First Issue of "Illiterate Digest" Ready
Following the announcement of the screening of Will Rogers’ Illiterate Digest by the Marion H. Kohn Productions, Joe Brandt, eastern representative of this company, received from the producers favorable notices from trade exhibitors regarding the release of this novelty. It is understood that the first issue is ready for release and that the second and third are now being filmed. The new Kohn reel will be pre-release showing at the California Theatre in Los Angeles. According to a statement issued by Brandt, "The Illiterate Digest" will be marketed on the state rights plan.

Trade Showing of "Love Without Question"
Reports have been made by the New York offices of Jans Pictures Inc., that a special trade showing will be given at the Southern Hotel, Baltimore, Md., shortly for their first release of the Olive Tell series "Love Without Question," an adaptation of the book "The Abandoned Room" by C. Wadsworth Camp. Mr. Jans is said to have made arrangements for the trial showing in answer to a popular demand from the exchange men in Maryland and vicinity, and according to reports the affair will be well attended. Many notables, it is said, will be present as invitations to the city officials and other prominent politicians have been sent and favorable replies received.

Jack Cohn Sees Demand for Short Subjects
The addresses made by prominent speakers at the recent convention of the Motion Picture Exhibitors League of the State of New York in Utica were indicative of a popular demand in the line of short subjects and comedy reels, according to Jack Cohn, producer of Hall Room Boys Comedies, who attended the convention.

"The great demand at this time from what was gleaned from the convention speeches," said Mr. Cohn, "is for clean, wholesome comedies with a minimum of offensive slapstick and a maximum of genuine humor, portrayed by skilled actors and actresses."

Activities of the Independents

STATE RIGHTS EXPORT

"Lost City" Prints Arrive
Negative and Sample Prints for Final Episodes Ready for Buyers

ORD comes from the Warner Brothers, who are rapidly disposing of the territorial distribution rights of Selig’s wild annual serial, "The Lost City," that the negatives and sample prints of the final episodes have arrived from California and are ready for the state right buyers.

After a private screening of the last three episodes, those present were very much enthralled, and the consensus of opinion was that the last three episodes were even greater than the first three. Harry Warner, in commenting on the serial, had the following to say, "I believe I can honestly say without fear of contradiction that 'The Lost City' is without question the greatest ever produced and will prove the greatest box-office attraction in serial history. Never before has a serial production offered such thrilling situations and such sensational climaxes at the end of each episode."

"Already reports are coming in from the exchanges who have the various territorial distribution rights that all pre-release booking records have been broken. Many of the largest first-run theatres throughout the country that have never before offered a serial as an attraction have booked 'The Lost City,' and, judging from the record-breaking business done at the premiere showing at the Orpheum Theatre in Cleveland, where each episode will be shown for seven days, the serial will establish an attendance record for others to try and equal."

"To assist in the exploitation, circus methods have been followed. Every sheet of paper has a wild animal in tense situation on it. In addition to the paper, circus dodgers, banners, cuts, novelties, etc., there is an advance reel of three hundred and fifty feet showing sensational scenes taken from the early episodes, which will surely start the audience talking."

Chaplin Picture Pulls Strong in Chicago
The Melby Film Corporation of Chicago, owners of "A Parable of Carmen," starring Charlie Chaplin for the State of Illinois, has lost the services of Neely Edwards, formerly of Hal Roos Comedies. The facts in the case are, according to Mr. Cohn, upon the dissolution of the Chaplin and Edwards, ownership of the picture was divided equally. Edwards will continue Belen Production to Be Ready in a Month
The final cutting, editing and titling of "One Man in a Million," the latest George Belen production, which is to be released under the title "Midnight Gambols," was done at the Wadsworth Studios under the personal supervision of Mr. Belen, who will direct the music and be in charge of the leading role in his next达momina. It is estimated by Mr. Leder and Mr. Belen that the picture will be ready in thirty days for a road show tour with the author-star-director personally accompanying the tour.

George Belen, Jr., a youngster of less than five years, has an appeal of his own which will be a feature of the picture, while Helen Jerome Eddy plays the leading feminine role.

Chaplin Picture Pulls Strong in Chicago
The Melby Film Corporation of Chicago, owners of "A Parable of Carmen," starring Charlie Chaplin for the State of Illinois, has lost the services of Neely Edwards, formerly of Hal Roos Comedies. The facts in the case are, according to Mr. Cohn, upon the dissolution of the Chaplin and Edwards, ownership of the picture was divided equally. Edwards will continue

New Title Is Given to Marie Doro Picture
The executives of the Planet have agreed to change the name of the series "Nine Mile Gambols" to "Midnight Gambols," so as not to conflict with the music of the same name, written by Flo Ziegfeld, Jr. Contrary to rumors that have been current for the past few days, no wide breach with the Pioneer interests and Mr. Ziegfeld, the matter was amicably settled and friendship exists on both sides.

All details of the plan of exploitation of the "Midnight Gambols" are under secrecy schedule, but it is expected that both the picture itself and all accessories will be ready by April 19th, the date set for its initial release in the New York territory.

Three scenes from the Goldwyn production, "Trimmed With Red," with Madge Kennedy as star.
Price Issues Indian Reels

One-Rel Dramas Depicting Indian Life to Be Shown at the Broadway

The fifteen "Indian Dramas," released by C. B. Price Co., Inc., are to be shown at the Broadway theater, New York, next week, beginning Monday, March 22. Each of these one-reel dramas will be programmed for fifteen consecutive weeks. It is time since the Indian drama, so artfully portrayed and historically correct, has been produced on the screen. All the participants in the casting are indigenous, so to speak, to the territories where the incidents which are portrayed. The Indian Princess, Mona Darkfeather, of the Pueblo tribe of Indians, excites the female lead.

All of these Indian dramas have a peculiar significance at this time, showing the origins of this country in their native state, giving a clear and authentic idea of the full meaning of the dramatic incidents which bring before the present generation things about which it has probably heard, but has never seen visualized. It is entirely upon its merits and presents to the newly arrived comers to this country what the Indian meant in the colonization and growth of the land of the free and the home of the brave. They are the re-enactment of a fast dying race.

The Ritchey Lithograph Company has produced a line of paper for these productions that is the result of lithographic art that greatly enhances their attractiveness.

The Broadway presentation is merely a forerunner of similar offerings in the best theatres throughout the country," remarked Mr. Price. "We are now making arrangements for pre-run showings in the leading theatres in all the film centers. These pictures are not a throw-back to those which were familiar to the screen years ago, but have been produced in a style that they form a welcome part of any program. The direction and the subjects are faithful in every detail and the stories are so prepared that they offer entertainment of a calibre that would be worthy of many five-reel productions."

New Serial Books Quickly

Benny Leonard in "The Evil Eye" Pleases at First Trade Showing

Following the trade showing on Thursday in New York City, of "The Evil Eye" by Roy L. McCardell, the new Hallmark serial starring Benny Leonard, there was a rush to cover on booklets by exhibitors who had put off signing their contracts until they had seen the first three episodes.

At the New York Exchange of Hallmark, Phil. E. Meyer, the branch manager, and his salesmen were kept busy by exhibitors who were anxious to get their dates in ahead of their competitors.

"On the face of contracts in hand," said Mr. Meyer, it appears that all previous records for booking a serial will be smashed beyond recollection, not alone for the number of play dates given, but for the prices paid. One contract calls for a three days run at $3250, which I believe establishes a new record for all serials in the market.

"The unusual interest in this serial "The Evil Eye," I attribute to the wonderful popularity of the star, Benny Leonard, who stands so high in the esteem of the American public, not only on account of his wonderful process with his fist, but on account of his clean record, both in and out of the prize ring."

Another reason attributed to this demand for booking "The Evil Eye" is that the story by Roy L. McCardell is so completely accounted the accounts of the notorious gang that has started an entire world by their sensational and daring operations in the great Wall street head theft plots, which makes "The Evil Eye" not only a thriller of the first water, but probably the most timely and absorbing story ever told in picture form."

Tracy Pictures Disposed Of

Inter-Ocean To Handle World's Rights for Gibraltar Pictures

A CONTRACT has been signed between Gibraltar Pictures and the Inter-Ocean Film Corporation conveying the world's right to all Louis Tracy productions exclusive of the United States and Canada to the latter concern. Louis Tracy Productions, Inc., is the most recently incorporated of the Gibraltar Pictures units, four of which are in active operation, of the company. At least two more are shortly to be launched, and announcements covering these will probably be made within the next thirty days. Mr. Beck's return from Los Angeles.


"The Silent War" company has already begun at work for more than four weeks.

To the Bank

in the Metro Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of "Feaver and Better Pictures."

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

The Willow Tree
Starring Viola Dana
The Best of Luck
by Cecil Raleigh and Ame
With An All Star Cast
Should A Woman Tell
by Fast Fox
Featuring Alice Lake
The Right of Way
by Sir Gilbert Parker
Starring Bert Lytell
The Walk-Offs
by Frederic and Fanny Hotton
Starring May Allison
Alias Jimmy Valentine
by Paul Armstrong
Starring Bert Lytell
Shore Acres
by James A. Herne
Starring Alice Lake
Old Lady 31
by Rachel Crothers
Starring Emma Dunn
The Very Idea
by William Lebaron
Starring Taylor Holmes
and start off on high along Box-Office Record Boulevard.

Metro

Lucille Rubin, who will be featured in a series of two-reel comedies for the National Film Corporation of America

Post and Lucille Ruby to Appear in Farce

National announces a series of two-reel farces featuring "Buddy" Post and Lucille Ruby, on which production has already started. "Buddy" Post has had many years experience before the camera, having taken part in many well-known photoplays. His latest work was in Seattle Hayakawa's productions, "The Courageous Coward" and "The Beggars Prince," in which he played prominent roles.

Lucille Ruby has appeared in many Paramount productions and has been the film-mate of Neal Burns in his three late Capitol comedies.

Fowler Starts Out For Virginia Location

Roger W. Fowler, of Fowler Films, and his staff have gone to Petersburg, Virginia, heretofore undiscovered as a movie "location," to stage a rural screen comedy entitled "The Lonely Road," in the rustic environment.

Murray Leinster, a short story writer known to readers of "Smart Set," "Snappy Stories," "Live Stories" and other popular magazines, is the author of "Unscrambling Egbert."

Irma Harrison Starrled in Moonshine Story

Irma Harrison, who was last seen as leading woman for Garret Vuddes in "The Red Viper" and opposite Johnny Dooley in the first of the series of Dooley comedies, returned this week from Georgia, where she finished the exterior scenes for the starring role of the Buffalo Film Company's third special independent production, "The Daughter of Devil Dan," a story of the Moonshine country. Irma Harrison is supported by Kempton Greene in the leading role.
Whitechapel Types Are Imported for Film

The United States Photoplay Corporation announces that it has contracted to bring several costers to this country to appear in the Whitechapel scenes in "Determination." It was only through the influence of Captain Stroll with the Federal Government that it was possible to bring these types to America.

The corporation is now looking for a site along the Falsades on which a studio could be erected. Four companies will be put to work in the proposed studio. The company will take possession of the E. K. Lincoln studio on June 1.

Dresner Gets House Peters Feature

The Exhibitors Film Exchange, of Washington, D. C., last week concluded negotiations for "Silk Husbands and Calico Wives" for the Maryland, Delaware, Virginia and District of Columbia territory. A. Dresser, manager of the exchange, was in town to close the deal and he is also reported to have gathered several other big pictures for his territory while in the Times Square neighborhood.

Chicago Rialto Books Hank Mann Comedie

The new Rialto, in Chicago, is the latest first-run house to lend a hand in the success of Hank Mann Comedies, distributed by the Arrow Film Corporation. Dr. W. E. Shallenberger, president of Arrow, announced that bookings of this series by the Rialto followed the successful showing of "The Blacksmith" at the Capitol, New York, which was staged by Henry Huber, of the Seaboard Film Exchange, and which sold out weeks in first-run downtown houses in Boston.

Ethel Gillette Added to Scenario Staff

Miss Ethel Gillette, a well known writer of scenarios and continuity for the screen, has been added to the staff of the Louis B. Mayer forces in Los Angeles and is now engaged in writing continuity for Anita Stewart and Mildred Harris Chapin.

Kremer Has New Vehicle

Acquires "Skinner's Dress Suit" for the United States and Canada

VICTOR KREMER FILM FEATURES, INC., at present distributing five Essanay-Chaplin comedies on the state right market, has secured the rights to "Skinner's Dress Suit," starring Bryant Washburn, for the United States and Canada. The Washburn production was one of the most popular in which the present Famous Players-Lasky star ever appeared.

Victor Kremer Film Features, Inc., will offer "Skinner's Dress Suit" to state right buyers in broad new-and-up-to-date form. The titles have been completely revised and artistic decorations added in the form of backgrounds.

A comprehensive array of advertising material is now being prepared which includes an assortment of lithographs, 8 x 10, 11 x 14 and 22 x 28 lobby display, three styles of slides, heralds printed in two colors, and elaborate press sheet, and a distinct novelty in the form of a cut-out. This cut-out consists of a dress suit carrying on the shirtfront the title together with a description of the play.

A novel advertising campaign will be carried on in the Moving Picture World, Motion Picture News, Exhibitors Herald and Exhibitors Trade Review for "Skinner's Dress Suit" for the interest of state right buyers and exhibitors.

"Skinner's Dress Suit" is but the first of a series of productions, starring famous players, which will be exploited by Victor Kremer Film Features, Inc. The local Kremer exchange, New York Independent Masterfilm, Inc., has already received many inquiries from exhibitors in New York and New Jersey requesting bookings on "Skinner's Dress Suit" in its new form it is stated.

Joseph LaRose Joins Chester Forces

Joseph LaRose, formerly production manager for the Rialto and Rivoli theatres, has arrived in Los Angeles and taken up his new duties as assistant to C. L. Chester, president of C. L. Chester Productions, Inc. Mr. LaRose will devote the remainder of his time to assisting Mr. Chester in the creation of Chester Comedies, but will also assist with Chester-Onyx Scenic and Chester Scenic Scapes. This product will hereafter be controlled by Educational Films Corporation, it is stated.

Before leaving New York to take up his new duties arrangements were made with Mr. LaRose by the exploitation department of Educational Films to give unusual cooperation in supplying advance information about these pictures with special reference to the humorous angles which will appeal to the box office. His long experience in presenting such pictures will enable him to make suggestions that occur to him during the production period and the exhibitors will have the benefit of this.

Attention Given Film Pleases Garrison

Murray W. Garson, who has released several comedies, "A Dream of Fair Women," a picture based on Tennyson's poem of the same name, which was permitted by the attention that his release has aroused among members of the trade and the general public. He took a close look at the commendable feature of his picture is the fact that it introduces to the screen new faces in the persons of the successful contestants in the recent Flame and Fortune Contest. In this connection, Mr. Garson says:

"The public will respond to it quite heartily as the exhibition. Nothing is quite so welcome or even appealing as new types and new personalities. This picture presents four of the most beautiful, most talented, most charming young women in the United States. Their entrance on the screen will bring fresh vigor to films."

Christie Film Extends Hollywood Property

Having outgrown the city block at Sunset and Gower streets which Mr. Christie started as the first motion picture studio in Hollywood, the Christie Film Company has branched out and is acquiring property in the neighborhood.

The first acquisition is three acres on Selma avenue, on which a big new stage is being built and also a street scene for a special production which will introduce Miss Patricia Dane as a star under the Robertson-Cole banner.

Christie's frontage on Sunset Boulevard is now built up solid with the completion of carpenter shops two hundred feet long, where machinery has been installed and operations are going forward.

New Gaiety Comedies Now in Exchanges

New Gaiety Comedies include releases, featuring two teams of well-known comedians, "Twin Bedlam," Billy Bletcher and Vera Reynolds are featured; the story is by Frank James. "Why Cooks Go Cuckoo" is the title of another Gaiety Comedy presented by George Overy with Lilian Bron. The story is by Keene Thompson. "Dry and Thirsty" presents Billy Bletcher and Vera Reynolds again. "Good Morning Nurse" presents George Overy under the influence of nurses, with Lilian Bron playing one of the comic feminine disturbers. "Parked in the Park," one of the new Gaiety one-reelers, presents Billy Bletcher and Vera Reynolds again. This story was written by Bletcher himself. All of the comedies which are now in the hands of the exchanges, were directed by Craig Hutchinson and James Clemens.
Uphold Independent Field
New State Right Sponsor Asserts
Red Tape Is Reduced to Minimum

A NOther ardent believer in the future of the independent market arrived in New York last week in the person of D. N. Townsend, general sales manager for the Art-Of-Graph Film Company of Denver, whose two latest feature productions, "Wolves of the Street" and "The Desert Scorpion," are being distributed by the Arrow Film Corporation.

While in New York Mr. Townsend paused long enough to relate some of the reasons which prompt his belief in the independent field.

"There is no other way to get to the exhibitor fairly and squarely and with a minimum of intricate detail and expense, through the independent exchange plan," declared Mr. Townsend.

"Art-Of-Graph will produce at least six pictures this year, and it will possibly be eight. All of these will be of the same high grade of workmanship and artistry that has characterized our other subjects, and all of them will be released to the independent market."

Dr. Shallenberger of Arrow Film announced that territorial rights for both "Wolves of the Street" and "The Desert Scorpion" were selling rapidly, and that a large share of the country had already been disposed of, although only a few days have elapsed since the premiere announcement of the two feature pictures. Townsend is a story of Wall Street and the open spaces of Colorado, and the first public showing was by Robert Ames Bennett.


to The Bank
in the Metro Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of "Better Pictures." If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try:

The Willow Tree
by J. H. Hourwood
Starring Viola Dana

The Best of Luck
by Cecil Raleigh and
Henry Hamilton
With An All Star Cast

Should A Woman Tell
by Paul Fox
Featuring Alice Lake

The Right of Way
by Mr. Gilbert Parker
Starring Bert Lytell

The Walk-Offs
by Frederic and Nanny Manton
Starring May Allison

Alias Jimmy Valentine
by Paul Armstrong
Starring Bert Lytell

Shore Acres
by James A. Herne
Starring Alice Lake

Old Lady 31
by Rachel Crothers
Starring Emma Dunn

The Very Idea
by William LeBarone
Starring Taylor Holmes

and start off on high along Box-Office Record Boulevard.

Metro

Plans to Exploit "Torchy"
Producer Announces Separate Department to Advertise Comedies

"We will have our own exploitation department to assist exhibitors in putting these comedies across and advertising them to the public," announces Charlie Burr, producer of the "Torchy" comedies.

"As no expense is being spared in making these comedies clean and high-class in every respect, likewise we will spare no expense to have them properly exploited after they have been sold to the distributor. We believe that the exploitation angles planned for the "Torchy" series will overshadow anything that has ever been done before for short subjects.

"As soon as distribution details are completed a photoplay edition of the first book will be off the press. This book will be profusely illustrated with scenes from the film. As rapidly as each of the pictures is completed another of the "Torchy" books will be issued with the photoplay illustrations, announces Mr. Burr.

"Already there are seven volumes of the series in preparation, and each of these stories themselves have been appearing for eleven years in the best known newspapers throughout the country. At the present time these current stories are appearing alternate weeks in 23 newspapers in the United States and Canada. The first five features handling "Sewell Ford's" stories will increase the number to 100 or more newspapers to coincide with the release date of the comedies. Master Films, Inc., will have its own exploitation department and advertise these stories as being syndicated. The publicity and cooperation work will be handled in such a way that these comedies may be run with drawing cards, wherever they are shown."

"Democracy," Ten Reel Feature, Complete
"Democracy" or "The Vision Restored," a ten-reel screen drama with a punch and a purpose, has been completed, under the direction of William Nesh, at the Thomas A. Edison, Inc., Studios, according to the announcement of Lee Francis Lyharger, president of the Democracy Photo-Play Company. This fulfills the original plans of the organization as announced in December, 1916.

"Democracy," was conceived by Mr. Lyharger, who retired as president of the International Lyceum and Chautauqua Association of America to produce this drama.

Jans Feature Opens At New York Strand

Herman Jans' first independent production, "Love Without Possession," in which Oliver Tell is to be seen in the star role, will be given its first public showing at the Strand Theatre, New York, on Wednesday morning, March 24th.

Gordon Circuit Books
Hank Mann Comics

Hank Mann Comics have been booked by the entire Gordon Circuit in New England, according to Dr. W. E. Shallenberger, president of the Arrow Film Corporation, which is distributing this brand. The Gordon Circuit is composed of some of the most prominent houses in the New England territory, and the Hank Mann Comics will play them in one-week stand only.

W. G. Underwood Books
Arrow Releases

W. G. Underwood, of the Specialty Film Company, Dallas, Texas, was a visitor in New York last week. While here he bought the rights for his territory for the Hank Mann Comedies and for "The Chamber Mystery," a feature production being distributed to the independent market by the Arrow Film Corporation.

Gertrude Astor

Burston Has New Method of Naming Serial

A prize competition opened to filmers of all kinds as well as the lay public started by Louis Burston to attract a fitting title for the producer's new Francis Ford serial, was last week abruptly closed by the United States Postal authorities. Burston did not know that prize contests with cash or other awards cannot legally be circulated through the mail.

The producer now offers to buy from contributors at the highest price rates paid to the best paid authors any acceptable suggestions sent in.

Flower Is Art Director For Park-Whitseide

A. Bela Viragh-Flower is the art director who is responsible for the interiors prominently in evidence in "Empty Arms" and the "Scarlet Dragon," both of which features were written by William King Bradley and directed by Frank Reicher.

Before joining Lester Park and Edward Whiteside, Flower was employed in a similar capacity for Kimball Young, for whom he conceived many magnificent interiors. His work on "The Marquises" will be remembered for many a day.

W. G. Underwood Book
Arrow Releases

W. G. Underwood, of the Specialty Film Company, Dallas, Texas, was a visitor in New York last week. While here he bought the rights for his territory for the Hank Mann Comedies and for "The Chamber Mystery," a feature production being distributed to the independent market by the Arrow Film Corporation.
Educational Series to Be Ready by Summer

Four complete series of Appleton-Universal are ready for schools and colleges of the United States before summer, according to an announcement made today by Mr. George R. Wadleigh, general manager of the Universal Educational Department. Mr. Wadleigh was able to make the announcement because of the rapid advancement of the work of Don Carlos Ellis, director of text-film production, formerly a film editor and in charge of the film section of the Department of Agriculture, who has been concentrating his efforts on Zoology, Commercial Geography, Hygiene and History. These text-films will be based on the text books on these subjects published by Appleton-Universal, and will be edited by the authors whose names will appear on the films.

Kohn Will Do Exploitation
Will Assist State Rights Buyers
in Advertising Short Subjects

STATE rights buyers handling short features produced by the Marion H. Kohn Productions will receive unlimited help in selling, distributing and exploiting the films, according to a promise made by Mr. Kohn. This is the promise that Marion H. Kohn of 90 Golden Gate avenue, San Francisco, and New York, will make to the state right buyers who buy his pictures.

I propose to go the limit with the state rights buyer with these pictures," Mr. Kohn said. "I am a state rights man myself and I know that the short subject release needs just as much care in salesmanship as the feature.

Mr. Kohn, star of "Clown of the Sea," is in New York this week to make arrangements for the exploitation of his films. He is a versatile producer, serving as creative executive as well as producer and director. His films are made in the East and West Indies, and in the United States. His latest picture, "The House Without Children," was shot in the Bahamas and the Virgin Islands, and is now being released in the United States through the Marion H. Kohn Enterprises, New York.

Outlook Called Good
for AYW Film

L. Laurence Barent, manager of the Aywon Film Corporation, reports that within the past two months the company has increased its sales and that the outlook for the spring is very bright both for New York and New Jersey. He says: "Our new feature "The House Without Children" has been booked in over 100 houses and the expectations of our organization are being realized. The release, "Lucy Cotton, in 'Blind Love,'" is booked in the Loew's and Cohen and David Flicker Theatres, and is being daily booked in all the first-run local houses."

Eugene Sue Story to Be
Picturized

"The Mysteries Of Paris," Eugene Sue's story of life in the underworld of Paris, will be adapted for the screen by Stanley J. Worswick, a member of the Hub Cinetography Company of Boston, the concern now starring "City Streets." The film will be shot in Winthrop, Mass., and will run to eight reels and will be in two months in the making, according to F. E. Smith, who will supervise the making of the film.

Louis Goldstein, formerly with Inter-Ocean, who has sailed for South America to remain four years...
Commonwealth Acquires "Why Women Sin"

Sam Zierler, president of the Commonwealth Film Corporation, and who has the Equity franchise for the New York territory, concluded a deal early in the week with Mr. Thomas de Vasey, secretary of the Wistaria Producers Inc., and Harry Kopstein, the sales manager, whereby he secures exclusive exhibiters' rights for New York State and Northern New Jersey for "Why Women Sin."

Inter-Ocean Begins Drive
Will Show Producer Importance of a Specialized Export House

The first important step in the development of Inter-Ocean Film Corporation's plans for educating the American motion picture producer in general and the independent producer in particular to the value of placing their productions in the hands of a reputable export house specializing in the distribution of American films in foreign territories, got underway this week in the first of a series of advertisements which are to be carried in American trade journals throughout the coming year.

This is the line with its policy recently made public through the trade press, of inaugurating an extensive and far-reaching advertising and publicity campaign in behalf of the American motion picture export company, and to emphasize the advantage to be derived from the producer's association with such an organization. It is wholly apart from Inter-Ocean Film Corporation's regular advertising and publicity campaign which is now being conducted in the various foreign trade mediums.

This is declared to be the first time in the history of the motion picture industry that a large American film exporting concern has attempted such a campaign in the American trade press. That it will be instrumental in producing the desired results both to the American producer and to the Inter-Ocean Film Corporation is a conclusion which Inter-Ocean officials have no hesitancy in affirming.

The campaign will be conducted by A.L. Felman, who will also continue in charge of advertising and publicity in foreign trade mediums.

Smith Likes Film Making
New Metro Author Explains How He Evolved Into a Playwright

W. INCHELL SMITH, who recently joined Metro's staff of authors at its studios in Hollywood, and who is now personally supervising the picturization of "The New Henrietta," the comedy which he and Victor Mapes adapted from a play by Bronson Howard, is well pleased with life at the studio.

Mr. Smith was first an actor and then a producer. He never had any newspaper experience and states that he sometimes "feels that the less a man knows about the mechanics of literary work, the better he is equipped for dramatic writing. A man who writes phrases as people speak them, and not as the copy books construe them, is the man who gets the best dialogue."

Mr. Smith states that it was merely by accident that he obtained a chance to write a play. "The man who was to dramatize a story which I was to produce backed out at the last minute," he said.

Lesser Company Seeks Deep Water Locale

In order to obtain the necessary deep water scenes for its forthcoming production, Annette Kellerman and her entire company have gone to San Francisco on a two-weeks' shoot. Off the coast, several miles were necessary to transport the aggregation of picture players from Los Angeles to San Francisco. H. S. Calbou, production manager for Sol Lesser, headed the expedition.

More than $250,000 is being spent on this new Kellerman production. For the interiors many of the most elaborate sets ever conceived at the Branton studio were built, while hundreds of players were used for the water scenes.

Kohn Enthusiastic Over Short Subject Films

One of the most enthusiastic producers on the West Coast is Marion H. Kohn, head of the short-subject concern bearing his name. The three Kohn productions made at the studios of the National Film Corporation of America in Hollywood, Calif., are the first three links, declares Mr. Kohn, of a "mighty chain" of short-subject releases which, if market conditions remain favorable, will be lengthened from time to time.

Commonwealth Film to Handle Jans Picture

Announcement is made by President Sam Zierler of the Commonwealth Film Corporation, that they have secured the rights for the state of New York from Jans Pictures, Inc., for the initial release of the Olive Tell series, "Love Without Question," adapted from the book, "The Abandoned Room," by C. Wadsworth Camp and produced by B. A. Rolfe.

"The Mystery of 13" Is Still Selling

Producer Burston of Burston Films, Inc., announces that the serial thriller "The Mystery of 13" is still going strong. Among the sales of states right territory for the week is that of Louisiana and Missouri to the Pearse Film Company of New Orleans. This leaves very little territory in the United States still unsold.

Another Durning Picture Is Announced

Exhibitors and public were informed this week that Bernard Durning, who appeared in "When Bervice Went Dry," and more recently in "The Gift Supreme," both distributed by Distributing Corporation, is shortly to appear in a new feature called "The Sowing of Alderson Creek," where Durning will be his leading woman.
Cleveland

Breezy Items from Many Cities

GET THE HOME NEWS

THE EMERGENCY FILM SERVICE OF DALLAS, Texas, has been incorporated with a capital stock of $25,000. The incorporators are J. C. Summitt and V. O. Alvarres, All of Dallas.

Managers, operators, and ticket-sellers of two theaters here scheduled at Peoria, City of Olick, were arrested Monday on a charge of violating the Sunday closing law. It is charged that these shows remained open both on Sunday, February 15, and on Sunday, February 22. The theater people will fight the charges against them in the higher courts. Dates on which the case are to be heard are C. W. Wreck and J. C. Murray, and Floy Stevens and Alvin Specht.

All of the theaters and movie picture houses at Fort Worth, Texas, remained closed March 29, although all other places of business were opened as usual. The theaters are preparing to open again during the next week, but will not reopen until Sunday or absolutely prohibited by the courts. Some of the cases have already been tried on their merits.

Harry A. Ross, Detroit manager for Famous Players League, has left for New York to take the position of assistant manager for the Famous Players League, New York City. He is succeeded locally by Charles W. K. Byrd as manager of the local office. Mr. Ross has been with Famous Players League for eleven years, all of which time he has spent in the front office. He left the management of the Mutual Book Keeping in Cleveland in come to Detroit.

One of the newest of publicly owned theaters is the one operated by the First National Bank of Bloomfield Hills, Mich. The bank has invested $15,600 in the new building and operation and in the beginning of the fall season. The proposed theater will be of modern construction and equipment and will have a seating capacity of 2,400.

The new building, which will be started in June of the coming summer, will be equipped with the latest apparatus and the most modern of equipment and will be a real asset to the Bloomfield Hills community.

The emergency film service is a new venture in the film industry and has been organized with the object of providing a means of communication between the various theaters and distributors.

THE DOWNTOWN MEMORIAL THEATRE, formerly the Coliseum, is now being operated as the Dwight Theatre by the Dwight Theatre Company, of which J. S. C. Lindsey is manager.

The theatre is located in the downtown section of the city and is now open daily from 9 a.m. to 9 p.m. The program includes a variety of attractions, including musical comedy, vaudeville, and other entertainment. The theatre is managed by J. S. C. Lindsey, who has been associated with the theatre for many years.

PROVIDENCE

The Modern theatre, which has been closed for several weeks due to the illness of the manager, has been reopened and is now operating as the Downey Theatre.

The Downey Theatre is located at 44 East Main Street and is managed by J. S. C. Lindsey. The theatre has a seating capacity of 800 and features a variety of entertainment, including musical comedy, vaudeville, and other attractions.

The theatre is open daily from 9 a.m. to 9 p.m. and is managed by J. S. C. Lindsey, who has been associated with the theatre for many years.

SAN DIEGO

Mrs. Edith Whiton, wife of W. W. Whiton, owner of the Plaza theatre, San Diego, Cal., died at her home in that city on March 9th after a long illness. She had resided in San Diego for 33 years.

The Garden theatre has been opened at 400 Market Street, San Diego, Cal., and re-opened it under the name of the Victoria.

Canada

Hon. Peter Smith, the new postmaster general for British Columbia, has announced that the new telephone rates into the limit on March 2, by an order in council. The new rates will go into effect on March 2, and will be reflected in the telephone rates on the same date.

The order in council was issued on March 2, and it provides for a new tariff of 5 cents per minute for all local calls, and 10 cents per minute for all long-distance calls.

It is expected that this will result in a substantial saving of 20 cents per minute for all local calls, and 50 cents per minute for all long-distance calls.

The new rates will be effective as of March 2, and will apply to all local and long-distance calls.

The order in council was signed by the minister of works, who has been appointed to the post of postmaster general for British Columbia. The new tariff will go into effect on March 2, and will replace the old tariff of 25 cents per minute for all local calls, and 50 cents per minute for all long-distance calls.

The order in council was issued on March 2, and it provides for a new tariff of 5 cents per minute for all local calls, and 10 cents per minute for all long-distance calls.

The new rates will be effective as of March 2, and will apply to all local and long-distance calls.

The order in council was signed by the minister of works, who has been appointed to the post of postmaster general for British Columbia. The new tariff will go into effect on March 2, and will replace the old tariff of 25 cents per minute for all local calls, and 50 cents per minute for all long-distance calls.

The order in council was issued on March 2, and it provides for a new tariff of 5 cents per minute for all local calls, and 10 cents per minute for all long-distance calls.

The new rates will be effective as of March 2, and will apply to all local and long-distance calls.

The order in council was signed by the minister of works, who has been appointed to the post of postmaster general for British Columbia. The new tariff will go into effect on March 2, and will replace the old tariff of 25 cents per minute for all local calls, and 50 cents per minute for all long-distance calls.
**SEATTLE**

Harry C. Arthur, Jr., who was recently appointed division manager for the United Pictures Corporation, with headquarters in Seattle, has been busy making his first sales trip in the Northwest and Canada and look after some business interests.

R. C. McQuay, columnist for Seattle art pictures, has been sent to Montana again to make a clean-up.

Jack Lanam, president of the Greater Seattle Motion Picture Association, is expected to make a two-week trip to Chicago, New York and other leading markets, in order to secure trade for some of the state's leading artists.

Ashley McKeen, chief salesman for the George Theater of New Orleans, has recently made his first sales trip to Montana, and it is expected that he will take back with him some new business for the theater.

Frank A. Hernandez, manager of the Associated Press in Montana, has recently been appointed manager of the Goldwyn company in Montana as well.

**NEW ORLEANS**

J. J. Fabacher is one of the youngest men of New Orleans: he is only a year old and has just been named assistant manager of the New Orleans office of the Goldwyn company.

J. Perlita of the Fern Theatre in New Orleans has been making the most of an attractive and amusing by-product of his work: he is a leading salesman of the theatre and has made the sale of over $10,000 in one week to his name.

**BUFFALO**

Fred Hendrich of the Lyceum and Lyric theatres, Buffalo, has recently taken over the management of the theatre and has been busy making arrangements for the new movie, which he says, will be the largest, most attractive suburban theatre in the city.

Mrs. Beals of the Lantern theatre, Hammond, Ind., says the remodeling of her house soon will be completed without the loss of a single day's business, as all the work has been done by herself.

J. E. C. Clark, owner of the Palace theatre, is ready to open this week, and will have a special attraction for the opening in the person of Mr. Burns, a native of the city.

C. J. Englund, general sales manager of Reel Pictures Corporation, in Buffalo, reports that his sales manager in the local exchange, Mr. J. M. Marche, will report for the second month of the new year and that his business is going ahead briskly.

**TAMPA**

The new production company, known as the American Bioscope Film Trust, has purchased the largest lot of films in the city, and is now in active production on several new pictures, including some of the latest and most popular films.

**INDIANAPOLIS**

J. S. Knight of Morganstown sustained a loss of $3,000, when a fire destroyed his motion picture theatre last week. The loss was partially covered by insurance.

The Circle has a theatre party for the benefit of the Child Welfare League of Indianapolis last week. Films of the Rotary convention taken in Ft. Wayne for several weeks ago were the special attraction.

A rumor is abroad that one of the large New York publishers is seeking theatrical locations throughout the country is bidding over $500,000 for an Indianapolis location.

Incidentally, the Standard Realty Company of Evansville announces its intention of erecting a million dollar house at the corner of Main and Market streets. Five other elegant homes are being built by the company for this purpose.

Kenneth Hackley, John L. Bole and James E. Childers of East Park, Ind., have incorporated the Hackley Film Corporation with capital of $20,000.

**Film Illustrates Talk of State Official**

Secretary of State Francis M. Hugo is a firm believer in the adaptability of a motion picture to state work. In fact Mr. Hugo is already using the medium to supplement and illustrate the talks which he gives before chambers of commerce and other bodies, in an effort to lessen the number of automobile accidents which constitute a great fire hazard.

Many of other New York State's leading newspapers are also utilizing motion pictures in their work, such as the New York Times, which prints a weekly column of local motion pictures.

**Ottawa Teachers Urged a School Theatre**

The official report of the recent convention of the School Teachers' Institute of Ottawa, Ontario, contains a strong recommendation for the establishment of a school theatre.

The recommendation calls for the establishment of a large theatre in which classes could be held during the academic year. It was also urged that the municipal school theatre be used for school extension courses and for the education of the parents and children at the expense of the city.

**West Is New Manager in La Crosse, Wis.**

C. R. (Hi), West, former city editor of The Minneapolis Tribune, and now managing editor of the La Crosse Tribune, which operates six theatres in La Crosse, Wis., has been appointed general manager of the La Crosse theatre, as of April.
Anita Stewart, long established as a star in the silent drama, appearing in Louis B. Mayer Productions through First National
CHRISTIE

Further expansion of the Christie Film Corp.'s known yesterday when A. E. Christie, President and Supervising Director, completed a deal with the city of Los Angeles for the property adjoining the Hollywood Studios where additional stages will be built. The new site is on Sunset Avenue and now gives the Christie Company more than a block of land for its present site. In addition, negotiations are under way by the Christie brothers for the purchase of twelve acres near the present site.

Harry Edwards, who since returning from the navy has served as assistant to A. E. Christie, has been promoted to the office of Production Manager of the Christie Film Company. Edwards formerly played in Christie Comedies prior to his entrance in the navy, he being leading man at that time for Betty Compson.

Activities at the Christie plant are now centered about the filming of the first Cleo Sides subject for Selnick International which is being directed by Al Christie and Scott Sild- ney. Exterior scenes for this story, "The Outside," which will be directed by Fred Herzzo, are being filmed in Sunland, California. The cast includes Cleo Sides, Stella Whitten, Codu Kenney, Bert Woodruff, Lydia Yermaans, Titus, J. P. Lockney and others.

Metros

The big Metro plant is the quietest it has been for many months, but next week will see renewed activity for by that time everything will be in readiness for six producing units to begin active production.

The first of the new series to be started will be that of the Bert Lytell company in the filming of "The Temple of Dawn," with Dallas Fitzgerald as director. Probably the next will be the company making "Parlor, Bedroom and Bath," with Viola Dana as star and Eugene Palette as her leading man.

Edward Dillon has come to the coast especially to direct this picture.

Other scripts now in readiness for the producing company are those for "The Outside," which will star Alice Lake and "Fine Feather," starring May Allison, but for these units no director has been selected.

"Hearts Are Trumps," the next Daisy Lane picture which will be produced by Ken Angian, will be an All Star cast and another All Star cast will make the first of the Wintell Smith productions, "The New Heiresses." Scripting is now being completed by June Mathis.

In report that John E. Luce is to leave Metro is denied by officials at the studio and plans are being made for this director to begin work shortly after the completion of editing "Old Lady of 31." The C. E. Shurtleff company producing "Burning Daylight," with Mitchell Lewis as star, is still at Truckee, California, making a number of the exteriors for this Shurtleff release. Practically all of the interior scenes were completed at the studio before the company went to the snow country and so an early completion of the film is expected.

This picture will have an unusual array of talent including several spectacular characters. One of particular interest is Scott Turner, the original "Cherokee Kid," of the Alaskan gold field country and probably the most famous gambler of the gold rush days.

Another character of interest is that taken by William V. Mong, who appears in the role of a dragoon and one attorney who's greatest enemy is boose.

News Notes from the West Coast

By I. C. JESSEN

Angeles, Calif., April 11

E. Carl Wallen, staff photographer for International News Reel, released through Universal, is said to be the only man to photograph the Sultan of Turkey.

FOX

This week finds all of the Fox units at work with the exception of one. The William A. Seiter, which has gone to Fort Bragg in the woodland country of northern California where exteriors for an original story by Julius Fairman, "Big Jim O'Kane," will be filmed, by director Emmett J. Flynn. The cast accompanying Russell includes Eileen Percy, Frank Brownlee, Fred Warren and Lon Poff.

The Beck Jones company which has been delayed in production because of illness of Jones this week resumed the production of "Forbidden Trails," under the direction of Scott Dunlap, who is author of the photographs which are being made in the Charles Alden Seltzer story of the same name. Stanton Freck, George Knecht, and Fred Herzog are the players selected to support Jones.

Director Howard M. Mitchell is now in work on "His Harvest," starring Shirley Mason. Edward J. LeSaut is making series of "Rose of the West," and "Jewel City," which is at work on the big scenes for the Madalaine Traverse production now temporarily known as "The Spirit of "76." The Tom Mix company has returned from central California where exterior scenes were made for the "Time Limit" which is being directed by William A. Seiter.

The William Farnum company has completed all scenes for "Orphans" and the star is taking a vacation at Catalina Islands while director J. Gordon Edwards completes the editing of this film.

Work on the multiple reel comedy being made by Hampton Del Ruth and other comedy directors of the Fox organization is progressing, but no date has been fixed for the completion of this subject. The "Champagne" will be in the reeds. All of the comedies of the Fox organization as well as the badly chorus with amplifications are taking part in this film.

NEILAN

Marshall Neilan and organization are now at the Jasper Hollywood studios where they will remain for a period of at least six months. Neilan's studio is being completely prepared.

Neilan has been preparing the making of his third National for release and has selected east for this production which will include Walter Long, Agnes Ayres, Charles Coward, Barney Sherry, Noah Berry, Little Leslie Barry and Bull Montana. The filming of this subject is being started this week.

Producer Neilan is also making arrangements for the filming of a series of shorts subjects adapted from the Booth Tarkington "Pea- rod" stories and has engaged Reed Haslett, sporting writer of the Los Angeles Herald, to prepare the contin- uity, and Jack McDermott will direct the making of these pictures which will feature Leslie Barry.

Henry Crousejager, cameraman of the Marshall Neilan productions, is perfecting an attachment for a still camera to a motion picture camera to make possible the taking of still photographs during the making of this device it is claimed action photographs can be secured to be highly advantageous to all publicity and promotion work.

GOLDWYN

Two new subjects were put into production at Goldwyn. This week when Director Paul Scardon began the filming of "Milestones" and Pauline Frederick did her first work for "Madame X" under the direction of Frank Lloyd. "Mile- stone" will be the first picture made by Scardon in the West and the cast selected includes Lewis S. Stone, who recently appeared in Marshall Neilan's "The River's End," and Alice Hollister, who returns to the screen after an absence of over eighteen months. Others who will play in this pic- ture are Harvey Clark, Gertrude Norman and Gerald Pring.

The only members of the supporting cast for Pauline Frederick en- gaged are William Courtleigh, who will play the part of the judge, and Casson Ferguson, who will appear in the role of Raymond.

Victor Schertzinger has completed the filming of "The Si- lver Princess," with Mabel Normand and Sidney Alcott has made the last scenes for the first Rupert Hughes eminent authors production, "Scratch My Back," which has T. Roy Barnes and Helene Chadwick in the feature roles.

Roy Barnes and the company playing in "The Branding Iron" have gone to Truckee for snow scenes and director Al Green and the Jack Pickford company are leaving for San Diego to make exter- nals for "The Double Dyed De- ceiver." E. Mason Hopper, who has directed the first three of the "Edgar" series for Goldwyn has been trans- ferred to feature production and will direct the filming of "Empire Builders," by Mary Roberts Rine- hart, and "Travelers' Scratch My Back," which has T. Roy Barnes and Helene Chadwick in the feature roles.

Nathan Litton, who has been manager of production at Goldwyn, is to direct the making of the re-
SELZNICK

All four Selznick producing units are at work at the Brunton studios after a brief absence for exterior scenes. Owen Moore is working on "The Strange Son of the Door," and Eugene O'Brien, with his director, Robert Ellis, recently arrived from the East, has started work on "The Figurehead." John Llewellyn Mather is also at a Selznick picture. The cast selected to support O'Brien includes Anna Q. Nilsson, Arlo Guthrie, Bert Lytell, and Edna Lewis. The rumors and stories recently published that Edith Hallor is to return to the speaking stage are incorrect, at least for the present. Lawrence Weber, theatrical and motion picture producer, had stated recently that it had been impossible for him to induce Miss Hallor to leave Selznick organization and go to New York. However, it has been announced that he is planning a production of "A Beautiful Virgin," a production now under way for the speaking stage in New York. The film is intended for release being made for National Motion Pictures, the producer of "The Invisible Divorce," will have George Arliss, and Robert T. Mill as principals in addition to Walter McGrail and Leatrice Joy. This unit under the direction of Robert Mille has been filming exterior scenes in the California oil well section and have now returned to the studio to make interiors.

F. P. LASKY

One of the mammoth stages at Lasky Studio has been transferred into a large interior of an athletic club gymnasium for scenes in the Robert Smith adaptation of "The Family of the Buckle." The big event of the stage is the production of a twenty-minute serial. The story of the serial is the eternal triangle and the new phase of this story being that a friend of the husband, who has kept up the alimony to his divorced wife falls in love with her. The subject is a comedy, with a dramatic touch, with a heroine played by a top-ranking actress, and the supporting cast will be composed of comedians. The director is Jack Hasen, and the fill-in director will be Fred Niblo. Walking suit will be selected to fit the needs of each story, the series will be known as "Buddy Post" comedies. Walter DeLeon, who has played in a number of American productions, has been selected to play the leading lead in the series.

NATIONAL

The National Film Corporation of America, this week, has started filming the production of a series of two reel comedies which will feature "Buddy Post," a young giant measuring 6 feet 6 inches in height and weighing 325 lbs. A special series of stories are to be written and produced by C. E. Hitti and will be directed by Albert E. Gannaway. The cast selected to fit the needs of each story, the series will be known as "Buddy Post" comedies. Helen Howard, who has played in a number of American productions, has been selected to play the leading lead in the series.

INCE

With the first subject "Wheelbarrow Webster" starring Lloyd Hughes completed, work is to be started on the filming of "Home Spun Folks," short story at Ince Studio and according to announcement made this week "Home Spun Folks" will be released as a Thou. Ince special attraction. The story is by Julian Josephson, author of a number of Charles Ray stories and recent Macon-May comedy "Shakespeare Chasey." The scenes for "Home Spun Folks," are laid in a little country town, where one man controls all affairs. The changing of the cast of this production will make up the foundation for the story, which introduces romance and adventure. Director Fred Niblo is progressing rapidly in the filming of "The Jungle," adapted from the Marjorie Bennet Cooke story by Agnes Christine Bueston and starring Warner H. Comes. The plot of the story is the eternal triangle and the new phase of this story being that a friend of the husband, who has kept up the alimony to his divorced wife falls in love with her. The subject is a comedy, with a dramatic touch, with a heroine played by a top-ranking actress, and the supporting cast will be composed of comedians. The director is Jack Hasen, and the fill-in director will be Fred Niblo. Walking suit will be selected to fit the needs of each story, the series will be known as "Buddy Post" comedies. Walter DeLeon, who has played in a number of American productions, has been selected to play the leading lead in the series.


Batting averages will be started on Miss Glenn's productions on the speaking stage and has a nation wide reputation for his ability. The Broadway subject "Mr. McMie" by J. Parker Reid, Jr., under the direction of Roy H. Malcolm, is being serialized this week. This is an adaptation from the Frank Brownsey story of the same title. The picture will be directed by G. B. Arnold and features are Ida Lewis and Will and little Mary Jane Irving.

UNIVERSAL

The sudden departure of Tarkington Baker, who for the past several months has been head of the production manager Universal, has caused considerable surprise. Mr. Baker left for New York a week ago, following the issuance of a statement that he had tendered his resignation to President Carl Laemmle. Since he was last seen here it was imperative that he get back to New York without further delay. W. O. Howard, who has been assistant to Mr. Baker temporarily in charge of the Universal studios, and it is expected that he will assume the position of general manager will be announced within a short time.

The change in management has not affected producing policies and all production plans are going ahead on schedule. At the present time, there are several companies working at Universal City; two of these on serial, two on short western subjects, two on feature productions and one on a five reel comedy drama, in addition to the films that are now in charge of the editing department. Robert Anderson, who was recently engaged to direct a series of comedies for National, has left the studio to direct the filming of the first, which is "Monseigneur Cooper's" from scenario by Bertrand McCallum. Anderson has been associated with the studio for some time, having directed such films as "A Tokyo Scoundrel" starring Tsuru Aoki. The latter is being directed by Norman G. Foulis, with Joseph Cohn as leading man and other principals including Peggy Pearce, Florence Hart, and Fredric March.

Lyon and Morgan are now editing their first five reel comedy drama "Bulletproof" directed by Henry King. "Bulletproof" is a comedy with a serious side, and will be next shown by Universal who are scheduled to play the role of a popular serial of some length. The two stars of the play are universal favorites, and have been kept busy on the film for some time. Their latest offering should be a success when presented.

March 27, 1920

WE HAVE SOLVED YOUR PROBLEM!

Here's the answer!

<table>
<thead>
<tr>
<th>3000 lb. dolly</th>
<th>250 lb. dolly</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 ft. ladder</td>
<td>9 ft. ladder</td>
</tr>
</tbody>
</table>

Special Pictures Corp.
A new portrait of Gloria Swanson, in Cecil DeMille's "Why Change Your Wife?" is a Paramount-Arcturus feature called "The Darling Duchess," All of these films will be ready for shipment to New York in a short time. ReelingEaston is to direct the next HarryCarey stork, which will be "Crossed Claims," The cast will be selected this week and work of filming the story will be started in a few days. "Hoot" Gibson is now working under the direction of Mack V. Wright in a short western subject entitled "Pardners." The serials in the making are "The Moos Riders" with Art Acord and "The Vanishing Dagger" starring Eddie Polo.

**BRUNTON**

Producing activities at the Brunton Studios are almost up to the capacity of the big plant, there being more than a dozen companies now at work there including the four Selznick units. Director ErnestA. Warde and the J. Warren Karrigan company are at work on "The House of Whispers," which is an adaptation from the same name and the B essie Harriselle Company being directed by William C. Calhoun, is back from San Francisco where they made scenes from on board an oriental bire for a forthcoming production. The B. H. Hampton production organization has the "U. P. Trall," in production under the direction of Jack Conway and will put another subject in production within the next few days. Allan Dwan is home from his trip to New York and will shortly start the filming of his last subject for Mayflower corporation. At the present time he is editing the three pictures recently filmed for this company.

The BettyCompson company recently organized in New York has started work on the first production which is titled, "The Test," and will be made under the direction of ArthurGay. The casting engaged for this production is a support Miss Compson includes ClaraHorton, RalphLewis, Roy Stewart, EmoryJohnston, Roscoe Karns, and others. Hal Roos who has worked with his brother director, Arthur, on a number of productions, is leaving for the east where he will be with International. The Mary Pickford organization has been reorganized on the second release for United Artists, "Op o' my Thumb," The cast has not all been definitely selected.

The Annette Kellerman Company has finished interior scenes and are now working on location in the well known lake region of Vermont. Bruennier, recently placed under year contract by Mayflower, has arrived in Los Angeles and is at work being made for the filming of her first subject, "Athalie," which will be directed by Sidney A. Franklin, and have a cast composed of Anna Q. Nilsson, ConradNapier, Robert Cain, Sam DeGrasse and others.

The third of the ClaraKimbuhl Young productions for Equity was finished this week by HarryGaron, when the last scenes for "The Soul of Raffi" were filmed at the Alexander Street studios. This story is an adaptation from one of the same name by Marah Elish, Ryan, author of "Tell Me a Tulle," and successful novels. The story is laid in the California days in the late eighteen hundreds and the production a number of very elaborate sets reproducing the missions of California and filmed. Supporting Miss Young in this subject are Robert Grassey, FrankFlooden, Della Onizzi and Miss Ruth King. The subject will be ready for shipment to New York within a few days.

The General Manager Sun E. Rook of Katherine MacDonald Photography Corporation has engaged James Young to perfect the next picture "The Wreck of Miss Madison." This will be "The Notorious Miss Lisle," adapted from the story of the same name by Charles Barbey Reynolds. The picture will be cast within the next few days.

At Hal Roach of the Rolfin Film Company this week moved the entire organization to the new studios of the company at Culver City, where the plant covers several acres of ground and has a large administration building of mission design, two big stages and other necessary buildings for the various departments.

The new plant will enable ProducerRoach to realize many of his ambitions with respect to comedy and consideration of improvement in production and general atmospheric condition of all scenes will be noted in the forthcoming subjects made at the new plant. For some time it has been impossible for the company to make a number of their scenes in the City Studios, and these scenes will be in early issues of the Harold Lloyd comedies as well as those featuring HarryPollard and BeatriceLaPlante.

The Douglas Fairbanks Company is home from spending three weeks in the wilds of Arizona, north of Winslow, where they made the western scenes for the coming Fairbanks' production, which has been given the permanent title of "The Mollycoddle." Those who accepted the producer's attractive offer to the wild location 175 miles from a railroad were Ruth Renick, Wallace Beery and Betty Compson whose brother director, PaulBurns, Adele Farrington, together with scenario writer Tom Geraghty and cameraman WilliamEmpey and HarryThrope. In Mr. Fairbanks required a large number of technical men and the party included more than forty. Jesse D. Hampton has engaged William J. Bowman to direct the next WilliamDemenn picture, which will be released under the title of "The Man From Make Believe." The continuity for this story is being written by Eugene B. Lewis.

The recently organized Pandora Productions, Inc., has completed its first subject, "The Crucifix of Destiny," and has taken up the making of "The Miner's Dream of Home," which will feature Wheeler Dryden, an Englishman, R. D. Armstrong, who has been connected with several Los Angeles studios and produced several pictures in Japan. In charge of direction is I. Shirley is General Manager, H. E. Wagner and J. C. Barber, cameramen, and Agnes Parsons, continuity and title writer. Captain W. A. Williams, half owner of the La Toche Theatre, who was one of the first six to land in the United States, left Los Angeles to go back to New York to claim a bride, who is a former French countess. While enroute Capt. Williams was taken ill with influenza and after recovering sailed for Los Angeles, where the Calgermans this week brought the information that he was suffering from a relapse, and is now in a London hospital. When Capt. Williams left New York he expected to be married here with his bride by April 1st.

E. H. Emnick, owner of the Peerless Exchanges at SanFrancisco, C., is spending two weeks in Los Angeles supervising the work of this exchange handled by Harry Maclayte. Mr. Emnick was accompanied to Los Angeles by Mrs. Emnick, they visiting all theatres enroute by an auto trip. B. F. Rosenberg, who has been a branch manager at Salt Lake for two years, and the past two months has been serving in a like capacity at Denver, has been selected as manager of the Los Angeles Metro exchange to succeed Arthur B. Lamb, who has taken a position on the executive staff at the Metro studios. Western Representative HarveyLustig has been in charge of the Los Angeles branch for the past few weeks.

C. L. Thuerkan, Los Angeles Universal Exchange manager, and Director Eric V. Stroheim have returned from an auto trip to Bakerfield, California. While at this city Director Von Stroheim made personal appearances at several of the theatres conducted by the Greens Amusement Company. Harry H. Hicks, for ten years identified with the film trade as manager of exchanges or special representative, has tendered his resignation as manager of the Vitagraph, Los Angeles branch to accept the management of the photoplay and organ department of Sherman Clay and Company for the Northern California and Nevada territory. In this position he will have the exclusive sale of American photoplayers in this territory. Mr. Hicks has served as manager of the General in all of their branches west of Omaha; opened the Select offices in SanFrancisco, and later served as manager of this exchange in San Francisco, and later served as manager of this exchange in San Francisco, Seattle, and Cincinnati. From the latter city he returned to Los Angeles and has since been manager of the Vitagraph.
Clune’s Auditorium which has been one of the historical theatres of the film industry and is situated on the west side since its opening as a motion picture house more than five years ago, is to become the home of the Philharmonic Orchestra of Los Angeles, and will be used exclusively for concerts, as Wm. H. Clune has sold his property on the building to the Baptist Association of Los Angeles, to W. A. Clark, Jr.

This does not mean that Mr. Clune is leaving the film industry, for he still retains two other theatres, Clune Bros., Los Angeles and Clune’s Theatre at Santa Anna in addition to owning the Clune studio now occupied by the Douglas Fairbanks Company and conducting the Clune Artistic Lighting Company which furnishes light and power for the leading motion picture studios and on location.

However, the sale of the property is in the interests of both parties so far as Los Angeles is concerned, as Clune’s auditorium has heretofore served as a showcase where the public first saw a number of the biggest production pictures made in the west including “Mammie,” “Montana,” “Intolerance,” “The Eyes of the World,” “Hearts of the World,” “The Greatest Thing in Life,” and many other pictures being shot there by Mary Pickford’s “Polkanis.” But the Auditorium will not long be missed by the picture loving people of Los Angeles and the people of the film industry, as three other mammoth theatres are completed within the next eighteen months.

The Auditorium was built by the Baptist Association more than ten years ago.

Clune, Mr. A. Portin, was full of stories and details of the successful lighting company and his members were all in agreement.

Policella Dean gave a birthday party for Wheeler Oakman, and it was stated that it was to be an engagement announcement. “They say” Priscilla and Wheeler are either engaged or married or both.

Harvey Thew has had his painting coronavirus working on him and therefore we have a blue and yellow announcement that Harvey has completed a new script and put out side the door.” But why the yellow, Harvey?


delovad and Leach Cross entertained Jim Corbett at a luncheon at the Universal City cafe, the event being a farewell barbeque to heavyweight Jim, who left for New York Saturday, the 14th. A good time was had by all.

Henry Otto in responsible for Mary Allain learning to smoke and mix cocktails. The complications were required for the “Cheater,” and “Fair and Warmer.” Paul P. T. (Women’s Smoke Prevention Union.)

All the heavy women of silent film were rounded up to support “The Slim Princess.” Jack Sayer assistant casting director at Goldwyn placed the minimum weight at 200 pounds and they were paid according to their weight.


definition of “Moods of Evil” for Vitaphone.
MAY KITSON, who did such good work in Selznick's production, "The Woman God Sent," has also completed her part in "The Scarlet Dragon," a Photoplay Library picture. Mrs. Kitson is now waiting for another star who wants a sympathetic "motherly mother."

Henry Mortimer, whose latest release is Realart's "The Fear Market," starring Alice Brady, is now turning his attention to the legitimate stage. He is appearing at the Punch and Judy in the play that opened Saturday night, entitled "Mask."

Glenn Anders, who showed us in "Civilian Clothes" just what a juvenile lead should be, is to trip the light fantastic in the same capacity in Victor Herbert's new musical comedy "Oni, Madam." Because of this, Mr. Anders is said to have been obliged to refuse a flattering offer from Selznick, and will be unable to give any time to the screen until stage rehearsals are completed.

Thurston Hall seems entirely human as well as slightly poetic. He is said to be in open revolt against the H. C. of clothing; and he declares that fans who expect to see him in a brand new suit in every scene will be sadly disappointed. He intends to let the new styles come in and go out without seeking even a speaking acquaintance with them during their brief existence, and he is going to stand by the expensive and well-fitting garments that his wardrobe includes at present so long as they are presentable.

Estelle Taylor, who is completing work on the Fox super-feature "When New York Sleeps," has been engaged to play the leading role in "Mildy's Dress," Edward Kienbock's sensational drama that was produced in the speaking stage two years ago.

Gladden James has completed his work in the leading role of "A Good Woman"...the Park Wideside production that was produced of the Talaladge studies.

"Charles Ray is lost," wizzes his P. A., who proceeds to explain that he simply disappeared from his happy home and devoted family, and chiefly from the Los Angeles studio. And the deserted ones admitted bitterly that it was all their fault. After Mr. Ray's contract with Thomas Ince expired, and he signed up with First National and Arthur S. Kaine, he demanded a long vacation, his first in eight years. So everybody took a hand in planning his vacation for him. Some one thought it was a fine time for him to look over a ton or so of manuscripts. Another thought he might go up to San Francisco and be interviewed a lot. Someone else thought he should visit N. Y. and wired friends there to expect him on a certain date. While they were planning, the star disappeared. Of course, he might have written an article to the world's whole but it's his, the P. A. feels assured. While Tom "Forty-Five Minutes From Broadway" can't begin without him, he says, and if he really wants to know, well add that perhaps Mr. Ray is waiting for his leading lady, who after completing her part opposite Mr. Ray in "Parrs Green," came to New York, and was here when he wired her to return for his first First National production. Who is she? A little, black hair lady, Agnes. Her name? Ann May.

Coburn's six reel special production "Beyond the Law" opened at the Symphony Theatre, Los Angeles, on February 15th, and according to a report, has been smashing house records to smailliers at every performance. Dr. Dall is said to be the sole survivor of the most famous gang of bandits that ever spread terror through the West in those early days when the railroads were piercing the wildness in their slow progress to the Pacific.

The first serial to be handled by the Selznick Enterprises will be "The Whirlwind," which will be released by Republic Pictures, of which Lewis J. Selznick is advisory director. The serial is in fifteen episodes and features Charles Bartenworth and John Arbuckle. Selznick Pictures Weekly will make its first appearance on Easter Sunday.

Several exteriors for "The Flapper," the new Olive Thomas production by Frances Marion, are being made at Lake Placid, N. Y., according to a statement from the Selznick offices this week. "The Flapper" company includes Alan Crossland, director, William P. Creit, Theodore Westman, Wm. J. Marcia Harris and Wm. Jos. Scully cameraman.

Ralph Ince and Zena Keefe have returned from what they claim was nearly the North Pole, where they have been scouting exteriors, and are working now at the Fort Lee Studios. Gladys Coburn is announced as the latest addition to the cast for this picture, the working title of which is "The Law Bringers." The story deals with the life of the Royal North-west Mounted Police, as well as native Indians and French-Canadians.

Robert Ellis, director, and Jack Abbott, assistant director, accompanied Eugene O'Brien to California a few days ago, when the Selznick star went West to make a picture on the Coast. "The Figurehead" is announced as the working title of the film. Delroy DeRemer was leading woman for Mr. O'Brien in "A Fool and His Money," completed at the Fort Lee Studios, just before the star caught the train for Calif.

Gloria Hope has the feminine lead in Owen Moore's third Selznick picture, "His Word of Honor," which is being made in Calif., under the direction of Wesley Ruggles. Zena Owen, who appeared with Owen Moore in "Sooner or Later," has the feminine lead in "The Gift Supreme." Tully Marshall, Leo Chany and Melbourne MacDowell are also in the cast.

Elaine Hammerstein has finished "The Shadow of Rosalie Byrnes" and expects to take a short rest before starting her next feature.

---

THE
HAL BENEDICT STUDIOS, INC.
Offers
To the Motion Picture Producer

working space in one of the largest and most completely equipped studios in Greater New York, located at College Point.

Two connecting stages, 100 x 70 ft. and 60 x 50 ft., respectively. Latest type Wohl, Kligel and Cooper-Hewitt lighting, with a 56 switch, double 4 panel Metropolitan board. Capacity 15,000 amperes.

Complete scenic equipment with expert crew. Offices, dressing-rooms, projection and loading rooms, shops, etc.

For detailed information and terms, telephone

HAL BENEDICT
FLUSHING 3000
The PASSIONATE PILGRIM
By Samuel Merwin

Character of Story: Comedy-drama.

Theme: The Pilgrims.

Characters: Henry Calverley, the young poet; Richard Blake, a merchant; Mr. Fanning, the lawyer; Mr. Sycamore, the keeper of the inn; Captain Henry, a butcher; Royal, an old sailor; Mrs. Wait, the innkeeper; Nelson, the young sailor; Porter, the sailor; Market, the ship's cook; Robert, the ship's boy; and others.

Plot: While on a merchant voyage to the West Indies, the ship is captured by a Spanish pirate. The crew is taken captive, and Henry Calverley is imprisoned in the city of Havana. While there, he falls in love with a young beauty named Miranda, who is the daughter of the city's mayor. Henry writes a series of poems about his love for Miranda, and these poems are smuggled out of the city and published in England. The poems become a sensation, and Henry is eventually freed and returns to England, where he becomes a successful poet and wins Miranda's hand in marriage.

The Guardian
By Frederick Orrin Bartlett

Character of Story: Mystery.

Theme: Crime and detection.

Characters: Dr. Henry, a private detective; Mr. Brown, a wealthy businessman; Mrs. Brown, Henry's wife; Mr. Smith, a bank employee; and others.

Plot: Dr. Henry is hired by Mr. Brown to investigate the theft of a large sum of money from the bank. Henry discovers that the thief is Mr. Smith, who is being blackmailed by a gang of criminals. Henry exposes the gang and recovers the stolen money, but not before Smith has been killed.

The PRIZE OF HONOR
By Percy Kingsley

Character of Story: Drama.

Theme: Politics and corruption.

Characters: Mr. Scott, the mayor; Mr. Adams, a wealthy businessman; Mr. Martin, a politician; and others.

Plot: A political scandal involving corruption and bribery is uncovered, and the mayor is forced to resign. The story follows the efforts of Mr. Adams and Mr. Martin to avoid being implicated in the scandal, and the eventual exposure of the guilty parties.

The PRICE OF HONOR
By Ambrose Elwell

Character of Story: Romance.

Theme: Love and marriage.

Characters: Mr. Johnson, a wealthy businessman; Miss Smith, a socialite; Mr. Brown, a young lawyer; and others.

Plot: Miss Smith is engaged to Mr. Brown, but she becomes involved with Mr. Johnson. Mr. Brown is eventually able to win Miss Smith back, and the two are married, to the delight of all.

The PUBLICATIONS WEEKLY
Special Publications Weekly

Fiction Works Suited To The Screen

Professor: Mr. Amor, attorney for the Canterbury estate; Mr. C. H. S. M., a lawyer; Mr. C. H. S. M., a poet; Mr. C. H. S. M., a painter; Mr. C. H. S. M., a musician; Mr. C. H. S. M., a philosopher; and others.

Plot: Henry Calverley, having served time in prison for murder, is released and returns to his hometown. He finds that his old love, Miranda, is now married to another man. Henry writes a series of poems about his love for Miranda, and these poems are smuggled out of the city and published in England. The poems become a sensation, and Henry is eventually freed and returns to England, where he becomes a successful poet and wins Miranda's hand in marriage.

The PRIZE OF HONOR
By Percy Kingsley

Character of Story: Drama.

Theme: Politics and corruption.

Characters: Mr. Scott, the mayor; Mr. Adams, a wealthy businessman; Mr. Martin, a politician; and others.

Plot: A political scandal involving corruption and bribery is uncovered, and the mayor is forced to resign. The story follows the efforts of Mr. Adams and Mr. Martin to avoid being implicated in the scandal, and the eventual exposure of the guilty parties.

The PRICE OF HONOR
By Ambrose Elwell

Character of Story: Romance.

Theme: Love and marriage.

Characters: Mr. Johnson, a wealthy businessman; Miss Smith, a socialite; Mr. Brown, a young lawyer; and others.

Plot: Miss Smith is engaged to Mr. Brown, but she becomes involved with Mr. Johnson. Mr. Brown is eventually able to win Miss Smith back, and the two are married, to the delight of all.

The PUBLICATIONS WEEKLY
Special Publications Weekly

Fiction Works Suited To The Screen

Professor: Mr. Amor, attorney for the Canterbury estate; Mr. C. H. S. M., a lawyer; Mr. C. H. S. M., a poet; Mr. C. H. S. M., a painter; Mr. C. H. S. M., a musician; Mr. C. H. S. M., a philosopher; and others.

Plot: Henry Calverley, having served time in prison for murder, is released and returns to his hometown. He finds that his old love, Miranda, is now married to another man. Henry writes a series of poems about his love for Miranda, and these poems are smuggled out of the city and published in England. The poems become a sensation, and Henry is eventually freed and returns to England, where he becomes a successful poet and wins Miranda's hand in marriage.

The PRIZE OF HONOR
By Percy Kingsley

Character of Story: Drama.

Theme: Politics and corruption.

Characters: Mr. Scott, the mayor; Mr. Adams, a wealthy businessman; Mr. Martin, a politician; and others.

Plot: A political scandal involving corruption and bribery is uncovered, and the mayor is forced to resign. The story follows the efforts of Mr. Adams and Mr. Martin to avoid being implicated in the scandal, and the eventual exposure of the guilty parties.

The PRICE OF HONOR
By Ambrose Elwell

Character of Story: Romance.

Theme: Love and marriage.

Characters: Mr. Johnson, a wealthy businessman; Miss Smith, a socialite; Mr. Brown, a young lawyer; and others.

Plot: Miss Smith is engaged to Mr. Brown, but she becomes involved with Mr. Johnson. Mr. Brown is eventually able to win Miss Smith back, and the two are married, to the delight of all.

The PUBLICATIONS WEEKLY
Special Publications Weekly

Fiction Works Suited To The Screen

Professor: Mr. Amor, attorney for the Canterbury estate; Mr. C. H. S. M., a lawyer; Mr. C. H. S. M., a poet; Mr. C. H. S. M., a painter; Mr. C. H. S. M., a musician; Mr. C. H. S. M., a philosopher; and others.

Plot: Henry Calverley, having served time in prison for murder, is released and returns to his hometown. He finds that his old love, Miranda, is now married to another man. Henry writes a series of poems about his love for Miranda, and these poems are smuggled out of the city and published in England. The poems become a sensation, and Henry is eventually freed and returns to England, where he becomes a successful poet and wins Miranda's hand in marriage.
The HARBOR ROAD
By Sara Ware Bassett

Character of Story: Comedy drama.

Theme: New England life.

Characters: Nate Harlow, a fisherman; Deborah, a young woman he has adopted; Dora, his adopted daughter; Dora Markay, a girl he loves; Mrs. Minor, a woman; Mrs. Minor, a city woman; Nettie, a girl; Bob Ktridge, an artist.

The Plot: In the little Cape Cod village of Yarmouth, Nate Harlow, a blue-eyed fisherman, finds himself in love with Dora Markay, the adopted daughter of his friend, Bob Ktridge, an artist. Nate's life is complicated by his love for Dora and his desire to be a better father to his adopted daughter, Dora. His relationship with Deborah, a young woman he has adopted, also adds to the complexity of his life.

The story deals with concrete historical happenings. As a change from the historical fiction on Boston, and the "society" melodrama, a picture based on something more substantial than the now obsolete cabaret might find a

THE FORGING OF THE PIKES
Anison North

Character of Story: Canadian romance.

Characters: Alan MacIvor, a soldier; Barbara, his wife; the Major, a man; the Colonel, a man; the Sergeant, a man; the Private, a man; the Captain, a man; the Lieutenant, a man; the Lieutenant-Colonel, a man; the Major-General, a man; the Field-Marshal, a man; the Governor, a man; the Premier, a man; the Judge, a man; the Priest, a man; the Schoolmaster, a man.

The Plot: Alan is the son of a Scotch family who has settled in Canada, where Alan was born. At the time of his birth, his father, a soldier, had been killed in action against the French. Alan, who is a young man, has just been commissioned as a second lieutenant in the army. He is stationed at a fort in the wilderness, where he meets Barbara, the daughter of the commandant. They fall in love with each other, and Barbara learns that she is not the daughter of the commandant, but that she is married to a man named Mavhews, a wealthy businessman.

The story deals with concrete historical happenings. As a change from the historical fiction on Boston, and the "society" melodrama, a picture based on something more substantial than the now obsolete cabaret might find a

The stories that best meet the demand of the public for big screen vehicles are reviewed in the Fiction Mart Department weekly.

The HARBOR ROAD
By Sara Ware Bassett

Character of Story: Comedy drama.

Theme: New England life.

Characters: Nate Harlow, a fisherman; Deborah, a young woman he has adopted; Dora, his adopted daughter; Dora Markay, a girl he loves; Mrs. Minor, a woman; Mrs. Minor, a city woman; Nettie, a girl; Bob Ktridge, an artist.

The Plot: In the little Cape Cod village of Yarmouth, Nate Harlow, a blue-eyed fisherman, finds himself in love with Dora Markay, the adopted daughter of his friend, Bob Ktridge, an artist. Nate's life is complicated by his love for Dora and his desire to be a better father to his adopted daughter, Dora. His relationship with Deborah, a young woman he has adopted, also adds to the complexity of his life.

The story deals with concrete historical happenings. As a change from the historical fiction on Boston, and the "society" melodrama, a picture based on something more substantial than the now obsolete cabaret might find a

The stories that best meet the demand of the public for big screen vehicles are reviewed in the Fiction Mart Department weekly.

The FORGING OF THE PIKES
Anison North

Character of Story: Canadian romance.

Characters: Alan MacIvor, a soldier; Barbara, his wife; the Major, a man; the Colonel, a man; the Sergeant, a man; the Private, a man; the Captain, a man; the Lieutenant, a man; the Lieutenant-Colonel, a man; the Major-General, a man; the Field-Marshal, a man; the Governor, a man; the Premier, a man; the Judge, a man; the Priest, a man; the Schoolmaster, a man.

The Plot: Alan is the son of a Scotch family who has settled in Canada, where Alan was born. At the time of his birth, his father, a soldier, had been killed in action against the French. Alan, who is a young man, has just been commissioned as a second lieutenant in the army. He is stationed at a fort in the wilderness, where he meets Barbara, the daughter of the commandant. They fall in love with each other, and Barbara learns that she is not the daughter of the commandant, but that she is married to a man named Mavhews, a wealthy businessman.

The story deals with concrete historical happenings. As a change from the historical fiction on Boston, and the "society" melodrama, a picture based on something more substantial than the now obsolete cabaret might find a

The stories that best meet the demand of the public for big screen vehicles are reviewed in the Fiction Mart Department weekly.
Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages 2959-2982
WHAT most impress Motiograph users and why they continue to use Motiographs year after year are the perfect projection and lasting qualities of the machine.

Every user will tell you how wonderful the parts wear—they do not hesitate to say the gears never wear out, and other parts give the same corresponding wear.

With this kind of material and the superior workmanship insures satisfaction in service whenever used.

THE Rothacker Film Mfg. Co. of Chicago uses NINE (9) MOTIOGRAPHs in testing their films. These machines are run from morning until night, continually, day after day, year after year. They must give perfect definition of picture to insure them of the high grade prints they are noted for turning out.

This is surely proof of the quality in the Motiograph Machine, which you should take into consideration when buying your next Projector.


Rugged, Restful Simplicity Found in Pantheon

Toledo Theatre Boasts of Genuine Comfort in its Arrangements

It was not so many years ago that motion picture theatres were considered as having something lacking if their interiors were not frescoed and fur-bowed with hanging vines and flowing draperies on every wall. Perhaps it was as well that such elaborateness was considered proper since it was often necessary to use scenic effects to make up for what the picture lacked.

But since then, there have been many changes. An age of simplicity has gradually been exemplified with greater attention given to the effect of each part on the whole. It has been found possible to design theatres with a minimum of ornamentation without in any way sacrificing their attractiveness. In more cases than not, this metamorphosis has had the effect of working a decided improvement and of turning out a theatre with an atmosphere of genuine comfort.

Photographs of the Pantheon theatre of Toledo indicate that this house should be placed under the last named class.

The Pantheon is located on St. Clair Street on the site of the old Kaiserkof. It is 60 feet by 120 feet by inside measurement, and has a seating capacity of 1000.

The front of the theatre is without excess ornament, which gives it a becoming dignity. An ample marquee extends well over the sidewalk and covers both entrances. Lights on the under side of the marquee illuminate the sidewalk directly in front of the ticket office. Stanley frames have been placed on both sides of the theatre front and a plain but attractive electric sign over the door flashes the word Pantheon.

One of the accompanying illustrations shows the lobby as it appears when it is not being used for special features. It resembles more a lounging room in a club-house than the lobby of a theatre. This effect is created by the massive plaster-covered pillars and the heavy ribbed ceiling arches. At the extreme right will be noticed the brick fireplace with its mantel lights and other decorations. Another illustration shows the same lobby after decorators and artists have transformed it into an oriental lounging room and the effect secured with the few added articles demonstrates how the design of the lobby adapts itself to a wide variety of uses.

Before passing on and into the auditorium a few words should be said about the interior illumination of the Pantheon which is here evident for the first time. The artists worked at all times in conjunction with experts of the National X-Ray Lighting Company with a view to securing the exact degree of general illumination and percentage of reflection from ceilings and side walls. With architecture of this type a soft-toned lighting scheme is absolutely necessary in order that the sharp lines be not accentuated. It is probable that anyone viewing these photographs will agree that the architects and engineers were unusually successful in attaining their objective. It will be noticed that in the lobby the lights are hidden above the side moldings and the light is therefore reflected from the curved ceiling.

The lighting arrangements together with the delicate tints of the wall colorings, the lamp shades and hangings produce the restful and inviting atmosphere desired for.

Entrance to the auditorium proper is gained through doors on either side of the lounging room. The run-a-ways do not lead into the back of the auditorium but to a point about halfway down the length of the house. At the point of ingress lies the dividing line between the orchestra seats and the "balcony," although, strictly speaking, there is no balcony. As the photograph shows, there is but a slight slope to the first twelve rows of seats but after them comes the "cross-over" and from then on the slope grows steeper. This seating arrangement is ideal for a theatre of this size and layout since every seat in the house is a good seat with an unobstructed view of the screen. Besides improving the angle of view from the seats in the back of the auditorium this considerable slope makes it possible to have the lounging room and lobby occupy the space beneath it, thus economizing on all available space. The proscenium arch continues the general scheme of simplicity but nevertheless fits in well with the flat ceiling and rounded corners where ceiling and wall meet. The walls are broken up by a number of similar panels formed on the sides by double sets of columns and on top by an ornamental frieze. All the ornamental plaster in this part of the Pantheon has been carried out in the style of the Italian Renaissance period.

An ample sized stage, 45 x 18 feet, makes it possible to arrange special settings. Border lights and foot-lights have been installed to take care of special lighting effects. All lighting of the auditorium is produced by rows of lights with special reflectors arranged around in a trough on top of the side walls. This makes it necessary for the light to be reflected from the ceiling and is therefore entirely indirect, producing a soft light not at all tiresome to the eyes.

As is to be expected, the mechanical equipment is on a par with the remainder of the theatre. In the projection room there are two Simplex machines and spot-lights, a switchboard controlling all lights and lighting effects in the house as well as the proscenium curtains.

During the winter months the house is heated by a hot-water heating system which has proved satisfactory. A $25,000 organ, played in shifts by three musicians, furnishes the music. An orchestra will not ordinarily be used.

Messrs. M. M. and M. H. Stophlet who drew up the designs for the Pantheon, the contractors, and H. C. Horator, the manager, have been lured for the theatre which, to a certain extent, is a product of their combined creative and administrative geniuses.

Plans Prepared for Theatre in Canton

George Henry Dieringer, architect of Wheeling, West Va., is preparing plans and specifications for a new theatre building 50 x 100, to be constructed by the Architectural Building Co., in Canton, Ohio. The theatre will have all the necessary equipment for pictures and road shows. Offices and store rooms are to be placed over the theatre front.

Work on Jake Well's Colonial Already Under Way

Plans for Jake Wells' new Colonial theatre, to be erected upon the old site at Eighth and Broad streets, Richmond, Va., have been filed with the Building Inspector of that city and work has already begun on the excavations in the adjoining lot between the present Colonial and the Broadway theatre. The contractors do not think it necessary to close the present Colonial preparatory to tearing down the old building for about four or five weeks.

J. W. Atkinson & Co. have been awarded the contract for a cost plus basis and it is estimated that the new building will cost about $150,000. The building permit was asked for the Virginia Theatre Corporation, of which Jake Wells is president.

Mr. Carneal, of Carneal & Johnston, the

---

<table>
<thead>
<tr>
<th>SPECIFICATIONS OF PANTEON THEATRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architects: M. M. and M. H. Stophlet</td>
</tr>
<tr>
<td>Contractors: M. M. and M. H. Stophlet</td>
</tr>
<tr>
<td>Illumination: Nat. X-Ray Reflector Co.</td>
</tr>
<tr>
<td>Projectors: Simplex</td>
</tr>
<tr>
<td>Seats: American Staging Co.</td>
</tr>
<tr>
<td>Decor: Hope-Jones</td>
</tr>
<tr>
<td>Display Frames: Stanley Frame Co.</td>
</tr>
<tr>
<td>Manager: H. C. Horator</td>
</tr>
</tbody>
</table>

---

(Continued on page 2866)
The Toledo Pantheon—Where Simplicity Means Beauty
The Pantheon Lobby Design Lends Itself to Exploitation
Some Results from the Use of Brick as Theatre Front Material

At Right: Colonial Theatre, Colfax, Ill.

Left: Allen Theatre, Brandon, Canada

Right: Auditorium Theatre, Waukesha, Wisconsin
Send for this booklet — and read it.

It will show you how to do a good money-making business all through the hottest summer months — how to get bigger and better profits every year. You'll find this booklet interesting and profitable. 

A copy is yours for the asking. Just give us the word today—and the booklet will go out to you promptly.

Monsoon Cooling System, Inc.
Room 769, 70 West 45th Street, New York
A Description of the Electrical Lay-Out in Allen's Winnipeg Theatre

By R. S. Chamberlain, of Mundy, Rowland & Co., Contractors

From an electrical standpoint this theatre compares very favorably with the most up-to-date theatres of any of the Eastern cities. The current, which enters the building underground, is supplied from two different sources and is so arranged that the operator can, by merely pressing a push-button, switch the load for the whole lighting or power on to the mains of either supply company.

There is a special switchboard room for the main switches, meters and main distributing panels. Both sets of mains are tapped, previous to entering the main switch, with a set of feeders feeding a double-throw switch for the emergency lighting.

The main light for the theatre proper, is supplied by a group of seven-light fixtures, under and over the balcony, a large center fixture hanging from the dome with concealed lights of white, amber, red, and blue colors lighting the dome itself, while on either side wall is a series of three-light candle fixtures with very elaborate shades.

These brackets are so wired that one light of each is on the emergency panel and so is kept burning all through the performance while the other two are under the control of the operator. The same principle applies to the seven-light fixtures under and over the balcony. Six of these lights are frosted spherical lamps controlled from the operating booth while the seventh light, which is concealed in the fixture, emitting its light through an amber diffuser, is controlled from the emergency panel.

One rather unusual feature of the lighting is a border light about 56 feet, containing approximately 160 lamps, concealed behind the proscenium arch. The lights are of four different colors, similar to the cove lighting of the main dome. All these lights are fed from a 36-circuit, dead front Sprague panel located in the picture booth, each circuit being individually switched. The bus bars for this panel are fed with fifteen sets of feeders from the main operating switchboard. This switchboard is mounted in a special compartment of the booth, partitioned off from the main operating portion, with extension arms on each switch.

A portion of the back wall facing the screen was omitted and a slate panel 68 inches by 30 inches was installed, slotted to allow the switch extension arms to pass through. On the face of this slate panel is mounted a shaft with fifteen lever switch handles to which are connected the extension arms. These levers are so arranged that they can be operated singly, or by interlocking can be operated in groups or all together with two master levers.

Immediately above this panel is set a similar panel in every respect, with fifteen dimmer plates mounted on the back similarly operated, either singly or together. These dimmers are of the Cutler-Hammer make, with their standard interlocking device.

The booth itself, a most important factor in all moving picture houses, is both large and airy, which enables the operators to work under more favorable conditions than is often the case.

There are three picture machines (Powers), one double stereopticon and one spot light. The D. C. current for these machines is supplied by a Hertner Electric 75-75 Transverter with 550 volts on the A. C. motor driving it. The three picture machines are connected in series, each being fed from a separate switchboard supplied with short-circuiting switches to cut out the lamps not in operation. While this seems to be a bad feature at first glance, on looking into the matter one finds it very good practice. The transverter is designed to run on a short circuit without any ill effects, but it is impossible to conceive of any operator leaving it short circuited for any length of time, because while doing so he could not possibly get any light.

The orchestra lights are controlled from the booth and are so arranged that they can be dimmed down and switched out, leaving the organ or piano light still burning. This does away with the inconvenience of switching twenty lights individually or the alternative, flashing them on all at once.

A feature not seen in many theatres is a series of colored lamps mounted on each musician's stand and controlled by push buttons on the leader's desk. These lights are run on a six volt circuit, reduced from 110 volts through a small transformer and are merely flashed momentarily, each color indicating some rearranged movement.

On either side of the orchestra is a small illuminated fountain which is in operation during the performance with a very pleasing effect.

The front of the house is about as brightly illuminated as any one could wish, the foyer being exceedingly well lit while the marquee, with its frosted lamps, creates a very pretty impression.

The front exterior lends itself very ad-

(Continued from page 2061)
A “Breath of Fresh Air”
Every Four Minutes

Motion-Picture Theatres that are equipped with

Sturtevant

HEATING AND VENTILATING EQUIPMENT

supply their entire house with fresh, clean, tempered air every four to six minutes.
There is pleasure, satisfaction and a rested “come-again” feeling for every patron when, in addition to first-class reels and first-class music there is added the other necessary attraction—first-class and high-class ventilation.
It means giving your public value which they appreciate.
Sturtevant heating and ventilating systems are adapted to every size of theatre.

Note by the diagram how fresh air is introduced and old air withdrawn uniformly in all parts of the house, by means of the Sturtevant System.
Send for detailed information on successful ventilation of motion picture theatres—or write to one of our engineers in the nearest large city

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASSACHUSETTS
AND ALL PRINCIPAL CITIES
George Feinberg Has Good Record as Accessory Dealer
Is Expert on Projectors—and Haberdashery

LADIES and Gentlemen we have with us this week J. George Feinberg and the fact that he parts his name in the middle does not disguise the fact that the J. stands for Justin. J. George breezed into this vale of tears thirty-three years ago. After passing through the first long pants and also that very dangerous puppy-love period, our good friend J. George found himself in the wholesale millinery business, and while not looked upon as one of the very best "trimmers," he nevertheless made a very successful millinery salesman.

Seeing all around him evidences of great wealth being accumulated in the theatrical field and having several influential relatives engaged in said field, George decided that the millinery business would henceforth lose one of its greatest leaders and announced to a breathless world that the motion picture business had better polish up a brand-new halo, inasmuch as J. George was ready to bounce into the arena of motion picture industry. So, five years ago, together with Llewelyn H. Francis, a graduate of the University of Minnesota and formerly on the advertising staff of the Orpheum and Gayety theatres, Minneapolis, he laid the cornerstone for a most successful theatre equipment house in the midwest.

It seems that an old-time actor by the name of Dick Ferris staged a great spectacular production entitled "Fighting the Flames" at the Minnesota State Fair Grounds at Minneapolis and the two budding young equipment magnates spoken of in this biography were stationed at several entrance gates at said fair grounds, engaged in taking in the tickets that had been purchased by the populace of Minnesota.

It might be well to say that J. George is short, round and chubby and like all men of his robust frame is perpetually smiling. Moreover to the ladies who might read this announcement we will say that J. George is not married, has no bad habits and has contributed almost a fortune to the building up of the Wrigley Spearmint Gum business, all of his working hours being devoted on the side to the masticating of the "Product of Wrigley."

On December 19, 1911, in the Bijou Theatre Building, Feinberg & Francis located their first motion picture equipment quarters and today they are located on the second and third floors of the Loeb Arcade Building and have what is undoubtedly the finest furnished offices of any theatre supply house in the country. Besides being Simplex Distributors, the Teco Products Mfg. Company also handle the Simplex Ticket Seller, Idealite Screen, Steel Opera Chairs and Stanley Frames and carry a general line of theatre equipment.

Mr. Francis spends most of his time on the road among the hundreds of personal friends that are distributed across the territory in which he is located, while J. George attends to considerable of the office routine.

As an indication of the speed at which these young and enterprising theatre equipment specialists are traveling, it is only necessary to say that since August last they have taken two hundred and twenty-seven orders for Simplex Projectors and have formed the irritating habit of using freight cars to transport machines from New York to their territory.

J. George has made several pilgrimages during the year to the Metropolitan City and has always made the Simplex factory headquarters upon the occasion of these visits. Motion Picture News is oftentimes carried into the homes of the exhibitor and for that reason we are not at liberty to detail in our account all of George's activities while in our city this last time. But we have the word of one of the world's greatest press agents whose initials are W. C. F. and who is neither bald-headed nor six-foot tall, that George has considerable speed, as indicated in a little sentance that took place on Saturday last.

While we would not exactly say that a trail of broken hearts is following George's advent into Greenwich Village, we can safely state, however, that several of them were left bruised and mangled and if upon George's arrival to Minneapolis he does not open a Pirates' Den similar to that located on Christopher Street, we are missing our usual ability to make good such prophecies. It is secretly whispered about town that George has a penchant for silk shirts and that he usually carries a goodly number for emergencies. We know of several such silk shirts that should always be kept by George as carrying with them fond memories of a night's revel in the city of New York.

The picture which accompanies this article shows a bright-faced and apparently unsophisticated youth, gazing out with innocent expression upon a wicked world, but what we could say about that same little chubby-faced George if the United States Postal Regulations permitted us to do so.

It is now in order to bid "Au Revoir" to chubby George and wish him God Speed to the farmlands of Minnesota.

With truth that his ambition to make sales enough so that he may retire at the end of five years and ride into New York on a Stutz Speedster, may be realized. Come again to our city, George, and bring your bank-roll, silk shirts and everything, and mayhap by that time, the Pirates' Den will have added to its already attractive interior a few more female pirates and a greater number of intricate terpsichorean steps.

Electric Layout at Allen
(Continued from page 2966)

vantageously to flood lighting and this has been carried out by mounting six Davis flood lights on the roof of the marquise where they are concealed from the street and the general effect is very pleasing and satisfactory.

The lounge, located over the vestibule and foyer, is a most comfortable and beautifully decorated room and is well lighted with artistic brackets on the columns and six large piano stand lamps arranged at the back of the chefsfields. These stand lamps are supplied with rose-tinted silk shades of very elaborate design, matching the shades on the candelabura brackets, the whole producing a soft, subdued and voluptuous effect.

In fact, the whole installation of lighting is a credit to the owners, who were willing to go to such an expense to obtain a desired effect, as well as the engineer that designed it, and the contractor that carried out that design with such satisfactory results.
Programs That Pull

With the Power of a Steam Engine

That links the home with the theatre-making regular patrons out of the once-in-a-whilers—a program that goes into the homes, finds a resting place on the library table or mantel and remains there for weeks, to be looked at by not only the members of the household, but all their visitors. Calculate a little—10 people looking at each program, distributing 1000 per week. Some publicity, isn't it?

This is the Kind of a Program Service We Offer You

Write for our latest bulletin on "Programs That Pull," with full particulars regarding our wonderful service.

BRADFORD & CO.
110-120 Court St.

One Dollar a Day

One dollar a day doesn't sound like much money, but if you lose only that amount a day in lost tickets and errors in change-making, it means a loss of $365 a year.

Stop the Leaks with The 1920 Perfected Automatic Ticket Register

It keeps your tickets under lock and key, and every ticket sold is automatically registered.

Our new 1920 Catalogue is full of box office information, and you should read it. Ask us to send you a copy.

NOTE TO DEALERS:

AUTOMATIC TICKET DEALERS are doing a big business. Write us for information on the AUTOMATIC TICKET AGENCY.

TYPHOON COOLING SYSTEM

MORE PEOPLE

than ever before will be compelled to stay at home this summer owing to the high cost of living. Why not prepare now to get this additional business by installing the TYPHOON COOLING SYSTEM? Your theatre must be cool and comfortable.

WRITE FOR CATALOGUE "N"

Typhoon Company

ERNST GLANTZBERG, President

281 Lexington Avenue, New York, N.Y.

THE TEXTILE SPECIALTIES CO.

Clay E. Brehm Gen. Mgr.
Suite 107 Bell Block
Cincinnati, Ohio.

Campbell

THEATRE CHAIR COVERS

Revivify and Embellish Your Theatre in SUMMER or WINTER

Creating an actuality of Cleanliness and distinctive Beauty not otherwise obtainable.

Tailor-Made

INEXPENSIVE, QUICKLY ATTACHED, ECONOMICAL.

Order Now for SUMMER USE Samples on Request.

Typhoon Company

ERNST GLANTZBERG, President

281 Lexington Avenue, New York, N.Y.
Paper on Safe Design of Theatres

At the coming Montreal Meeting of the Society of Motion Picture Engineers, Mr. Will F. Braun of Chicago, architect of many of the finest theatres in the country, will deliver a paper on "The Design of Theatres from the Standpoint of Safety to the Audience." A résumé of the paper is given below:

There is a lack of proper building ordinances outside of the large cities regulating the safety of the audiences. In the design of theatres there are many things that should be standardized to insure safety. As most of the theatres at the present time are being built with complete or at least semi stage facilities, we will take it for granted that the theatres under consideration are equipped with a stage. Those without a stage or scenery should follow the same safeguards for the rest of the building as provided for later. Equipment will be considered in detail.

In the preparation of this paper, the ordinances of ten of the largest cities in the country governing the construction of theatres, have been reviewed. Also the recommendations of the National Board of Fire Underwriters as well as many other authorities on this work.

In discussing the various points safeguarding the audience from fire and panics, we will consider the following points in the design and construction: type of construction, entrance lobby, foyers, stairways, seats, aisles, exits of main floor and balconies, emergency exits and passages, projection room, stage design, curtain, ventilation, automatic sprinklers, equipment outside of the theatre and buildings in connection with the theatre.

Laurier Theatre Opens After Remodelling

After two months under the management and control of H. W. Vance, the Laurier Theatre, Hull, Quebec, has become a very successful enterprise. For a number of years this house had been a white elephant and eventually the theatre was only operated on Sundays. The theatre had been controlled by a rather large syndicate of Hull citizens and even their united efforts did not result in the obtaining of a comfortable share of support. The theatre charged hands just before Christmas and it was remodelled throughout.

The house had been known as the Odeon Theatre but this name was changed to "Laurier Theatre" in memory of the late Sir Wilfred Laurier, one of Canada's greatest men. A handsome lobby replaced a store in the building and about $2,500 was spent for new projection equipment, including two Power's 6B power-driven projectors, a Hertner projector and a gold fibre screen. One of the brand new features is an eight-piece orchestra and, last but not least, Mr. Vance booked a number of really worthwhile pictures. These bookings came on top of an expenditure of $15,000 for changes and improvements in the house itself.

Lynch Enterprises Buy Typhoon Equipments

The S. A. Lynch Enterprises, the well known theatre owners, operating one of the largest chains of theatres in the South, have placed with the Typhoon Fans Company during the last few days another large order for Typhoons.

These people have found that the Typhoon Cooling and Ventilating System meets their requirements and also increases to a considerable extent the box office receipts.

The Lynch orders just received cover Typhoon equipment for the Palace Theatre, Fort Worth, Texas; the New Theatre, Little Rock, Arkansas; Ranger Theatre, Ranger, Texas; Queen Theatre, Dallas, Texas.

Swaab's Messenger Out

That breezy little house-organ of Lewis Swaab's has made its March appearance. Well arranged and edited with just enough exuberant matter to lighten the commercial side this four-pagelet of 8 pages has built up a clientele who look forward to its receipt each month.

Included in its pages this issue is a notice of the sudden death of Harry Saunders who was exceedingly well known about Philadelphia and who had been in the employ of the Swaabs for over 12 years. Saunders was a member of Local 307.

D-B Theatre Chair Covers

"Patented"

REVERSIBLE

Cool—Clean

Beautifying

Reversible

Sanitary

Attractive

Artistic

Tailor Made

Perfect Fit

Easily Attached

Cannot Shrink

Fast Colors

No Buttons

Guaranteed

Order now for Summer USE.
The D-B Theatre Chair Covers
are being used and are being ordered by the finest theatres in the country.
Samples and Prices Sent on Application

Dwyer Bros. & Co.

Broadway Film Bldg.

Cincinnati, O.

Lobby Display Frames Of All Descriptions

From the simple one sheet frame for general lobby use to the highly ornamented display cases of the larger theatres—that is the range of the "BILT-RITE" line which meets the most exacting Exhibitor's requirements:

In addition to supplying our large assortment of stock frames, we are constantly building from blue prints or rough sketches, special frames that answer special lobby problems. Our co-operative service is free. We are glad to design appropriate display and submit plans for approval without any obligation.

Ask your local dealer for the "BILT-RITE" line or write us direct for complete information.

Ask for Booklet B.5

CONSOLIDATED PORTRAIT & FRAME CO.

1029-35 W. Adams St.

Chicago, Ill.

New York Representative—Acme Agency

2623 Grand Central Terminal Bldg.
The Fabrikoid Process adds beauty and long life to fabrics; some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and waterproof.

When Theatre Seats are Censored

YOUR upholstery will have a clean bill-of-health, if it is Fabrikoid. For more than the beauty of this upholstery material, is the safeguard of its sanitary surface.

Fabrikoid absolutely excludes germs and germ-laden dust. It absorbs no perspiration. It is inherently clean and cleanable. Soap and water keep it healthful and beautiful.

And Fabrikoid, in rich colors to harmonize with any interior, is an artistic covering of comfortable softness. It is non-fading, non-staining and always pliable.

Fabrikoid greatly outwears other theatre seat coverings. It is not only extremely rugged and of immense tensile strength, but it escapes the rotting effect of perspiration that destroys so much theatre upholstery.

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE
Practical Electricity—IV
Study Lessons for the Projectionist

It is our intention to make these lessons of practical value to the projectionists, with no more theory than is necessary to explain the subjects. As the series progresses an attempt will be made to lay particular emphasis on subjects having to do directly with projection.

One of the unusual and most profitable features of the course will be the examination questions at the end of each lesson. The reader should go over the subject matter carefully and then attempt to answer the questions having to do with the text.

In addition to this there will appear from time to time a number of practical problems, having to do with the subjects studied up to that time. Any reader who so wishes is invited to write out questions and answers and send them to the Technical Department of MOTION PICTURE NEWS for correction. These answers will then be corrected and returned, providing return postage is enclosed.

As has been stated the resistance of a circuit varies with the temperature of the conductor and the apparatus connected to it. In most cases the resistance of a material increases with an increase of temperature, so that when a current is passed through a circuit heat is generated and the resistance of the circuit increases.

The change in resistance for a given change in temperature is quite different for different metals. Some alloys, however, have a very small change in resistance for a change in temperature and it is very important in making standard resistances that such alloys be used in order that the resistance will remain constant over a wide range of the temperature.

When a rheostat is used in a circuit such as in an arc circuit it is necessary that the rheostat be placed in such position that the heat generated can be easily carried away in order that the grids may not heat excessively and cause a change in the value of the rheostat. Also in the case of conductors it is necessary that a wire of sufficient size be used to carry the desired amount of current, for in case of too small a conductor excessive heating takes place and causes danger of fire.

Table 1 gives the safe current carrying capacity of different sizes of wire for both rubber and slow burning insulation.

Carbon is different from most materials as regards the effect due to heating, in that the resistance decreases when the temperature is increased, so that the resistance of a carbon lamp is about twice as great when cold as after it has become heated by the passage of current for some time. Also in the case of a carbon arc the resistance is greater when starting the arc than after it has become heated, therefore an arc should be adjusted for hot resistance and allowed to "warm up" each time before making the necessary adjustments.

Table II gives the temperature coefficients for some of the most common materials. The temperature coefficient may be defined as the per cent change in resistance per degree (Centigrade) change in temperature. Most metals such as aluminum, copper, tin and silver have a practically constant change of about 4/10 of one percent (.004) of their resistance at zero degrees Centigrade for an increase of one degree in temperature above zero.

If we know the resistance of any material at zero degrees Centigrade we can find the resistance at any desired temperature from the equation:

\[ R_t = R_0 \times (1 + at) \]

in which \( R_t \) is the resistance at the desired temperature, \( R_0 \) is the resistance of the material at some specified temperature as taken from tables, and \( t \) is the number of degrees change in temperature.

**Sample problem:**
The resistance of a certain copper conductor is 12 ohms at zero degrees centigrade. Find the resistance at 60 degrees C.

**Solution:**
Using the equation \( R_t = R_0 \times (1 + at) \), where \( R_0 \) is the resistance at 0°C.

As can be seen from Table II for copper the value of \( a \) is .0043, so the equation becomes

\[ R_t = 12 \times (1 + .0043 \times 60) \]

\[ R_t = 12 + 3.09 = 15.09 \] ohms.

Resistances of different sizes of wire in tables are given for a certain temperature so that the value of resistance at any desired temperature may be found by applying the above equation to the value found in the table. From Table 1 the resistance of 1,000 feet of number 10 copper wire is .9987 at 20 degrees C.

**Sample problem:** Find the resistance of 1,000 feet of number 10 copper wire at 50 degrees C.

**Solution:**
Using the equation \( R_t = R_0 \times (1 + at) \), where \( R_0 \) is the resistance at 0°C.

As can be seen from Table II the value of \( a \) is .0043, so the equation becomes

\[ R_t = .9987 \times (1 + .0043 \times 50) = 1.129 \] ohms.

In an electric circuit the resistance is dependent upon the sort of material making up the circuit. In comparing different materials as to their ability to conduct electricity we speak of their specific or relative conductivity, with silver having the property of being the best conductor of electricity we will compare the relative conductivities with regard to this metal. Silver will be taken with a conductivity of 100 the other metals being rated by a fractional part corresponding to their ability to conduct electricity.

Table III gives the specific or relative conductivity of some of the most common metals. Also included in this table are the specific resistances of the metals named. The specific resistance, which is expressed in microhms or in millihens of an ohm is the resistance of a centimeter cube of the metal taken between opposite faces.

**TABLE I—Temperature Coefficient**

<table>
<thead>
<tr>
<th>Substance</th>
<th>Temp. Coef.</th>
<th>Refered to °Centigrate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aluminum</td>
<td>.0033</td>
<td></td>
</tr>
<tr>
<td>Carbon</td>
<td>.0034</td>
<td></td>
</tr>
<tr>
<td>Copper</td>
<td>.0043</td>
<td></td>
</tr>
<tr>
<td>German Silver</td>
<td>.0031</td>
<td></td>
</tr>
<tr>
<td>Silver</td>
<td>.0030</td>
<td></td>
</tr>
</tbody>
</table>

**TABLE II—Conductance and Specific Resistance**

<table>
<thead>
<tr>
<th>Substance</th>
<th>Specific or Relative Conductance</th>
<th>Microhms Per Cable Cu. 0°C</th>
<th>Ohs Per Mil-Foot 0°C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver</td>
<td>100</td>
<td>1.47</td>
<td>9.62</td>
</tr>
<tr>
<td>Copper</td>
<td>95</td>
<td>1.56</td>
<td>9.54</td>
</tr>
<tr>
<td>Tin</td>
<td>89</td>
<td>1.65</td>
<td>54.5</td>
</tr>
<tr>
<td>German Silver</td>
<td>7.5</td>
<td>33.1</td>
<td></td>
</tr>
<tr>
<td>Mercury</td>
<td>1.6</td>
<td>94.07</td>
<td></td>
</tr>
</tbody>
</table>
COLUMBIA Projector Carbons

have made many a theatre famous and profitable because of the beauty and eye comfort of its pictures

Write for information

NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio  San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada
Another way of expressing the resistance of a substance is in terms of ohms per mil-foot, which is the resistance of a volume of the material one foot in length and having a uniform cross section of one circular mil. The values for mil-foot resistance are included for the submersion and not the submersion and not the submersion...Table I.

Sample problem: A silver wire of a certain size and length will conduct 25 amperes; how much current will an iron wire of the same size and weight conduct providing the same voltage is applied?

Solution: The conductivity of iron is 16 in comparison to silver as 100. Then the current to be conducted by the iron wire is 1.25 = 16/100 x 25 = 20 amperes.

There are two systems in common use by which temperature may be measured, these are the Fahrenheit and Centigrade systems. The Fahrenheit thermometer is one in which there are 180 equal divisions between the freezing and boiling points of water, the freezing point being taken as 32° and the boiling point 212°. In this system temperatures are denoted as degrees F.

The Centigrade thermometer is one in which there are 100 equal divisions between the freezing and boiling points of water. The freezing point is taken as 0° and the boiling point as 100°. Temperatures are denoted in this system by degrees C.

Temperatures may be changed from one scale to the other in the following manner.

To change from Centigrade to Fahrenheit subtract 32 and multiply by 9/5. Sample problem: A temperature is recorded as 77° F. Find the corresponding temperature in the Centigrade scale.

Solution: (77 - 32) x 5/9 = 15 x 5/9 = 25 or 25° Centigrade.

To change from Centigrade scale to Fahrenheit multiply the reading by 9/5 and add 32. Sample problem: A temperature is taken as 15° C. Find the corresponding F. temperature.

Solution: (15 x 9/5) + 32 = 27 + 32 = 59 degrees which is the corresponding Fahrenheit temperature.

In speaking of the size of a conductor for carrying current that is the cross sectional area we say that it is so many circular mils abbreviated as cm. The circular mil is the area of a circle whose diameter is one thousandth (0.001) inch. If the diameter of the wire is known in thousandths of an inch, namely 12, we can determine the circular mil cross section by squaring the diameter.

Example: A number 16 wire has a diameter of 50 mils, and the circular mil cross section is 50 x 50 or 2500 circular mils.

In speaking of different sizes of wires they are distinguished by gage numbers. The gage is most commonly used and the one called the American Gage is the one adopted by Brown & Sharpe Mfg. Co. and is known as the B & S Gage.

A gage for determining the size of an uninsulated wire is in the form of a wire gage, which notches are cut corresponding to the different sizes of wires. A wire of unknown size is fitted into these slots until one is found in which it fits snugly, these slots are marked giving the size of the wire in terms of the gage numbers. This is similar to Table I the circular mil cross section, the current carrying capacity, and resistance can then be found.

A simple way of remembering the sizes of wires is as follows: A number 10 wire has approximately a cross section of 16,000 circular mils, a resistance of 1 ohm per thousand feet and a current carrying capacity of approximately 60 amperes.

A number 7 wire has a cross section of 20,000 circular mils, a resistance of .5 ohms per thousand feet and a current carrying capacity of 48 amperes.

A temperature is taken as 15° C. Find the corresponding F. temperature. A temperature is taken as 15° C. Find the corresponding F. temperature.

Solution: (15 x 9/5) + 32 = 27 + 32 = 59 degrees which is the corresponding Fahrenheit temperature.

In speaking of the size of a conductor for carrying current that is the cross sectional area we say that it is so many circular mils abbreviated as cm. The circular mil is the area of a circle whose diameter is one thousandth (0.001) inch. If the diameter of the wire is known in thousandths of an inch, namely 12, we can determine the circular mil cross section by squaring the diameter.

Example: A number 16 wire has a diameter of 50 mils, and the circular mil cross section is 50 x 50 or 2500 circular mils.

In speaking of different sizes of wires they are distinguished by gage numbers. The gage is most commonly used and the one called the American Gage is the one adopted by Brown & Sharpe Mfg. Co. and is known as the B & S Gage.

A gage for determining the size of an uninsulated wire is in the form of a wire gage, which notches are cut corresponding to the different sizes of wires. A wire of unknown size is fitted into these slots until one is found in which it fits snugly, these slots are marked giving the size of the wire in terms of the gage numbers. This is similar to Table I the circular mil cross section, the current carrying capacity, and resistance can then be found.

A simple way of remembering the sizes of wires is as follows: A number 10 wire has approximately a cross section of 16,000 circular mils, a resistance of 1 ohm per thousand feet and a current carrying capacity of approximately 60 amperes.

A number 7 wire has a cross section of 20,000 circular mils, a resistance of .5 ohms per thousand feet and a current carrying capacity of 48 amperes.

A temperature is taken as 15° C. Find the corresponding F. temperature.

Solution: (15 x 9/5) + 32 = 27 + 32 = 59 degrees which is the corresponding Fahrenheit temperature.

In speaking of the size of a conductor for carrying current that is the cross sectional area we say that it is so many circular mils abbreviated as cm. The circular mil is the area of a circle whose diameter is one thousandth (0.001) inch. If the diameter of the wire is known in thousandths of an inch, namely 12, we can determine the circular mil cross section by squaring the diameter.

Example: A number 16 wire has a diameter of 50 mils, and the circular mil cross section is 50 x 50 or 2500 circular mils.

In speaking of different sizes of wires they are distinguished by gage numbers. The gage is most commonly used and the one called the American Gage is the one adopted by Brown & Sharpe Mfg. Co. and is known as the B & S Gage.

A gage for determining the size of an uninsulated wire is in the form of a wire gage, which notches are cut corresponding to the different sizes of wires. A wire of unknown size is fitted into these slots until one is found in which it fits snugly, these slots are marked giving the size of the wire in terms of the gage numbers. This is similar to Table I the circular mil cross section, the current carrying capacity, and resistance can then be found.

A simple way of remembering the sizes of wires is as follows: A number 10 wire has approximately a cross section of 16,000 circular mils, a resistance of 1 ohm per thousand feet and a current carrying capacity of approximately 60 amperes.

A number 7 wire has a cross section of 20,000 circular mils, a resistance of .5 ohms per thousand feet and a current carrying capacity of 48 amperes.

A temperature is taken as 15° C. Find the corresponding F. temperature.

Solution: (15 x 9/5) + 32 = 27 + 32 = 59 degrees which is the corresponding Fahrenheit temperature.

In speaking of the size of a conductor for carrying current that is the cross sectional area we say that it is so many circular mils abbreviated as cm. The circular mil is the area of a circle whose diameter is one thousandth (0.001) inch. If the diameter of the wire is known in thousandths of an inch, namely 12, we can determine the circular mil cross section by squaring the diameter.

Example: A number 16 wire has a diameter of 50 mils, and the circular mil cross section is 50 x 50 or 2500 circular mils.

In speaking of different sizes of wires they are distinguished by gage numbers. The gage is most commonly used and the one called the American Gage is the one adopted by Brown & Sharpe Mfg. Co. and is known as the B & S Gage.

A gage for determining the size of an uninsulated wire is in the form of a wire gage, which notches are cut corresponding to the different sizes of wires. A wire of unknown size is fitted into these slots until one is found in which it fits snugly, these slots are marked giving the size of the wire in terms of the gage numbers. This is similar to Table I the circular mil cross section, the current carrying capacity, and resistance can then be found.

A simple way of remembering the sizes of wires is as follows: A number 10 wire has approximately a cross section of 16,000 circular mils, a resistance of 1 ohm per thousand feet and a current carrying capacity of approximately 60 amperes.

A number 7 wire has a cross section of 20,000 circular mils, a resistance of .5 ohms per thousand feet and a current carrying capacity of 48 amperes.

A temperature is taken as 15° C. Find the corresponding F. temperature.

Solution: (15 x 9/5) + 32 = 27 + 32 = 59 degrees which is the corresponding Fahrenheit temperature.

In speaking of the size of a conductor for carrying current that is the cross sectional area we say that it is so many circular mils abbreviated as cm. The circular mil is the area of a circle whose diameter is one thousandth (0.001) inch. If the diameter of the wire is known in thousandths of an inch, namely 12, we can determine the circular mil cross section by squaring the diameter.

Example: A number 16 wire has a diameter of 50 mils, and the circular mil cross section is 50 x 50 or 2500 circular mils.

In speaking of different sizes of wires they are distinguished by gage numbers. The gage is most commonly used and the one called the American Gage is the one adopted by Brown & Sharpe Mfg. Co. and is known as the B & S Gage.

A gage for determining the size of an uninsulated wire is in the form of a wire gage, which notches are cut corresponding to the different sizes of wires. A wire of unknown size is fitted into these slots until one is found in which it fits snugly, these slots are marked giving the size of the wire in terms of the gage numbers. This is similar to Table I the circular mil cross section, the current carrying capacity, and resistance can then be found.

A simple way of remembering the sizes of wires is as follows: A number 10 wire has approximately a cross section of 16,000 circular mils, a resistance of 1 ohm per thousand feet and a current carrying capacity of approximately 60 amperes.

A number 7 wire has a cross section of 20,000 circular mils, a resistance of .5 ohms per thousand feet and a current carrying capacity of 48 amperes.
EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

EAGLE ROCK

Westinghouse

HEADQUARTERS for Motion Picture Cameras

NOW IN STOCK

GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod
Universal Cameras

$330
$405
$405
$510
$585
$95

200 ft. Model, List $450, our price including war tax
200 ft. Model with Automatic dissolving shutter, List $512, our price including war tax
Universal Tripod, List $120, our price including war tax

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET
NEW YORK CITY
necessary for the movement—be it Goethe-Slate or pin-cross and cam—to complete one cycle of 360 degrees for each frame that is shown. This cycle includes the pulling down of the entire frame plus the actual time that the film is at rest while it is being projected to the screen. The instant that the movement again commences to move the film marks the end of that first cycle. Therefore the cycle has been divided into two parts, the time of movement and the time of rest.

Suppose now that we make a test of a movement and find that the pin or cam moves exactly 90 degrees in order to bring down the film one frame. This would mean that the same pin or cam must be moving through 270 degrees while the frame was being projected. We have then, 90 degrees of movement and 270 degrees of rest. What is the speed of the intermittent?

The correct answer to this question is another question. It is, What do you mean by speed?

So far as we know this particular nomenclature has not as yet been taken up by the Committee on Standardization of the Society of Motion Picture Engineers but no doubt it will be soon. To us it would seem that the speed ratio would mean the time of rest compared to the entire cycle time. In other words the intermittent just described would be said to have a speed of 3:1. On this same basis an intermittent where such a period of movement is but 72 degrees would be said to have a ratio of 5:1.

Some other experts have ascribed a ratio as meaning the period of movement compared to the period of rest. On this basis a movement that boasted a 72 degree period of travel would be called a 4 to 1 intermittent. So as you see, until the nomenclature is standardized either statement is correct but to be understood it is necessary that the speaker explain his method of arriving at the speed ratio.

According to your letter one expert has lost his speed on the blade width. This is an arbitrary method and can not be considered a strictly mathematical solution since it is true that two prods in the intermittent one may be able to trim off several degrees from the blade. Surely this does not make the movement faster. Then there is the intermittent acceleration and deceleration so proportioned that it is possible to vary as much as 10 degrees from the blade width without affecting travel. This is made possible by the fast that the first part of the travel of the sprocket is slight and that on account of it there is no necessity for covering blade to complete its cutting action until the intermittent has moved 10 degrees.

The blade width theory is not correct and should not be followed because it permits of too wide a variation in results. This department rarely goes in for the "explosive stuff" so our exclamations on your statements about "trade paper editors" will be purely imaginary. There is no reason why a conductor of a department such as this should fear "bad treading." It's a small man that can't or won't admit his mistakes.

We thought down here that you men up there were pretty well satisfied with the examinations given out but your present letter tends to disprove it. With individuals for the sprocket blades to complete their cutting action after the intermittent has moved 10 degrees.

Out of Focus Effect

Walter L. Greene, Morgantown, N. C., writes:

I am running a Powers 6-B, Motor Driven Machine with Modra Light Equipment, it is nearly new and runs fine, but for the past month I have been bothered with an out of focus effect in the center of the picture. Thinking that it was the aperture plate tracks worn I put on a new one but this did not remedy the trouble. The sprockets are all in alignment, the aperture plate and the tension springs set-square on both tracks of the apparatus and are adjusted right. This trouble seems to occur more frequent when running Pathé Films, and when running such films as Para-\footnote{Note—see our next 36 page folder, illustrating and describing our complete line.}mount-Arcitact and National the out of focus effect does not occur.

Please advise me if some film perforations causes this or it is due to some machine trouble.

I have been a member of the N. A. M. L. for a year and I think it is a great thing. I have been operating for seven years and have always inspected the films before each show, so I have really been a member of seven years.

Reply: It seems quite probable that the surfaces between the lens case and the jacket of your objective have become worn, and a slight change in your adjustment is caused by the vibration of the machine. This trouble may be remedied by placing a thin piece of felt between the lens case and the jacket and thus preventing any movement due to vibration.

I. P. A. Holds Interesting Meeting

The International Projection Association held its annual meeting at the club-rooms of the society on March 15th. The speaker for the evening was one of the engineers of the General Electric Company who gave an interesting talk on "Motor Generators as Applied to Projection." Beginning with the next meeting, which will be held on March 27th, the lectures will be on Saturdays, the change being due to the desire of the society’s officers who wished to make it possible for as large an attendance as possible.

PROJECTION LENSES

Why not equip your machine with a lens that is made in a factory devoted exclusively to the manufacture of High Grade Projection. Lenses of all descriptions.

Our PRO-JEX Motion Picture Projection lenses can be had in any of the following types:

**PRO-JEX—Standard**
**PRO-JEX—No. 1**
**PRO-JEX—No. 2**

We also carry a full line of High Grade Stereopticon Lenses in the Quarter and Half size.

OUR PRICES—Will make you think.

OUR GOODS—Will make you act for the future supply.

Projection Optics Co.
INCORPORATED—
203 State Street
ROCHESTER, N. Y.
COSMOGRAPH PORTABLE PROJECTOR

The Machine That Convinces

COMPACT—STANDARD PARTS
OPERATED BY ANYONE
STEREOPTICON ATTACHMENT
MAGAZINES STANDARD CAPACITY
ORDINARY LAMP SOCKET REQUIRED
GEARS—ENCASED AND NOISELESS
REWIND ATTACHMENT
ALTERNATING OR DIRECT CURRENT
PORTABLE, LIGHT AND SAFE
HOUSED IN SMALL CASE 8¾” x 13” x 18¾”

No Other Projector Offers So Much

THE DWYER BROS. & CO., 520-522 BROADWAY, CINCINNATI, OHIO

Attractive Propositions to Dealers

EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

SPEER CARBONS

FOR

"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.
A Portable Switchboard for Studios

The Motion Picture Industry is greatly indebted to electricity for its success, in that for studio work one of the essentials for artistic filming is a proper lighting effect. It would be impractical and costly to depend upon uncertain sunlight for filming, and consequently powerful arc lights, skillfully manipulated have been put into play. In the modern studio any scene may be photographed irrespective of dull cloudy weather or darkness outside, and a picture flooded with artificial sunlight, perfect in realism, can be produced by means of the arc light.

The operation of the arc light, however, demands the attention of experts, and it is further necessary that these experts have efficient equipment at their disposal in order to obtain good results.

The International Film Company of New York have installed in their thoroughly modern studio, an elaborate lighting system capable of producing some wonderful effects. An interesting part of this installation is a portable switchboard that can be quickly and easily transported from one part of the studio to another, and gives excellent serviceability.

This board which is shown by the accompanying photographs is a Westinghouse-Krantz product, and specially designed for portable work since it can be connected by means of a heavy three-conductor stage cable directly to the incoming switchboard. The board may then be placed in any section of the studio where spider boxes are required for cutting in lights. This piece of apparatus consists of a slide board and switches together with Kluge receptacles contained in a No. 12 gauge steel box for protection, and mounted on caster wheels for portability. On the board are six three pole, single throw, 125 ampere knife switches, each feeding to three point Kluge receptacles, which in turn may be connected to six-way spider boxes for distribution to the individual lamps.

This switchboard, which is about thirty-six inches wide by thirty-two inches high by eighteen inches deep, weighs approximately 350 pounds, and since it is entirely enclosed is amply protected for safety.

This apparatus may be connected in a very short interval of time and due to compactness and portability proves very useful in distributing power for arc lights.

Portable switchboard installed at International Film Studio

View of switchboard closed. Note casters which make board portable

Automatic ticket Moves to New Quarters

The Automatic Ticket Selling and Cash Register Company announces that it has moved its executive and sales offices up Broadway a few blocks to its new and more commodious quarters, on the fourth floor, in the Goodrich Rubber Building, 1780 Broadway.

The new quarters provide ample show room space for the demonstration of the Automatic Ticket Register to visitors.

The Acme Portable Projector
FOR THE
Studio, The Editor, Cutting Room, Home, School or Church
Demonstrated to you Anywhere

HOWELLS CINE EQUIPMENT CO.
729 - 7TH AVE. NEW YORK, U. S. A.
EVERYTHING FROM THE STREET TO THE SHEET

PROJECT-A-LITE
TRANSFORMER AND ADAPTERS
Guaranteed to Give Satisfactory Service and adapted to either Alternating or Direct Current service.
WE GUARANTEE all our products to be free from mechanical or electrical defects. Manufactured by
Rutledge & Company
35 S. Dearborn St. CHICAGO

BAY STATE FILM SALES CO., INC.
220 West 42nd Street
New York City
A. G. STEEN, Special Representative
MADE IN AMERICA
EQUAL TO THE BEST
Film Raw Stock
Used Successfully by the Foremost Producers and Laboratories

The FOUNDATION OF PRESENT-DAY PICTURES

STANDARDIZED
CAMERAS-PERFORATOR-PRINTER
SPLICERS-ACCESSORIES
PRECISION
MACHINERY-EQUIPMENT-SUPPLIES
For Motion Picture Laboratories, Studios, Theatres
PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY
NEW YORK BELL & HOWELL CO. LOS ANGELES
1801-11 Larchmont Ave., CHICAGO
A Progressive Orchestra Leader

For the past ten years I have been watching musical directors throughout the country, and have tried to study their work from every conceivable angle. One of the surest signs that a musical director is appropriately accomplishing his mission is the fact that he is always in the market for plenty of music. I am in a position to know who is buying music and who is not.

Among the many musical directors who are struggling to acquire a large and up-to-date library, Mr. R. E. Mouton, of the Sexton Theatre, Great Falls, Montana, Mr. Mouton has had a great amount of experience in this particular line. As early as 1911 he played in Pantages Theatre, Omaha, Nebraska, the Imperial Theatre, Great Falls, Montana, Amos and Andy Theatres, Berwick, Maine. He can be considered a pioneer when a snare drum indicated a fainting spell of a vamp.

Readers may wonder why I say all this and of what interest it may be to them. I am sure that there are many orchestra leaders who are still adhering to the old chip tap style of accompanying pictures. They are still trying to get away with libraries of 14 minutes, 18 minutes, 21 minutes, 25 minutes, 30 minutes obtained through orchestra clubs, and professional favors.

Mr. Mouton recently sent me several programs which he played in connection with certain pictures. I can, to the conclusion that although his orchestra consists of a combination of only eight men, he is nevertheless, playing such numbers as "Enrich" by Griez, "Romanza" from the Wielochowski Concerto No. 2, and many other of such standard compositions.

From a newspaper clipping which I received from the Great Falls Daily Tribune, I learned that Mr. Mouton is setting his own musical suggestions, and he spends a great deal of time preparing his musical programs.

"Told In The Hills," a picture recently shown at the Sexton Theatre, was one picture I happened to see myself, and I am therefore in a position to judge the musical setting selected by Mr. Mouton, which hereafter follows.

The above musical quotations absolutely reveal the fact that the work of Mr. Mouton and his associates, deserves to be commented upon. Of course, as in every instance, a lot of credit (or blame) is due to the gentleman doing the work, Mr. Mouton, owner of the Sexton Theatre. Money spent on music is considered a surplus expenditure. By this I mean that the majority of exhibitors and their managers consider music a surplus item, because, figuratively speaking, it cannot show any net returns. I believe, that is therefore very important that the manager of a theatre be progressive and modern enough to realize that money spent on music cannot be figured in the same way as money spent for a film. Music is nothing but an asset which indirectly brings returns, and it is a master mind in exhibition of pictures to be able to realize this.

Milton Fierero ever so much. You should consider such men as Mr. Mouton and Mr. Stege as proponents of trade, which will result to the advantage of all parties. See you.
"CHAIN OF EVIDENCE"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Themes:
"Dramatic Requiem," Brinde.
1—Theme (3 minutes and 20 seconds), until-S: At Screening.
2—"Why?" (Halfed Fox Trot), by Levy (1 minute 35 seconds), until-T: "Don

Cantu-Kistler World.

NOTE: To be produced as piano solo.

1—Dramatic Requiem," by Levy (1 minute and 50 seconds), until-S:

"Girl leaves piano."

2—"Dramatic Confection," by Levy (1 minute), until-S: "The fight!

3—"I'll Be Rich," by Zanekin (4 minutes and 40 seconds), until-

4—"Sparkles," by Miles (2 minutes), until-T: "I like the way

5—"Serendipity Romantique" (And, con moto), by Borgh (2 minutes and

6—"Sparkles," by Miles (2 minutes and 30 seconds), until-T: "Tell me who she is."

7—"Serenade Bucaniana" (Hacmezzo), by Massac (30 seconds), until-

8—"Interior of aloof merchant's shop.

NOTE: To be produced as piano solo, followed by piano solo with

11—"Rattlebox" (Caspi), by Castello (1 minute and 45 seconds), until-

12—"Dramatic Requiem," by Winder (2 minutes), until-T: "Don't

13—Theme (2 minutes and 30 seconds), until-T: "September 21st.

14—"Golden Youth" (Valse Lente), by Roxey (2 minutes and 55 seconds), until-

15—" editor Theme," by Vely (1 minute and 20 seconds, until-S:

16—"Close-up of wall sail."

17—"Theme (2 minutes), until-T: "Allen keeps his room."

18—"Love's Reclamtion," by Varley (2 minutes and 30 seconds), until-

19—"Misterioso Dramatic," by Hetterier (1 minute and 10 seconds), until-

20—"Close-up of clock showing 1 o'clock."

21—"Continue to action (1 minute and 45 seconds), until-T: "Dick

22—"Misterioso Dramatic," by Descriptive, by Smith (4 minutes and 40

23—"Theme (3 minutes and 20 seconds), until-T: "I wasn't Dick

24—"Prelude" (Dramatic), by Bachmnnoff (4 minutes and 50

25—"Intermezzo" (Moderato), by Hetterier (1 minute and 50 seconds), until-

26—"Theme fl (1 minute and 30 seconds), until-T: "I was convicted."

THE END

"HIS WIFE'S MONEY"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Expression (Mod. Mod.). Halvay.

1—"Woodland Whispers" (Characteristic), by Cobulak (2 minutes

2—"Dramatic Surprise," by Winkler (2 minutes and 15 seconds), until-

3—Theme (1 minute and 5 seconds), until-T: "Robb Harlow."

4—"After Sunset" (Dramatic), by Pyro (3 minutes and 35 seconds), until-

5—"Shuttle" (2x4 Allegro Grazioso), by Atien (3 minutes and 20

6—"Vision" (3x Andante), by Drola (1 minute and 45 seconds), until-

7—"W Encrypt" (3x Andante), by Drola (1 minute and 45 seconds), until-

8—"Theme (2 minutes and 30 seconds), until-T: "Tell me who she is."

9—"Serenade Illusions." (Melodic), by Castello (1 minute and 55

10—"Marian is in her room.

11—"Love's Reclamtion," by Vely (2 minutes and 30 seconds), until-

12—"Pleasure Andante," by Vely (5 minutes and 25 seconds), until-

13—"And day by day."

14—"Theme (1 minute and 45 seconds), until-T: "His wife in the east."

15—"Cont. to action (1 minute and 30 seconds), until-T: "To go back

16—"Serenade—Dramatic," by Wider (4 minutes and 5 seconds), until-

17—"And as the sirens.

18—"Cowtown Visit." (Andantino Con Moto), by Conte (4 minutes and 10

19—"The east again.

20—"Dramatic Andante," by Vely (5 minutes and 30 seconds), until-

21—"And the Gods smite."

22—"Dramatic Andante," by Wider (4 minutes and 5 seconds, until-

23—"Dramatic Timbale," by Andino (3 minutes and 20 seconds), until-

24—"Theme fl (2 minutes), until-T: "That is not true."

THE END

The Music Editor is always at the Service of

our readers

"NEWMAN" BRASS FRAMES AND RAILS

DO YOU KNOW?

that 90% of all the brass frames used in the mer-

ric picture houses throughout the country are

"NEWMAN'S"?

WHY?

Because we steadily have refused to cheapen or

lower the quality of our goods, even though others

have sought to undermine our prestige by under-

selling with cheapened products. That is one of

the reasons why we have out of every ten frames sold

want the name "NEWMAN."

Insist on our frames in various finishes which do not require polishing.

This Music Department is run for the ex-

press purpose of helping Orchestra

leaders and Organ-

ists give patrons the

most suitable music for the Photoplay.

"GRAUMAN'S MILLION DOLLAR THEATRE
THE RIALTO
THE RIVOLI
THE CAPITOL"

That's the music that we give you in

PICTUROLLS

for your player-organ or player-piano

Get Full Information and Cata-

log from the nearest one of

these Exclusive Distributors

Sheerman, Clay & Co., San Francisco, Cal., Portland, Ore., Soulie

and Spooner, Wash.—Lynn & Hoyle, Chicago, Ill.—W. J. Jenkins

Niko., Kansas City, Mo.—J. W. Dyer & Bro., St. Paul, Minn.—

E. H. Andrews Music Store, Charlotte, North Carolina—Philip Wer-

berg, Ltd., New Orleans, La.—Gino, 35 seconds, Boston, Mass. —

J. D. Wheeler Pipe Organ Co., Dallas, Texas.—Besseley Music Co.,

Salt Lake City, Utah.


The Newman Mfg. Company

Established 1877—111-19 Waverly Street, Cincinnati, Ohio

Frames, PIes, Bases, Chimes, Choppers, Canadian Representative—J. T. Moore, 357 Bleury St.

Montreal, Canada

Pacific Coast—O. A. Metzler, San Francisco, Cal.

We manufacture the frames in various finishes which do not require polishing.
New Musical Creation—Simple Operation
Beautiful Tone Quality—Appearance

Listed above are the four advantages that have established Barton Organ Reputation with the best Exhibitors in the Country.

NEW MUSICAL CREATION—The Superb Tones of a Cathedral Organ and the delicate shadings of strings, reeds and foundation of a symphony orchestra, augmented by thousands of new and never before heard combinations of wondrous beauty that attract by their originality.

SIMPLE OPERATION—Standard Organ construction familiar to every organist. The Divided Manual is simple to play, yet wonderful in results, a new invention producing thousands of tonal combinations never before possible.

BEAUTIFUL TONE QUALITY—Great variety of beautifully toned stops, each of distinct difference in character, the softest singing of the Human Voice to Granduer of solid volume. Soft, beautiful quality. Volume from many pipes together, not high wind pressure from a few pipes. Quality of tone made possible by high grade material and workmanship.

APPEARANCE—Superb Architectural Beauty of the Console. Graceful in design and massive in appearance. Every Console has three keyboards, a distinctive feature.

Send for Catalogue fully describing this Master Musical Creation.

Write to-day. Use the Coupon it's for your convenience.

Bartola Musical Instrument Co.
313-316 Malters Building, Chicago, Illinois.
Review of Latest Musical Compositions

1. "Wigwam," by Joe Samuels & Harold Sensen. A novelty Indian fox trot most appropriate for society ballroom scenes. (Belwin, Inc.)

2. "Lo-La-La," a fox trot, played, danced and sung everywhere. (Carl Fischer-Wittmark.)


4. "Venetian Moon," a fox trot by Goldberg and Magine, said to be the fox trot hit of the year. (Jerome H. Remick.)

5. "Lovelette," by Sol P. Levy, a beautiful conception of a light melodic and original melody, suitable for love scenes. (Belwin, Inc.)

6. "Mystery," a fox trot by Joseph A. Cirina. They say it's a second "Vamp." (Leo Feist.)

7. "My Baby's Arms," a beautiful melody hit from the "Ziegfeld Follies." (Leo Feist.)

8. "Oriental Star," a one-step hit by Jas. V. Monaco. (Shapiro, Bernstein & Co.)

9. "O," a fox trot by Byron Gay and Arnold Johnson. The number with the laughing trombone. (Leo Feist.)

10. "Wildflower Waltz," the latest waltz by Mary Earl, writer of "Beautiful Ohio." (Shapiro & Bernstein.)

"THE BIOSCOPE"

The representative weekly Journal of the British Film Industry.

UK special interest to all who buy or sell films.

REYNOLDS ELECTRIC CO.
244 West 42nd St. Phone, Bright 818 New York City

MOTION PICTURE DIRECTOR CO.
112 North La Salle Street, Chicago, Illinois

THE ARGUS LAMP & APPLIANCE CO.
Manufacturers of Argus Shakes Universal Adapters for Mazda Lamp Projection and Argus Crystal Standard Screens

Write for catalog CLEVELAND, OHIO

Famous Fidelity Moving Picture Motor

This is the 1/10 H. P. Variable Speed Motor you have heard about. Thousands in use on machines successfully. Price $22. Send your order for careful attention and mention your kind of current.

Fidelity Electric Co.
Lancaster, Pa.

Good pictures require good music to help interpret them. Are you showing good pictures? An Essey Theatre Organ supplies all the music you require.

The ESTEY ORGAN COMPANY
Brattleboro, Vt.

Write for our list of Guaranteed Rebuilt Machines

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the

MOTION PICTURE TRADE

550-552 Mattes Building

CHICAGO, ILLINOIS

Write for our list of Guaranteed Rebuilt Machines

KINARKO CARBONS

CARBON IMPORTS CO.
110-112-114 West 42nd Street
New York City

PEERLESS Portable Standard PROJECTORS
Unequaled for Cutting and Editing Films

PEERLESS PROJECTOR CO.
52 W. 43d St. Dept. M.
New York

PEARCE FILMS
608 Canal Street
NEW ORLEANS, LA.

Largest Independent Exchange South

FOR BETTER MUSIC FOR THE FOTOPLAYER

62 West 45th Street
AMERICAN PHOTO PLAYER CO.
New York City
Two Christie Comedies
(One Reel Each)

FOR light comedies these latest releases from the Christie workshop will generally please, although there are no spontaneous bangs concealed anywhere in the two reels. The ideas behind the offerings are "No Babies Allowed," and "Marry Me," are genuine and are brought out without any resort to slapstick. And since the treatment of them is not exaggerated but considerately human they should find response from picturegoers who do not ask too much for their money.

As its title indicates, "No Babies Allowed" presents the youthful couple who are unable to find an apartment because of the objection to babies. The parents almost give up in despair when they return to camp and gain admittance by employing a tradesman to carry baby up in his basket. At which point the complications begin. The busy, spoiling landlord causes the parents to deposit the infant on the dumbwaiter and before they get it back the child is lugged off to an orphan asylum. The conclusion reveals the happy couple building their own home. Jimmy Harrison and Dorothy DeVore are the principals but the honors go to the infant. It is a good natured child that can smile when it is being tossed around like a lamp. Babies have brought bright spots to more than one picture.

"Marry Me" is a satire on the leap year proposal and offers Bobby Vernon in the role of the chap who scoffs at the idea of girls proposing. Just to prove that he is wrong his claims conceive the scheme of having Vera Steadman pop the question. Of course she is not in earnest at first but when she sees another woman taking advantage of leap year by proposing to Bobby, she quickly decides that he is worth having after all. This comedy is more compact with incident and humor than the other and scores with better results.

—LAURENCE REID.

"The Evil Eye"
(Hallmark)

"THE EVIL EYE," the new Ascher serial starring Benny Leonard, the lightweight pugilist champion, does not promise, from the first three episodes, to be a step forward in serial making. Leonard ought to have been satisfied with being a good fighter and let it go at that. Not that the plot gives him much acting to do. It is a story of a relentless, powerful gang of crooks, who are purging a million dollars in bonds, the heroine, and the family jewels. The star is shown in few, if any, close-ups. One thing, however, he does do—he supplies good action in every episode. His fight scenes are truly realistic and display the cleverness and speed that brought him fame in the prize ring.

Of course there is a "master mind" of the underworld, who plans the daring Wall Street bond robberies. This time he is a combination of Shylock, the witches of Macbeth and the notorious Mr. Hyde. He is wheeled about in an invalid chair, burning his "evil eye" into everyone he meets, and blinding those who fall under his disfavor. He is hideous enough to make a good comedian.

The best way to describe the serial is to say that it is no better and no worse than the old time mystery serials. It lacks remarkable thrills, the producer probably thinking that Benny's being several guineas per episode would be enough. The story in the early episodes at least, coincides almost exactly with the recent Wall Street bond robberies, which ought to help make it draw. The star's name will also pull tremendously—MATHEW TAYLOR.

"Haunted Spooks"
(Harold Lloyd Comedy—Pathé—Two Reels)

IT is customary to speak of every new Harold Lloyd comedy as his best. The rich incidents, the humorous details of his previous efforts are swallowed up in the rich assortment of tricks in the succeeding piece. So it is with "Haunted Spooks." No matter how funny his other pictures were his latest offering seems to eclipse them all. No spontaneous laughter is the flow of ridiculous incidents, so firmly established are its manifold points that the thought is brought home that the Doblin company labors with paint-by-numbers care. Not working on schedule, Messrs. Roach and Lloyd have time to THINK up some new and clever business, and it is not transferred to the screen until it is perfect. The impression is gained that as much time and study are put into these comedies as in a special feature production. The result is Harold Lloyd is making just about the best pictures that are coming from any film factory.

"Haunted Spooks" is a satire on spiritualism. Timely isn't it? Boy—page Sir Oliver Lodge! But before the spirits start dancing around the house which will go to the ghost if she marries and remains there a year, the loggled up Harold and a Spanish girl are found. They are not particularly funny. And novel too, don't forget that.

The piece starts with all its cylinders working and the first laugh is sent up with the introductory caption which informs the spectator to "hold on tight, we're going around a curve." The boy is in pursuit of love, the girl is sixteen and never been . . . . but once or twice, and to find the locale the embarker is advised to go down the Mississippi as far as he can and turn to the right.—LAURENCE REID.

"The Madonna of the Slums"
(Stage Woman's War Relief Series—Universal—Two Reels)

SOME way the Stage Woman's War Relief series impress us as being the product of some one who has but slight belief in the intelligence of "movie" audiences or else he has decided that anything is good enough to long for "charity." Anyway the stories being presented are decidedly commonplace. Any good continuity writer could turn out one or two in two hours.

The picture under the above title is no exception. It tells the story of a rich artist who has never completed a master painting because he could not find a model for the face. Then Jeannette Eagles as the young wife of a chap in hard luck, same being Holbrook Blinn, goes out on the street to beg so she can buy milk for her baby, and the artist senses just what he craves.

Besides Miss Eagles, just now securing a considerable personal success in the current stage play "The Wonderful Thing" a number of other real celebrities are in the cast. Helen MacKellar of "The Storm" company and mild recently appearing with Richard Bennett in "Beyond the Horizon" has a part which presents no possibilities. Galli-Chaire appears in a double of scenes which show her standing at the Metropolitan opera house. Holbrook Blinn who will be remembered for some good roles cuts up some dutes which are embarrassingly humorous. We hope that the last named probably will not mean much to people outside of New York. J. S. DICKERSON.
INDEX TO COMPLETE PLAN BOOK AND EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here complete lists of all feature pictures for last twenty-six weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the pictures, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion concerning each picture, plus our opinions regarding the business aspects of the films. As many of the exhibitors receive only the comment and opinions in their daily papers, we are not publishing the reviews. However, we arrive at the consensus not only by the actual work of the writers but also from exhibitors who have made no actual comments, but have given us their opinions.

And we also publish a final line fairly summarizing a consensus of all the opinions, if not on every picture, but at least on all pictures which have not received any comment from our reviewers. As a result, exhibitors are able to see at a glance which reviews are entirely satisfactory.
"THE VIRGIN OF STAMBOL" (Universal)

Star, and Director Create Excellent Turkish Picture

I.

T is not very often that in a picture dealing with a foreign and little known story, the director is able to truthfully create the atmosphere of the story. But in "The Virgin of Stamboul," Universal's seaventured feature of Constantinople and the desert, with Priscilla Dean as star, we spend an hour and a half wandering in the Turkish city and galloping over the sands. Besides the atmosphere of this picturesque locale, the picture is splendidly set and desert exteriors, and an excellent star and supporting cast.

Priscilla Dean is a beggar girl of the streets, unatamed, wild and impetuous, and she makes us up as well as an Oriental. Her acting is one of the best things of the picture. The story isn't startling and we come away with a memory of the girl and the desert, and the thrilling battle scene of the final reel, rather than the plot. The spoken subtitles appeal, demand a constant repetition of some Turkish words, but the descriptive titles are a little too descriptive. An anti-climax rather detracts from the action at the end, when we flash from two realistic individual struggles to the big general melee at the city's gate.

The story of the little Turkish girl, forced by inescapable customs into marriage with an unseen husband, arouses the sympathy. Wheeler Oakman, the globe-trotting American, furnishes good action and makes a fine appearance, although he is not too pretty to be offensive. Wallace Beery makes an admirable hearty.

The one objection to the picture is that it is a trifle too long. The first reel hardly introduces the characters and shows a number of street scenes. This, of course, creates the atmosphere, but lengthens the picture too much. But this is a big feature and will be well liked.—Length, 7 reels.—Matthew Taylor.

THE CAST

Sari, Priscilla Dean
Sari's Mother, Margaret Sedgwick
Captain Carlisle Pemberton, Whipple Otkar
Adiye, Adolphe Menjou
Yusef Bey, E. A. Warner
Herz, Hunter Page
Kapitan Kassan, Edward Burns
Reia, Noji de Ireland

Directed by Ted Browning.

Sta by H. N. Van Loan.
Scenario by C. S. Fairbanks.

PRESS NOTICE—STORY

On the 29th of March comes the picture—"The Virgin of Stamboul"—to our theatres.

You are carried to Stamboul, the city of crime and filth, in the heart of Turkey. You will wander among its cosmopolitan throngs of veiled women, motley beggars, and richly-attired aristocrats. You will have the thrill of the strange and the exciting.

The Virgin of Stamboul comes to this theatre on March 29th. You are carried to Stamboul, the city of crime and filth, in the heart of Turkey. You will wander among its cosmopolitan throngs of veiled women, motley beggars, and richly-attired aristocrats. You will have the thrill of the strange and the exciting.

You may have seen pictures of the North-West and of the South Seas, but you have never seen such a picture of the wild, barren desert as is "The Virgin of Stamboul." Coming to this theatre on March 29th. You are carried to Stamboul, the city of crime and filth, in the heart of Turkey. You will wander among its cosmopolitan throngs of veiled women, motley beggars, and richly-attired aristocrats. You will have the thrill of the strange and the exciting.

SUGGESTIONS

You have many angles to advertise in this feature. First there is the star, whose name will draw the public in by itself. She is also supported by a cast, none of whose roles are well known. Dwell on the fact that the story is by H. N. Van Loan, and that this picture is a departure from his work, and it will be unusually spectacular because of its unusual length. If you can borrow some cameos from a memoirist, they would tell you how the story could have, Dress your box office up as a tent in the desert. Put turbans and Turkish costumes on your box office girls. Use a background of some desert scene of Stamboul, where the best is like the worst. You will see Priscilla Dean as Sari, the beggar girl, and you will get one of the most thrilling and battle scenes of recent years.

The date—March 29th! The place—this theatre! And the result—a mighty fine evening's entertainment.

CATCH LINES

"The Virgin of Stamboul"—the story of the little beggar girl of "the wickedest city in the world," the story that revolted against cruel Turkish customs.

Seven reels of tense, appeal-drawing drama laid in picturesque Stamboul and the wild, open desert.

"MY LADY'S GARTER" (F. P. Lasky)

Mystery Melodrama Which Should "Get By"

HIGHLY improbable, wildly melodramatic in spots and decidedly episodic in plot development is this adaptation of Jacques Futrelle's mystery detective story of the same name, but in spite of the picture's technical faults we are inclined to think that it will pass with the average audience.

To begin with stories of this sort, the hunting of a notorious criminal with information as to his identity withheld from the audience together with the bringing forward of much circumstantial evidence pointing to the identity of the guilty man, are popular. They carry suspense and interest even when they are not so well worked out.

Next in favor of this production is good action in the various individual sequences even if those sequences are unnumbered and not well connected. Third, the picture makes a good bid for popularity because the hero turns out to be the secret service chap and everything ends according to Hoyle.

The feature is not Tourneur's best by any means nor is it to be classed as his worst. The lack of a good continuity probably can be blamed on fault of the original story, along with another probability of having done too many scenes and therefore forcing artificial footages. This latter difficulty, it seems might have been avoided by following a sequence having to do with some English history showing the origin of the "My Lady's Garter" part of the picture and which has nothing to do with the present plot, but rather with the subject of capturing "The Hawk" and letting the hero get married. Length, 5 reels.—J. A. McPherson.

THE CAST

Bruce Calhoun, John Creel, Maud Clifford, Helen Hamilton, Miss Bixby, Paul C. Meredith, Mary Ethelson, Frank Rutledge, Josephine Lundy, Paul C. Caley, Katherine Broxham, Stuart Holmes, Victor Pinkerton, Louis Derjinsky, William Craig,or, 

From the novel by Jacques Futrelle. Directed by Maurice Tourneur.

PRESS NOTICE STORY

Another of Maurice Tourneur's famous melodramas, "My Lady's Garter," has been booked for the Theatre for a four days engagement beginning March 29th.

To those who remember "The Life Lines," "Weedman," and other of this director's productions, the coming attraction will need no guarantee as to its excellence. Mr. Tourneur always produces pictures brimming with the same fine quality of writing and acting that has made "My Lady's Garter" no exception. The picture is adapted from the widely read novel by Jacques Futrelle (Mr. Futrelle was one of the heroes of the Titanic disaster) and is a mystery story concerning the efforts of an American secret service man to trap a master criminal whose alias is "The Hawk, The Hawk." It is a barnstorming story with plenty of the game, action, and suspense that are the essentials of a Tourneur production. The plot is a little complicated, but the suspense is continuous, and the end is a real shocker.

SUGGESTIONS

We would dwell heavily on the feature of the director for producing melodramatic productions, with reference to the many other pictures in the book, with mention of his death on the Titanic, good billing and play up the fact that this is a mystery detective story, without giving much attention to the cast unless you consider Standish and Bremner strong enough to feature. A bit of interest is that the picture is full of stories concerning robbers being committed in which it is hinted that there are obscure agencies working in the various crime districts. Let your exploitation dive into the news events, stating that "My Lady's Garter" concerns the crime which the photoplay tells about. We have carefully followed the historical sequence of this feature since telling the origin of the order of "The Hawk," the part which the photoplay represents. We have been careful not to spoil the mystery of the feature as which it is a bit complicated, but the flash is that there is a costume sequence in the production at all. If you want the high lights of the picture for selling purposes, why not use the idea of the two boats, a rescue from drowning of the heroine by the hero, the beginning of the romance, and the chase. The picture gives you some views of the Hudson River and of famous Riverside Drive, New York.

CATCH LINES

Jacques Futrelle died a hero on the Titanic, but his great novel of the master criminal who was brought to justice by the Secret Service, has lived on in book form and just as exciting and interest holding in the photoplay. This will be released by the Majestic. In book form this feature is just as exciting and interest holding in the photoplay. This will be released by the Majestic.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>DANGEROUS TALENT, THE (AMERICAN-PATHE)</td>
<td>MARGARITA FISHER</td>
<td>MAR. 20</td>
<td></td>
<td></td>
<td>FLAMES OF HELL GATE, THE (ROBERTSON-COLE)</td>
<td>BEATRIZ</td>
<td>MAR. 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAREDEVIL, THE (FOX)</td>
<td>TOM MIX</td>
<td>MAR. 20</td>
<td></td>
<td></td>
<td>*Plenty of action in old-time picture of stage play *bundle.*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL)</td>
<td>NOV.</td>
<td>JAN. 17</td>
<td></td>
<td></td>
<td>FLAMES OF THE FLESH (FOX)</td>
<td>GLADYS BROCKWELL</td>
<td>JAN. 3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| TO THE TWO WORLDS | ROBERTA PLUNKETT | MAR. 20 | | | Exhibitor Comment—"Brockwell pictures don't draw much in our average business."
| "One of the best pictures that \*Bad business one day. | | | | | | | | |
| "Barker takes the 
| | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
| "Barker takes the | | | | | | | | |
“KING SPRUCE” (Dial-Hodkinson)

Lumber Story Pleases Despite Complicated Plot

MITCHELL LEWIS has been given a role that fits him well in this latest story of the “big timber” country, and despite the rather confusing series of incidents that comprise the plot, we find ourselves quite genially disposed to the entire production. The result is another welcome relief from the banality of the ordinary movie hero.

His toughness, virility and strength are in perfect harmony with the reshaping of timber and the cries of the lumberjack. He would be raised by a full dress suit. But the production does not come near to equalling the “The Barrier,” the Rex Beach story in which Lewis played the lead some time ago.

This picture ought to please everyone except the maudlin girl, but Mitchell Lewis has appeared in better productions.—Length, 5 reels.—Matthew Taylor.

THE CAST

Dwight Wade
Eve Barrett
John Barrett
Selman Jee
Tommy Eye
Nina Harte
James O’Neil
Prophet Bill
Barrett, Lumberman Day
Directed by Roy Clemens.

PRESS NOTICE—STORY

“KING SPRUCE” is a story of the tall timber country, with the popular Mitchell Lewis in the lead role as the hero. The story is full of excitement, with a cast of characters that are well drawn and interesting. In the plot, the star’s virile personality is perfectly in accord with this story of strong, rough men who spend the winter in the heart of the deep woods and the spring in driving the felled logs to civilization’s farthest outposts.

Dwight Wade is a college graduate and a school teacher in a little town on the outskirts of the woods. He is in love with Eve Barrett, the daughter of a rich lumber king, who is seeking the nomination for governor. In order to separate the two loves, Barrett brings Wade to the woods with lumberjacks. Barrett himself leaves his pay as residence to go to camp for the first time in twenty years. There he learns a good deal about the ferocity of the woods, and that some pawsers who have “squatted” on his land. But one of them, a girl known throughout the woods as “Skeets’ girl,” has a heart of gold. Wade, a charming brand of the woodsman, finds his way into the underbrush, although a quartet with the boss of Barrett’s camp has caused his diabolical, habitual existence. He is exiled to the outskirts of the woods.

Here we learn something of Barrett’s earlier life. Twenty years before he stole the girl with whom he is now engaged, he was a headstrong young man. His character is preserved, as he is forced to promise that he will give the girl a name. When Barrett realizes that he is marrying in the woods, he becomes a true lumberjack, and “Skeets’ girl” is brought to the home of her plighted youth in the city.

The plot thickens, when the giant logs are floated down the river, matters are finally cleared up. Barrett renews his unjaded actions and the foreman marries “Skeets’ girl,” who loves Wade. Wade is united in love, an efficient lumberman, instead of a teacher.

PROGRAM READER

Here is a story told in the picturesque lumber country. And besides this excellent locale there is a story that is full of dramatic incidents. And above all there is the incomparable Mitchell Lewis as Lewis. Lewis is unique in the motion picture world. No other star on the screen to-day would be able to take part of this part of a rough and ready lumberjack, hard fighting, yet ever kind and ready to defend the weak. Lewis is supported by an excellent cast, and the story is crowded with such scenes as:

- "Forest Fire"—A lumberman's home is threatened by a jumbo fire.
- "Skeets' Girl"—A true lumberjack's story about a life of adventure in the forest.

The love interest is not lacking, and it is a picture that will leave no impression.

SUGGESTIONS

Mitchell Lewis is a star who is well known and has a large following. Admit him, but never him alone. Tell what kind of a story he is in—a story of the lumberjack, "Jackets of the Silver North." He has done excellent work in a number of pictures before, such as "The Clearing," and "The Rich Man's Tomb." Your patrons will remember the story of "The Clearing" which is the story of a lumberjack, and "The Rich Man's Tomb," which is a story of a lumberjack.

You could use a large size in front of your theatre reading, "Danger! Beware of forest fires!" See "KING SPRUCE," and see what you can do.

CARIOCLE:

"KING SPRUCE" is a story of the country where the cry of "t-l-m-b-r" echoes through the forests. A forest fire is moved by the crash of giants of the forest tall.

Mitchell Lewis, the strongest, most virile star on the screen, in an attractive story of the tall timber country.

Box Office Reports—Pages 2984-86-88-90-92

“THE THIRD WOMAN” (Robinson-Cole)

May Be Considered as Fair Entertainment

CARLYLE BLACKWELL is responsible in many ways for the success of this feature, which, by the way, might be considered as fair entertainment.

If the locale is taken into consideration, we might call it rather weak, and elemental, for it is divided into three parts, each one of which is a tale of adventure, without the deeper connecting links to give it the right blending. The locale is laid in the woods, and the adventures of the Mildred are among the Pueblo Indians.

The opening scenes show the star as the son of a wealthy man who has made his money in the west and has come east to live. The young man is engaged to a society butterfly, but breaks his promise when he realizes that his mother is an Indian. The call of the latter race now becomes stronger, and the boy, who is eager to marry the Indian woman, is about to leave the tribe. After wandering about, he finds true happiness in the daughter of his father's old colleague, who does not object to his Indian blood.

Carlyle Blackwell looks and acts the part of the young half-breed very well. In many instances, however, he is too much in evidence and certainly "loves" close-ups whether necessary or not.—Length, 5 reels.—Frank Leonard.

THE CAST

Luke Halbley
Camper Steepe
Ludde Lovely
Marcelle Ritter
Julietta Halbley
Winter Hall
Phoebe Bristol
Scar Norton
Walter Lodge
Foyonna
Mo-Wa

PRESS NOTICE—STORY

“The Third Woman,” a Robertson-Cole production, with Carlyle Blackwell in the leading role, will play this theatre on — of next week.

It is the story of a man who conceals from his son the fact that the son's mother was an Indian squaw and who brought up the young man to believe that he was of pure white blood. Carlyle Blackwell plays the role of the young half-breed to perfection, injecting such naivete into the character that one would be led to believe at times that he was a descendant of the Pueblo.

Arriving home from college, Luke Halbley becomes engaged to a society butterfly, whom he believes he loves. But then comes Marcelle Ritter, daughter of his father's old colleague of schooldays. She is pretty and her frankness and unselfishness win the young man. As the story is told, the fact that one is connected with the other is a matter of much consideration. The hero's race now causes Luke and we next see him dwelling among the Indians. At times, however, he becomes engaged to the daughter of his old colleague and begins to marry her, when the call of the white man enters his soul and he finds he cannot. He leaves the pueblo, but the interest is carried for a time about for his return, and after a period of living among the Indians, he has informed him of his Indian blood and is about to choke him to death when he sees another and former arrival, whom he finds to be his committing murder. The washer is invited to the young woman's home, where he leaves permanent effect on the hero. The half-breed woman transcends all different of race or conventional idea of "blood ties."

PROGRAM READER

Manager announces that “The Third Woman,” a Robertson-Cole production, with Carlyle Blackwell in the leading role, will play this theatre on — of next week.

It is the story of a man who conceals from his son the fact that the son's mother was an Indian squaw and who brought up the young man to believe that he was of pure white blood. Carlyle Blackwell has never done a better piece of character work in his long career upon the screen, for he has drawn the likeness of the young half-breed with a trueness that could not be bettered. The opening scenes show the star as the son of a wealthy man who has made his money in the West and has come East to live. His son, Luke, is engaged to a society butterfly, whom he believes he loves. But Marcelle, the daughter of an old colleague of his father's, appears upon the scene and Luke begins to feel that he has found his true love. Through an accident, however, he discovers that his mother was an Indian squaw. The call of the Indian race now causes Luke and we next see him dwelling among the Pueblo Indians. At times he is engaged to the daughter of his old colleague and begins to marry her, when he finds he cannot. He leaves the pueblo, but the interest is carried for a time about for his return, and after a period of living among the Indians, he has informed him of his Indian blood and is about to choke him to death when he sees another and former arrival, whom he finds to be his committing murder. The washer is invited to the young woman's home, where he leaves permanent effect on the hero.

He leaves the tribe and wanders about for many days until by accident he meets Marcelle, with whom he finds true happiness.

SUGGESTIONS

This production if taken as a whole can play almost any house and give the patrons a pleasing afternoon or evening's entertainment. The story, although not a novel, is very interesting and will go well with the public. It should be in your advertising. It is one of those peculiar tales, which if told right, and those which will give the audiences the right amount of thrills, will then be appreciated. The story of the character of the Indians is treated with care and sympathy, and the hero is a true Indian, who does not tell his son that he is of Indian blood. What did the Young Man do with the daughter of the Chief of the Comanche Indians, and what is the secret of the Feature, do not lose sight of the fact that the pictures are good. It is a story of the Indian life, which is bound to excite attention. Play these up also.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>HEART STRINGS (FOX) WILLIAM FARNUM</td>
<td>JAN. 18</td>
<td>JAN. 17</td>
<td>&quot;Relaxes tooth of sentiment and melodrama here.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>BIG SHIP (FOX)</td>
<td>MATT HALL</td>
<td>FEB. 28</td>
<td>&quot;A lively and entertaining story.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>HER ELEPHANT MAN (FOX) SHIRLEY MASON</td>
<td>JAN. 17</td>
<td>JAN. 24</td>
<td>&quot;A sentimental and touching film story.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>HIGH SPEED (HALLMARK)</td>
<td>HARRY STUART</td>
<td>FEB. 17</td>
<td>&quot;A fast-moving and exciting picture.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>HIS DIVORCED WIFE (UNIVERSAL) MONROE SALSBURY</td>
<td>NOV. 15</td>
<td>NOV. 15</td>
<td>&quot;A simple story of simple folks.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>HIS INSECURITY (PARAMOUNT-AIRCRAFT) DOROTHY DALTON</td>
<td>DEC. 21</td>
<td>DEC. 27</td>
<td>&quot;A good picture to build on.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>HIS WIVES MURDER (PARAMOUNT-AIRCRAFT) SPECIAL CAST</td>
<td>MAR. 6</td>
<td>MAR. 6</td>
<td>&quot;A good picture, average publicity.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>JUBILATE (PARAMOUNT-AIRCRAFT) WILLIAM S. HART</td>
<td>NOV. 9</td>
<td>NOV. 15</td>
<td>&quot;Hast is humorous as well as human here.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>JUBILEO (GOLDWYN) WILL ROGERS</td>
<td>DEC. 23</td>
<td>DEC. 23</td>
<td>&quot;A good picture, average business.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>JUGGLING (PARAMOUNT-AIRCRAFT) DOROTHY DALTON</td>
<td>MAR. 20</td>
<td>MAR. 20</td>
<td>&quot;A good picture, average publicity.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>KEEP CALM AND CARRY ON (PARAMOUNT-AIRCRAFT) BRYANT</td>
<td>NOV. 25</td>
<td>NOV. 30</td>
<td>&quot;A good comedy, above average business.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>JOHN PETTICOATS (PARAMOUNT-AIRCRAFT) WILLIAM S. HART</td>
<td>JAN. 5</td>
<td>JAN. 5</td>
<td>&quot;A good picture, average business.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>JUDGMENT OF MARY MILES MINTER</td>
<td>FEB. 14</td>
<td>FEB. 14</td>
<td>&quot;A good picture, average business.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>JUSTICE (PARAMOUNT-AIRCRAFT) DOROTHY DALTON</td>
<td>DEC. 20</td>
<td>DEC. 20</td>
<td>&quot;A good picture, average business.&quot;—M. P. News.</td>
<td></td>
</tr>
<tr>
<td>LUCKY GUY (PARAMOUNT-AIRCRAFT) CHARLIE CHAPLIN</td>
<td>FEB. 14</td>
<td>FEB. 14</td>
<td>&quot;A good picture, average business.&quot;—M. P. News.</td>
<td></td>
</tr>
</tbody>
</table>
“SOONER OR LATER”  (Selznick)

Farcical Idea Is Frail But Fairly Amusing

No mental concentration is demanded in Owen Moore’s latest expression, “Sooner or Later,” because it is too absurd to make much of a fuss over. The story establishes the theory that every fellow falls sooner or later for some one girl even though he may call himself an ‘unattached’ character. In bringing this point the idea is stretched to the breaking point. While it starts off on a fairly reasonable premise it soon becomes outrageously farcical and in carrying it to feature length oxygen is supplied by the padding expert in the shape of Keystone fireworks. If one wants to fool himself by taking it seriously, one will realize that the piece has not the idea or finesse needed for high-class comedy, nor the speed demanded for slapstick farce. There appears to be no happy medium between these two extremes. On element of patron’s demands the one—the other. “Sooner or Later” is neither the one or the other. There is really no substance to the thing, but it is so palpably ridiculous and treated as such that the spectator is disarmed from an analytical standpoint. Much amusement is gained in the antics of the slapstick burglars who dodge in and out of trick doors in their efforts to elude their detective patrons. This bit of outrageous action takes up the better part of two reels and is so concentrated that the thin thread of romance is buried in the background where it remains until resurrected for the final clinch. The picture in the earlier reels could be called “Motoring with Owen Moore” since it presents him racing over a highpowered car, and these scenes become rather tedious because the chief characters are always in the limelight. There is no continuity visible, the action presenting a series of episodes. But it amuses after a fashion—what with the drollery of Owen Moore, the burglars and the pointed subtitles—

—Laurence Reid

THE CAST

Owen Moore —— Mr. Morey.
Elsie Ellis —— Mrs. Morey.
Robert Ellis —— Mr. Porter.
Charles Porter —— Mr. Prine.
Mrs. Porter —— Mrs. Perry.
Miss Hoffmann —— Katherine Perry.

By Louis Allen—Bighthouse

PRESS NOTICE—STORY

“Sooner or Later,” Owen Moore’s second Selznick picture, will be presented at the Bowery theatre on Friday afternoon. This is an outgrowth of an idea that has been fresh in the minds of Owen Moore and his wife since he made his film “The Exploits of Bob.” The idea is to depict the idea of a girl who is after a particular man, but who has her own peculiarities, and the trials of the man who is after her. The picture is a comedy and is produced by Louis Allen of the Bighthouse company. It is directed by Wesley Ruggles.

PROGRAM READER

Patrons of the —— theatre who are interested in Owen Moore pictures, “Sooner or Later,” which will be shown on “Bowery Broadway,” are invited to attend. This is a new picture which contains sixty minutes of laughter, the only serious thing in it being the tremendous, love of a beautiful character. The character is played by Owen Moore, and the music of the picture is produced by M. E. Hatch. The actors are a delight and the music is written by Fred Van Benschoter, a composer of many thrilling detective tales, and the character played by Mr. Morey is an ideal one for his personality. The story is told in five reels of absorbing action. Watch for further announcements.

THE BOWERY THEATRE

Harry Morey Has A Vigorous Melodrama Hero

As an exponent of rough and tumble melodramas Harry Morey stands in a class by himself. In giving him subjects of such melodramatic vitality as “The Flaming Clue” to interpret, his sponsors have given him a personality to justify. "The Flaming Clue" is a story of such spadework that entertainment will find it here. The plot takes up the familiar subject of the underworld in which a Secret Service man is intent on capturing a band of counterfeiters—a subject incidentally which is always interesting and provides it is worked out, as is here, with dramatic intensity.

If it may be said about the underlining of the film that it has overwhelming odds, but he doesn’t falter, he doesn’t fail. Even since does he go about his work that the action is made reasonably likable. One sympathizes with the sleuth because he is painted as a regular fellow instead of the usual ruthless type. The romance is not a negligible factor as in most rugged melodramas to actuate the plot. But it is worked out in accordance with modern methods of detecting crime. The story is built on the necessities of the case, and the characters are human in their reactions and actions. The director has paid particular attention to his atmosphere which is brought out in appropriate backgrounds and types. Some of these are tough looking customers, but they are handled here.

—Laurence Reid

THE CAST

Harry Morey —— Mr. Morey.
Aaron Prine —— Mr. Fox.
Sidney Balthrop —— Ruggles.
Flaming O’Hara —— Mr. Prine.
Jenni Quinn —— Miss Hargraves.
Jack McLean —— Lassiter.
Wanda McLean —— Mrs. Perry.
Miguel —— Robert Gauthier.
Cecil Perry —— By Fred Van Benschoter.

Directed by Bernard Slegel

PRESS NOTICE—STORY

“The Flaming Clue” is the latest Vitagraph serial which will be presented at the Bowery theatre on Friday afternoon. This is a story of a Vigorous Melodrama Hero. The picture is directed by Bernard Slegel. It is an action production in five reels of absorbing action. Watch for further announcements.

PROGRAM READER

Harry T. Morey, one of the most popular figures on the screen, who is noted for his rugged portrayal, will appear at this theatre in the near future in a picture calculated to keep the interest of the patrons at fever heat. The star assumes the role of a detective who is assigned to the task of rounding up a band of counterfeiters and in the action presents him in situations of deep mystery and suspense. There is a fascinating romance which balances the melodramatic scenes and which gives it a strength necessary to make it enjoyable. The story is written by Fred Van Benschoter, author of many thrilling detective tales, and the character played by Mr. Morey is an ideal one for his personality. The story is told in five reels of absorbing action. Watch for further announcements.

SUGGESTIONS

The best angle to play up in this feature is the name of the star. Intrigue with the newspaper in connection with the mystery and romance. Also endeavors to have the detective play up with the audience. This is an action picture and the star is in his thrill role.

—Harry Morey

CATCH LINES

Was a confirmed woman-hater, but by fall sooner or later. Did Patrick Murphy? See Owen Moore in “Sooner or Later.”

CATCH LINES


The twenty dollar bill had baffled the secret service for years. The plates were thoroughly investigated, but—See Harry Morey in a fascinating detective play, “The Flaming Clue,” Harry Morey is the star.

Do you like detective stories? Do you like mystery and thrillers? Then see “The Flaming Clue,” Harry Morey is the star.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIVER'S END, THE (NEILAN-FIRST NATURAL)</td>
<td>SPECIAL</td>
<td>JAN. 24 1928</td>
<td>JAN. 24 1928</td>
<td>RIVER'S END, THE (NEILAN-FIRST NATURAL)</td>
</tr>
<tr>
<td>&quot;The prodigal gives up all and goes to seek his lost sheep.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;A good picture to go with the prodigal gives up all and goes to seek his lost sheep.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basket, the (MARILYN)</td>
<td>SPECIAL</td>
<td>JAN. 15</td>
<td>JAN. 15</td>
<td>BASKET, THE (MARILYN)</td>
</tr>
<tr>
<td>&quot;An interesting picture which should give attractive business.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;An interesting picture which should give attractive business.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OVERLAND RED, THE (UNIVERSAL)</td>
<td>SPECIAL</td>
<td>JAN. 13</td>
<td>JAN. 13</td>
<td>OVERLAND RED, THE (UNIVERSAL)</td>
</tr>
<tr>
<td>&quot;Immensely good business.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Executing Comment: &quot;Good picture, good business.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PALISER CASE, THE, THE (GOLDWYN)</td>
<td>SPECIAL</td>
<td>JAN. 1 1928</td>
<td>JAN. 1 1928</td>
<td>PALISER CASE, THE, THE (GOLDWYN)</td>
</tr>
<tr>
<td>&quot;A good picture to average business one day.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;A good picture to average business one day.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEDDLER OF LIES, THE (UNIVERSAL)</td>
<td>SPECIAL</td>
<td>JAN. 13</td>
<td>JAN. 13</td>
<td>PEDDLER OF LIES, THE (UNIVERSAL)</td>
</tr>
<tr>
<td>&quot;Good production of mechanism and sucral plot.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;Good production of mechanism and sucral plot.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POINTING FINGER, THE (PRINCE)</td>
<td>SPECIAL</td>
<td>JAN. 9</td>
<td>JAN. 9</td>
<td>POINTING FINGER, THE (PRINCE)</td>
</tr>
<tr>
<td>&quot;Like the Macdonalds admires.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;Like the Macdonalds admires.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POISON PEN, THE (WORLD)</td>
<td>SPECIAL</td>
<td>JAN. 9</td>
<td>JAN. 9</td>
<td>POISON PEN, THE (WORLD)</td>
</tr>
<tr>
<td>&quot;A good picture to average business three days.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;A good picture to average business three days.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POISON PEN, THE, THE (WORLD)</td>
<td>SPECIAL</td>
<td>JAN. 9</td>
<td>JAN. 9</td>
<td>POISON PEN, THE, THE (WORLD)</td>
</tr>
<tr>
<td>&quot;A good picture to average business one day.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;A good picture to average business one day.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>POISON PEN, THE, THE (WORLD)</td>
<td>SPECIAL</td>
<td>JAN. 9</td>
<td>JAN. 9</td>
<td>POISON PEN, THE, THE (WORLD)</td>
</tr>
<tr>
<td>&quot;A good picture to average business one day.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;A good picture to average business one day.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RED HOT DOLLARS, THE (PARAMOUNT-ARTCRAFT)</td>
<td>SPECIAL</td>
<td>JAN. 10</td>
<td>JAN. 10</td>
<td>RED HOT DOLLARS, THE (PARAMOUNT-ARTCRAFT)</td>
</tr>
<tr>
<td>&quot;Wholesome, entertaining comedy drama.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;Wholesome, entertaining comedy drama.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REGULAR GIRL, A, THE (SELZNICK-SELECT)</td>
<td>SPECIAL</td>
<td>NOV. 29</td>
<td>NOV. 29</td>
<td>REGULAR GIRL, A, THE (SELZNICK-SELECT)</td>
</tr>
<tr>
<td>&quot;Suitable for the family following.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;Suitable for the family following.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RIGHT TO LIE, THE (PATH)</td>
<td>SPECIAL</td>
<td>JAN. 24</td>
<td>JAN. 24</td>
<td>RIGHT TO LIE, THE (PATH)</td>
</tr>
<tr>
<td>&quot;An exceptional bit of comedy.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RIGHT WAY TO THE (METRO)</td>
<td>SPECIAL</td>
<td>NOV. 29</td>
<td>NOV. 29</td>
<td>RIGHT WAY TO THE (METRO)</td>
</tr>
<tr>
<td>&quot;Rich playboy story, a famous story.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;Rich playboy story, a famous story.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RIVER'S END, THE (NEILAN-FIRST NATURAL)</td>
<td>SPECIAL</td>
<td>JAN. 24</td>
<td>JAN. 24</td>
<td>RIVER'S END, THE (NEILAN-FIRST NATURAL)</td>
</tr>
<tr>
<td>&quot;The prodigal gives up all and goes to seek his lost sheep.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment: &quot;A good picture to go with the prodigal gives up all and goes to seek his lost sheep.&quot;</td>
<td>&quot;M. P. News.&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 2992
“THE DEADLIER SEX”  
(Hampton-Pathe)

Ilogical Story Lackin9g in Many Points

JUST an average program feature which should get by in most any house, the audience are in the big city and the north woods with preferences given to the latter.

Bayard Veiller, who is the author, has given us a fair though illogical story. He has not much to tell and becoming short in ideas has resorted to the old fault, padding, thus lengthening a three reel story in six. And his characters are strong and a little stiff but are rather pleasing in a weaker kind in that they resort to cunning and trickery to obtain their ends. Of course there is always a fascination in scenes which picture the great outdoors and many authors know this seems to have limit their stories around them, thus negating or being unable to develop the characters as a whole.

Blanche Sweet is a pretty star, but she is far from convincing in the roll she plays, as it offers no adequate opportunity to her.

She seems to the author’s lesson to be one to protect the sex in a time protect her stockholders’ interest. So she has had kidnapped and brought to the north woods where she taught him that the female of the species is more deadly than the male. After she had named him she promised to become his wife in order that they might fight life’s battles together.—Length 1 reel.—Frank Leonard

THE CAST
Blanche Sweet, Harvey Judson, - Hansley Green - Roy Laidlaw, - Mahlon Hamilton, - Russell Simpson, - Boris Karloff

“THE DEADLIER SEX,” a four-reel production starring Blanche Sweet, will appear at this theatre on—of next—of next.

THE CAST

Mary Willard
Blanche Sweet
Henry Wilcox
Hansley Green
Roy Laidlaw
Harvey Judson
Mahlon Hamilton
Russell Simpson
Boris KARLOFF

JUNE BORNE

“THE CAST
Mary Willard
Blanche Sweet
Henry Wilcox
Hansley Green
Roy Laidlaw
Harvey Judson
Mahlon Hamilton
JUNE BORNE

PRESS NOTICE—STORY

“The Deadlier Sex,” a four-reel production starring Blanche Sweet, will appear at this theatre on—of next—of next.

THE CAST
Mary Willard
Blanche Sweet
Henry Wilcox
Hansley Green
Roy Laidlaw
Harvey Judson
Mahlon Hamilton
JUNE BORNE

“THE CAST
Mary Willard
Blanche Sweet
Henry Wilcox
Hansley Green
Roy Laidlaw
Harvey Judson
Mahlon Hamilton
JUNE BORNE

THE DREAM CHEATER
(Brunton-Hodkinson)

Balzac Story, Starring Kerrigan, Makes Clean Entertainment Picture

GOOD sets and a good cast support J. Warren Kerrigan in this interesting picture adapted from “The Wild As-Sk” by Balzac. The story has been made into an silent picture many years ago, is evidently modernized and Americanized. Apparently harsh conditions in France during the past century were somewhat parallel to those that exist in the United States today.

The star, as usual, is drawn in many close-ups to display his heart-breaking self to better advantage. However, although the story makes a fine drama, there is room in spots for more emotional acting than Kerrigan displays. The theme is a variation of the old “wishing lamp” plot, only this time it is a piece of real skin that is in shrivel with every wish until finally it will disappear, and the life of the wisher will end.

The star comes into possession of the skin, and like Mida’s with his touch of gold, finds it torturing him to death. Everything must be supplied, for if he wishes for even a match to light his cigarette, the parchment will shrivel and death come closer. Finally he succeeds in a bright idea, to cause the thing out of his life, and out it goes together with all his troubles. A pretty romance runs through it all, and various “types” are presented which are very well done.

Frizzi Brunette pleases the eye as Pauline Mahon, and in fact little fault can be found with the story. J. Warren Kerrigan plays to date the role, but not unusually entertaining although we see the hero’s wishes being fulfilled in a perfectly logical and natural manner.—Length 5 reels.

“THE CAST

J. Warren Kerrigan
Sarah Murray
Wendell Newell
Alice Withol
Angus Borough
Joseph B. Dowling
Simpson
Pauline Mahon
Fritzi Brunette
By Honoré de Balzac
Directed by Ernest C. Wode

“THE CAST

J. Warren Kerrigan
Sarah Murray
Wendell Newell
Alice Withol
Angus Borough
Joseph B. Dowling
Simpson
Pauline Mahon
Fritzi Brunette
By Honoré de Balzac
Directed by Ernest C. Wode

PRESS NOTICE—STORY

“The Dream Cheater,” an entertaining photoplay featuring the popular star, J. Warren Kerrigan, will play at this theatre on—of next—of next.

The picture is adapted from a story by the famous French master, Balzac. The star is cast as Brandon McShane, a young writer left almost destitute by the death of his father. He befriends his aids and takes a room in the home of Pauline Mahon and her mother in the tenement district. Here he falls under the influence of certain characters and is bewitched by a young widow.

The plot is this: He can cap her aside and another of her former admirers, an Oriental, presents the jilad lover with a magic skin, by means of which the possessor’s wishes come true. Balzac has never written a better story, and this picture is a most interesting comedy-drama of the year. The supernatural element in the picture does not destroy its interest. The star possesses an Oriental rug that grants its owner every wish, but the wishes come true in a perfectly natural manner in the logical sequence of events. You will never forget this picture that shows him the possessor of millions and a poverty stricken young writer.

SUGGESTIONS

If you have a number of Kerrigan admirers in your district, play him up big, for he really does well in this picture and he has a role that will suit his following.

In better advantage and that she plays her part in an up-to-date manner.

“The DREAM CHEATER,” coming to this theatre on—of next—of next.

The picture is adapted from a story by the famous French master, Balzac. The star is cast as Brandon McShane, a young writer left almost destitute by the death of his father. He befriends his aids and takes a room in the home of Pauline Mahon and her mother in the tenement district. Here he falls under the influence of certain characters and is bewitched by a young widow.

The story is taken from “The Wild As-Skin” by Balzac. Remember that Balzac enjoys a remarkable popularity in literature, but also remember that he wrote some books that are not in Sunday school libraries. So when using the author’s name, many people may not be familiar with it. Possibly a picture that shows him the possessor of millions and a poverty stricken young writer.

CATCH LINES

Like Mida’s, he had a magic gift, and like Midae, it meant his death. How he saved himself and returned to the girl he loved is shown in “The Dream Cheater.” It tells of a story made the live a hundred years ago. Kerrigan re-creates it on the screen 4-29.
TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) SPECIAL. — DEC. 20

CAST: "A high class mystery story with thrill.

3.5 stars. — M. P., News

One of Exhibitor's top features. A good picture to average business. The best detective story ever shown on the screen. A well made picture. Meditation and the extra production value. The film is available in the top line.

THIEVES (FOX) GLADYS BROCKWELL (DEC. 7). — NOV. 30

Gladdys Brockwell in her latest picture. This picture was directed by her father and is a fine one. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

TIN PAN ALL'Y (JEFFERSON) CARTER REYNARD (DEC. 8). — DEC. 22

A good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT. — MAR. 6

A very entertaining play. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) REYNARD. — JULY 24

A good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

TREMENHER, THE "ELISABETH" (COLUMBIA) HELEN HARLAN. — NOV. 1

A very good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

TRIPLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12). — JAN. 17

A very good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

TURNING THE TABLES (PARAMOUNT-ARTCRAFT) OROTHY. — JULY 16

A good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

UNDER SUSPICION (UNIVERSAL) ODA CAREW (NOV. 23). — NOV. 23

A very good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 23). — NOV. 23

A very good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

VAGABOND, THE (FOX) RAY FAIR. — NOV. 16

A good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.

WALL OF TOMORROW, THE "AMERICAN-PATHE" WILLIAM RUSSELL (JAN. 11). — JAN. 17

A very good picture for the average business. The story is well written and the acting is good. The film is well produced and is a good picture for the average business. It is an excellent picture for the average business. It is a good picture for the average business.
March 27, 1920

"A MANHATTAN KNIGHT" (Fox)

Crook Melodrama Makes Lively Picture

PLACE a band of crooks in an underground den, gather together certain members of select society, add the valuable jewels, introduce a courageous hero, provide the long arm of the law with a number of policemen, mix well and you have a favorite recipe of crook melodramas. "A Manhattan Knight" may carry all these ingredients, but it is so highly spiced with strong action and travel at such a rapid tempo that it is bound to appeal even to the most jaded and indifferent viewer. George Beanger has made this picture a success through keeping in mind that the incidents must carry punch and suspense. George Walsh, the star, doesn't dominate the story here so well distributed are the several roles. In fact he fails to appear until the second reel.

A "Manhattan Knight" is as "instructive" as most crook melodramas, but it is also as enjoyable to see light. So much for a well Allahlujah continuity. The jewels provide the tangle of the plot and to gain possession of them a suicide is aided, a murder is more than indicated, and several "knew 'em down and dragged 'em out" scenes are introduced. Although the plot is penetrable there is considerable mystery attached to the separate groups of characters and an added hook is applied to make the hero eligible for romantic expression.

Mr. Walsh has his work cut out for him here and he executes it with all his familiar fireworks. He sails into the gangsters single-handed and comes up smiling. The romance doesn't have much of a chance to establish itself. But that is of no consequence. What is important is that the hero's adventures are highly amusing and that he is in tune with action. Assisting the star in giving color to his best work to date are Virginia Hammond and Louis Wolheim. Length, 5 reels. —Laurence Reid.

THE CAST

John Fenton, George Walsh, strawberry-stemmed; Gordon Brewster, John Hoskins, whom George Walsh acquires; Crook Butler, the peccadillo, Adam, The Mule. A Medium, Cedric Ellis; Detective, Jack Raymond; Margaret O'Shea, Louis R. Wolheim, a swell detective; Steel Pigon, Walter Mann; His Daughter, W. A. Sullivan; Her Sweetheart, L. J. O'Connor.

PRESS NOTICE—STORY

"A Manhattan Knight," founded upon the successful novel by Gelett Burgess, will be offered at the new theatre on thursday night in the title role, the star, George Walsh, in the title role. There is in the picture everything that the public has come to expect from a Gelett Burgess story: an alluring plot, highly amusing situation, and a story that will provide interest for both the children and the adults. The script is rich in dialogue and humor, and the cast is excellent. There are several well-known characters that the public will recognize from the story.

The offering is with one exception the mellow story that Mr. Walsh has taken. The picture appears to be well produced and to be in tune with action. Assisting the star in giving color to his best work to date are Virginia Hammond and Louis Wolheim. Length, 5 reels. —Laurence Reid.

"ALARM CLOCK ANDY" (Ince-Paramount-Arctraft)

Charles Ray Scores Again as Bashful Youth

If there is one actor capable of appearing indefinitely in a part which his face fits, he is Charles Ray, who as Andy in "East Lynne" and "The Country Doctor," has been able to portray this character with such success that the audience can recognize no difference in his performance. Few actors can carry off this character with such success because the role is not unlike that of a young man who is bashful and inarticulate but who on occasion has the ability to express his feelings. Charles Ray has this ability and can carry off the role with such success that the audience is left with the impression that the character is not unlike the actor.

The story is set in a small town in the west where Andy, played by Charles Ray, is a wealthy young man who is in love with a local girl. Despite his wealth and social standing, Andy is bashful and inarticulate, but he is determined to win the girl's heart. The story is told through a series of scenes that depict Andy's life in the town, and through these scenes the audience is able to see how Andy grows and matures.

"The Country Doctor" is a sequel to "East Lynne," and the story is set in the same town. Andy is now married and has a family, but he still struggles with his bashful nature. The story is told through a series of scenes that depict Andy's life in the town, and through these scenes the audience is able to see how Andy grows and matures.

The casts of both "East Lynne" and "The Country Doctor" are excellent, and the actors are able to carry off their roles with such success that the audience is left with the impression that the characters are real people. The settings of both stories are well done, and the costumes are accurate to the time period.

The stories are well written, and the scripts are able to capture the essence of the characters and the town. The stories are well directed, and the actors are able to carry off their roles with such success that the audience is left with the impression that the characters are real people. The stories are well written, and the scripts are able to capture the essence of the characters and the town. The stories are well directed, and the actors are able to carry off their roles with such success that the audience is left with the impression that the characters are real people.
Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.
**“SINNERS”**

(Realart)

**Director Missed Chance to Make Big Picture**

H ere is a picture which had enough sound elements to make a "small edition" picture. "The Miracle Man," but the director failed to grasp his opportunity. While he has turned out a fairly interesting subject, still the chance was his to give the screen something worthwhile had he realized the value of the theme and moral. "Sinner" is a "redemption" picture with the old, old story of the country girl who migrates to the city, sees the sights, gets caught up in the clutter and excitement of its life before she returns home, repentant and changed, to the love of her native heart, with the knowledge that this little stunt has "improved" her toward the ways of sin. He saved from the primrose path through an urgent appeal from her dying mother.

Having not seen the original play we cannot say how faithfully it is adapted. It is a story of the written word and the artist who is the stage property whose name she came in contact with, that is no reason why the director couldn't have improved upon it and conceived it upon a "Miracle Man" foundation. He has missed a fine opportunity and the construction he has placed upon it is full of loopholes. The gay crow from the city is a difficult one to capture with a country and forced to sacrifice some of his usual lucid details. The hero is drawn as a colorless individual who is not redeemed because he is good at heart. Why he should submit to the insulity offered the girl by the village hypocrite, who professes to love her, is inexplicable. This end is outrageously overdrawn and his counterpart never existed in real life. Why he should return home here as though a star of old and bring about his transformation? Why not have made a girl a genuine sinner? It is logical that she became one. Mist we gloss over truth? If picturegoers were given it occasionally they might grow to like it. And so the really fine moral that is woven in this story is lost. Half-hearted sinner cannot win sympathy. The picture is charming in its atmosphere and backgrounds and the acting of Miss Brady and her players is entirely capable.—Length, 5 reels.—Laurence Reid.

**The CAST**


**PRESS NOTICE—STORY**

One of the most entertaining photographs which Alice Brady, the Realart star, has yet been seen, will be shown at the —— theatre beginning—.

It is inspired by a certain phase upon the stage play of the same name, written by Owen Davis, in which Miss Brady achieved one of her greatest dramatic successes. The character is a difficult one to secure, but Owen Davis has come out excelling contrasts. The gay life of the city is set against the dignity and whole- some-ness of country life and there are some delicate and sensitive situations where the young man who goes to the city to seek work, fails to find that he is befriended by a woman of questionable reputation.

Failing to find her, he is befriended by a woman of questionable reputation. Failing to find her, he is befriended by Alice Brady, as Miss Brady's character is portrayed in the play. It is a difficult character to combine with them, to win over the audience, leads to false accusations and some practically impossible situations. The story develops through a trip the sinner makes to the home of the girl, after she has refused to return home, and carries a good moral and such elements as heart appeal and pathos.

Miss Brady contributes a convincing performance in the leading role and plays with considerable charm and naturalness. Her cast includes James L. Crane, Agnes Everett, Lorraine Srost, William P. Carleton, Frank Louse, Crauford Kent, and Robert Schable. Kenneth Webb directed the feature from a scenario by Eve Unsell.

**PROGRAM READER**

Patrons of the —— theatre have long since accepted Alice Brady as one of their favorite players. The management takes great pleasure in announcing, therefore, that included in the coming attractions scheduled for exhibition at the theatre, is "Sinner." Miss Brady's latest picture, adapted from Owen Davis' story, has appeared successfully for several months, the subject offers an hour of interesting entertainment. Miss Brady appears at a certain stage of her development, and the picture is fraught with situations which are highly dramatic and gripping. In the star's company are such capable players as James L. Crane, Frank Louse, Crauford Kent and Robert Schable. Watch for further announcements.

**SUGGESTIONS**

In announcing "Sinner" all that you should really need is a line to the effect that Alice Brady plays a woman of the wrong type in the country, who is befriended by a woman of questionable reputation, who is then found by the gay life of the city to be set against the dignity and wholesomeness of country life. The story develops through a trip the sinner makes to the home of the girl, after she has refused to return home, and carries a good moral and such elements as heart appeal and pathos.

Miss Brady contributes a convincing performance in the leading role and plays with considerable charm and naturalness. Her cast includes James L. Crane, Agnes Everett, Lorraine Srost, William P. Carleton, Frank Louse, Crauford Kent, and Robert Schable. Kenneth Webb directed the feature from a scenario by Eve Unsell.

**“DUDS”**

(Goldwyn)

**Mystery Tale Has Interesting Elements Which Should Excite**

A good program feature with enough thrills, love interest and suspense to carry it through and excite the attention. The star of his madoll self and gives a splendid performance of the young officer who, returning home from the front, finds that the epitome of a peaceful life have no charm for him, his inclinations laying in the direction of excitement and the joys obtained from it. Opportunity comes to him in the form of a job to his liking, a detective work which he employs to make amends for the mischief which may have entered his life. The problem is that of finding out the secrets which are bringing it to him. This is accomplished only after he has had many narrow escapes and thrilling encounters. And his reward is the hand of the girl whose father he had served.

The story is not new to the screen, as the theme has been used many times heretofore and appears to be overdrawn in many places. Still it is one of those mystery tales which if told well and the parts given to the hands of capable actors will always make a good impression.

And we must say that the cast, which includes such well-known players as Tom Moore, Christine Mayo, Ethel Stevens and Lionel Belmore, is an excellent one.

Proper direction also lends its charm to the picture, which, for detail in the arrangement of interiors, whether elaborate or mediocre, could not be bettered. The acting of all the players could be faulted, which gives the proper atmosphere to the story at all times. The lighting is up to standard.

All told, this picture should play most any house and interest.

Length, 5 reels.—Frank Leonard.

**THE CAST**


**PRESS NOTICE—STORY**

Tom Moore will appear in the leading role in his latest Goldwyn feature, "Duds." This is a mystery story containing all the elements of a well written story and is considered to be one of the best pictures of the year. It has thrills, love interest and enough suspense to carry it through and excite the attention of any audience.

Tom Moore in the title role is his usual self and gives a splendid performance of the young officer who, returning home from the front, finds that the pursuits of a peaceful life have no charm for him. As Captain Plunkett he accepts a dangerous job to find the murderer of a woman in the war swept area. After many difficult and dangerous adventures he succeeds in locating the precious gem which is hung from a chain on his sweetheart's neck, concealed in a pocket in which he has been carrying, which he never dreamed that the diamond was inside. The villains have escaped the heroine and are on the verge of being captured when the young man, in a thrilling manner, saves his precious gift.

Tom Moore never had a better vehicle in which to exploit his abilities and he has taken advantage of every point, never missing fire once, in this thriller of thrilling thrills.

**PROGRAM READER**

Tom Moore, Goldwyn's popular star, will play this theatre on --- of next week in his latest feature, "Duds." It is a mystery story containing enough thrills, love interest and suspense to carry it through and excite the attention of any audience.

It is also admitted that this is the best Tom Moore production to date, for the role he plays his better than any he has had in some time and gives him leeway to display his various talents, which become cramped if not given liberty to broaden out.

As Captain Plunkett, a young officer who has returned from the war and who is dissatisfied with the conventionalities of modern life, he is at his best. He does not care for the peaceful pursuits but turns more to the adventurous activities. Opportunity comes to him in the form of a job to his liking, a detective, who is employed to unravel a deep mystery. He solves the problem, which is that of finding the smugglers who are bringing diamonds from country to country. But this is accomplished only after he has had many narrow escapes and thrilling encounters, in which he rescues the heroine from the clutches of the villains and also saves the Smugglers so that the diamond which was in her possession is not lost but is the hand of the girl whose father he had served.

**SUGGESTIONS**

If you book this feature lay stress on the fact that it is a mystery story with plenty of thrills, love interest and suspense. Although this story is nothing new it is well written, has good direction and a cast which could make up a story of this kind, still the interest is there and you can go far as you like. You can play this up as a package of the new and the conventional.

Also play up Tom Moore, for he gives a good performance of the young officer who is dissatisfied with the conventionalities of modern life, and the way in which he is being strung along while making his way back to his dear one. Tell your patrons that this is a new story written from a different angle and shows the star to good advantage, as it gives him room to broaden out and use all his talents.
Advance Information On All Film Releases

(Continued from page 2994)

FLORIDA FILM CORPORATION
(At State Right Exchanges)
A Daybreak Incident
A Man's Fate
A Miracle in Manhattan
A Marines' Holiday
The Midnight Watch
The Miladys
In the Mountains of Ireland
The Nodding Donkeys
The New Gipsy Queen
Nothing But the Truth
One Chance
Pole Position
The Sea Wolf
The Swap
The Team
The Top of the World
Wagon Wheels
The Wreck of the Easteners

FOX FILM EXCHANGE
BIG PRODUCTIONS
While You Were Sleeping (Special Cast)
The Story of a Woman (Special Cast)
Should a Husband Forget? (Special Cast)
Excursion (Special Cast)
Kathleen Mavrigan (Theda Bara)
Clutches (Special Cast)

WILLIAM FARNUM SERIES
The Orphan
The Adventurer
Heart of the Morning
The Last of the Lushers

TIDEBAR SERIES
Lute of Ambition
La Belle Ruse

TOM MIX SERIES
Desert Love
Three Gold Coins
The Cyclone
The Judge
The Speed Maniac

FOX FEATURES
The Castoffs (Melodram Traverses)
Would You Forgive? (Vivian Rice)
Leave It to Me (Wyn. Rupton)
Black Shadows (Peggy Hyland)
Molly (George Walsh)
A Manhattan Knight (George Walsh)
Take My Life (Madge Bellamy)
Her Elephant Man (Shirley Mason)
Ten Purple Roses (Mary Thurman)
The Square Shooter (Buck Jones)
The Breakfast Club (Barbara Kent)

SUNSHINE COMEDIES
Training for Husband
The Light-Eyed Lover
The Great Rich Robber
The Heart Sunker
Her Secret
Her Naughty Wink
Sheriff McCloud
Hungry Liens and Tender Hearts

MUTT AND JEFF CARTOONS
The Hula Hula Town
The Jeweler's Girl
Chewing Gum Industry
The Ice Cream Parlor
Putting on the Dog
The Chemist
The Rais Runners
The Silent Spy

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)
TAM GUAN SERIES
Just Six Feet
The Boss of the Ranch
The Stolen Million
The Heart of Texas
The Road to Whitehall
The Sacrifice

MACK SWAIN SERIES
Ninety Nine Ambrose
Ambrose and the Bathing Girls
Ambrose in Mud
Ambrose's Winning Ways
Ambrose's Valentine
All Wrong Ambrose
Garden Ambrose

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)
Apr.-Tillie's Disbtcated Romance
May.-True It
June.-The Forbidden Woman
July.-Revolutionary Men
Aug.-The Last Battalion
Sept.-Everybody's Business

GRAPHIC FILM CORPORATION
Married sqlitee (Mason-Baird)
Shades of London
When Men Betray (Gail Kane-Stuart Holmes)
Echo of the Brave (Mabel Normand)
Someone Must Pay (Gail Kane-Edmund Breese)
Child of the Bat Country

FRANNM ANNE Productions
(Producing for Open Market)
The Unpardonable Sin (Blanche Sweet)
The Hushot Hour (Blanche Sweet)

GAUMONT COMPANY
(At State Right Exchanges)
Husband and Wives (Vivian Martin)
Unsold (Special Series)
Frighten-Gaumont Graphic
The Real Hollywood
Satan on Earth
The Three God-Liberty Comedies
Trains of In Shanty Hamilton two rest Westerns

GARSON-NEILAN PRODUCTIONS

HALLMARK PICTURES CORP.
FAMOUS DIRECTIONS (Laird Kennedy)
Carmen of the North (Anna Bole)
Chard's Residence (Glen Sherwell)
High Speed (Eddie Earm-Gladys Halette)
The Heart of a Giant (Frolick Billings)
The Phantom Honeymoon (Marguerite Marsh)
Lover, Honor and Country (Lusie Chalmers)
A Dangerous Affair (Billings Rawlinson)

SPECIAL PRODUCTIONS
Turn the Roosevelt Country with Colonel Roosevelt
A House Divided (Syrus Brunner)
The Little Scout (Vicky Electron)
Wanted for Murder (Eula Hamsberger)
The Kingman Man's Wife (Brown, Mollison, Stay)

SERIALS
The Scrapping Shadow (Ben Wilson-News Gerbes)
The Dash of the Dumb (Ben Wilson-News Gerbes)
The Evil Eye

HODKINSON CORP., W. W.
(Releasing through Pathé Pictures)

RAZEN GREY PICTURES, INC.

J. PARKER READ, JR., PRODUCTIONS

ZEPHYR PRODUCTIONS

DEITRICH-BOCK, INC.
The Hague Moon (Doris Kenyon)
The Bandbox (Doris Kenyon)

THE EVIL EYE

I. M. HERBERT Productions

NATIONAL PRODUCTIONS

JOSEPH LEVERING PRODUCTIONS

IVAN FEATURE PRODUCTIONS

JOHNS PICTURES CORP.

KREMER FILM FEATURES, VICT.
(Released on State Rights Basis)
The Secret of Long Shadows (Jack Gardner)
Efficiency Edward's Courtship (Tony Hodges)
The Infamous Lady (Henry W. Washall)
Opening Plate (Bessie Shircliff)
The Little Shepherd of Barrington (R. Traverse)
The Aver Case (Byrant Washburn)
Men of Gold (Bryant Washburn)

MACIRE PRODUCTIONS

LAMKE SERIES

CHAPIN REISSER'S

ANNA BOTE SERIES

MOYR SERIES

KRAMER SERIES

HALLMARK PICTURES CORP.
FAMOUS DIRECTIONS (Laird Kennedy)
Carmen of the North (Anna Bole)
Chard's Residence (Glen Sherwell)
High Speed (Eddie Earm-Gladys Halette)
The Heart of a Giant (Frolick Billings)
The Phantom Honeymoon (Marguerite Marsh)
Lover, Honor and Country (Lusie Chalmers)
A Dangerous Affair (Billings Rawlinson)

SPECIAL PRODUCTIONS
Turn the Roosevelt Country with Colonel Roosevelt
A House Divided (Syrus Brunner)
The Little Scout (Vicky Electron)
Wanted for Murder (Eula Hamsberger)
The Kingman Man's Wife (Brown, Mollison, Stay)

SERIALS
The Scrapping Shadow (Ben Wilson-News Gerbes)
The Dash of the Dumb (Ben Wilson-News Gerbes)
The Evil Eye

HODKINSON CORP., W. W.
(Releasing through Pathé Pictures)

RAZEN GREY PICTURES, INC.

J. PARKER READ, JR., PRODUCTIONS

ZEPHYR PRODUCTIONS

DEITRICH-BOCK, INC.
The Hague Moon (Doris Kenyon)
The Bandbox (Doris Kenyon)

THE EVIL EYE

I. M. HERBERT Productions

NATIONAL PRODUCTIONS

JOSEPH LEVERING PRODUCTIONS

IVAN FEATURE PRODUCTIONS

JOHNS PICTURES CORP.

KREMER FILM FEATURES, VICT.
(Released on State Rights Basis)
The Secret of Long Shadows (Jack Gardner)
Efficiency Edward's Courtship (Tony Hodges)
The Infamous Lady (Henry W. Washall)
Opening Plate (Bessie Shircliff)
The Little Shepherd of Barrington (R. Traverse)
The Aver Case (Byrant Washburn)
Men of Gold (Bryant Washburn)

MACIRE PRODUCTIONS

LAMKE SERIES

CHAPIN REISSER'S

ANNA BOTE SERIES

MOYR SERIES

KRAMER SERIES

HALLMARK PICTURES CORP.
Advance Information on All Film Releases

(Continued from page 2907)

DOO LEE FILM CO., INC. (N. Y. STATE)
SPECIAL PRODUCTIONS
Are You Legally Married? (Lew Cody—Rosemary Thek)
The People of the Century—Alphonse Hickok
Rechued (Niles Welch—Jewish Voice)
Wode (Harry Carey)
Once to Every Man (Jack Sherill)

SELECTED PRODUCTIONS
Stripped for a Million (Myrna Loy—David Manners)
The Phantom of the Opera (Alphonse Hickok)
When the Desert Smiles (Nell Hart)
Miss America (Margaret Lockwood—Herman Oelchner)
Hia Daughter Pays (Sandy McCooy)
Don't Bother to Knock (Martha Scott—Armand Schaefer)
Pass Vulture (Shorty Hamilton)
The Searchers (Shorty Hamilton)
The Ranger (Shorty Hamilton)
When the Women Were Weak (Gare Henry Comedies 2 reel—one every two weeks)
Bill's Eye Comedies 2 reel—one every two weeks)
Original Billy West Comedies 2 reel—one every two weeks)

Neat Harri (2 reel dramas—2 reel every two weeks)
A Love Letter (2 reel dramas—2 reel every two weeks)
Napoleon and Sally (1 reel comedies)
Tom Mix (2 reel Westerns—2 reel every two weeks)
Ann Little (2 reel Westerns, 2 reel every two weeks)
Lightening Ryan (Five Film Serials)
Dracon the Devil
The Neuse

Pension Trails

TRIANGLE EXCHANGES
(See United Pictures Theatres)

TYRAD PICTURES, INC.
Blessed Hearts (Gareth Hughes)
It Happened in Paris (Alex Varsa)
Human Passion (Lilly Todd)
Man and Woman (Harry Hanlon)
The Red Viper (Gareth Hughes)
Your Friends (Gareth Hughes)
And the Children Play (Gareth Hughes)
Dr. Brind's Wonder Drug (Bill's Eye Comedies 2 reel every two weeks)
Johnny Dooley Comedies (Johnny Dooley—one every month)

UNITED ARTISTS CORPORATION
Jan. 14—Tillyoma (Mary Pickford)
Mar. 12—The Eternal Mother (Florence Reed)
Mar. 23—The Unhappy Bride (Dorothy Dalton)
Mar. 25—Women's Misery (Dorothy Dalton)
Mar. 27—Two Worlds (Dorothy Dalton)
Feb. 29—The Great Journey (Lila Lee—Reed Triangle)
Feb. 29—The Great Journey (Lila Lee—Reed Triangle)
Feb. 29—The Corsican Brothers (Dorothy Dalton)
Feb. 12—The Barred Pathway (Bill's Eye Comedies 2 reel every two weeks)
Jan. 25—The Shepherd Boy (Charles Ray)
Jan. 4—The Cider Hopper (Charles Ray)
Nov. 21—The Last of the Mohicans (James Murray—Morgan Hunte)

CUCKOO COMEDIES
Feb. 29—Ball Bearing, but Hard Running (Burns-Reed)

KEYSTONE COMEDIES
Apr. 1—Two Gold Eagles (Special Cast)
Apr. 3—Better Late Than Never (W. W. Miller—Burns)
Mar. 21—Court and Cabaret (Percy Pearse)
Mar. 21—A Ticket for the Train (Special Cast)
Mar. 7—The Worst of the Variety (Weber-Fields)
Feb. 7—Honeys and Brides (Murray Thurman)
Feb. 9—The Dancing Master (Alice Lake)
Jan. 25—Here's Love Again (Mary Pickford—Ralph Greif)
Jan. 18—Mabel's Speed Coup (Mabel Normand-Red
Jan. 11—The Talk of the Town (Louise Fazenda)
Jan. 4—A Lunch Room Romance (Mary Normand-Warwick)

TRIANGLE COMEDIES
Feb. 22—The Little Rott (Burns-Red)

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
The Road to Divorce (Mary MacLaren)
Burst Wings (Mayo-Harry Carey)
Overland Red (Harry Carey)
The Peddler of Lies (Mary Carey)

The Prince of Avenue A (James Cotrell)
Honest and Blowing (Lydia Yarmouth)
Marked Men (Harry Carey)
The Phantom Monster (Alfred Drayton)

LITTELY PICTURES, INC.
Mar. 29—The Virgin of Stamboul (Priscilla Dean)
Feb. 7—The Great Gaucho (Lion's Gate)
Mar. 21—A Whisper of Frascati Illumion
Feb. 17—Blind Husbands (Bart Van Strathen)

CENTURY COMEDIES
Mar. 22—A Lion's Alliance (Century-Lions)
Feb. 23—The Wise Virgin (Century-Lions)
Feb. 23—Tiger Rose and Daddy Li's (Century-Lions)
Feb. 11—Good Little Brownsie (Century Wonder)

STAR COMEDIES
Apr. 1—Downing and Uprising (Lyons-Moran)
Mar. 29—Jilted on a Baby (Lyons-Moran)
Mar. 29—Oiling Uncle (Lyons-Moran)
Mar. 29—Two That Sailed (Lyons-Moran)
Mar. 28—Lydia and Sally (Lyons-Moran)
Mar. 28—The Last of the Lones (Lyons-Moran)
Feb. 23—The Last in Paris (Lyons-Moran)
Feb. 26—Old Clothes for New (Lyons-Moran)

RAINBOW COMEDIES
Apr. 5—A Champion Lover
Mar. 29—Light Hearts and Laughing Pipes (Lyons-Warwick)
Mar. 29—Roaring Love Affair (Lyons-Warwick)
Feb. 20—The Man That Had a Heart (Lyons-Warwick)
Feb. 20—The Ball Thrower (Gregory-Engel)

STAGE WOMEN'S WAR RELIEF SERIES
Mar. 1—Her Woman (Julia Arthur)
Mar. 1—Her Son (Julia Arthur)
Feb. 23—Two Little Sisters (Constance Blin-Ors Kindler)

MAJOR ALIEN'S ANIMAL HUNTS
Feb. 9—The Story of the Wolf

THE GREAT RADIAN MYSTERY
Mar. 8—Eighteenth, Liquid Flames, and the Dogs of Death (Van Reed-Film Triangle)
Feb. 14—Sixteenth, Over the Cataract (Van Reed-Film Triangle)
Jan. 24—Eleventh, Inferno (Van Reed-Film Triangle)

THE LION MAN
(August Two-Reel Episode Featuring Kathleen O'Connor and Jack Perrin)
Apr. 9—The Furnace of Fury
Mar. 23—The Death of an Heroine (Van Reed-Film Triangle)
Mar. 23—The Colossus of Death (Van Reed-Film Triangle)
Mar. 9—The Demon of the Inferno (Van Reed-Film Triangle)
Feb. 21—Ninth, Sold Into Slavery (Van Reed-Film Triangle)
Jan. 24—Eleventh, Inferno (Van Reed-Film Triangle)

ELMO THE FEARLESS
(Eighteen Two-Reel Episodes Starring Elmo Yorke and Jack Perrin)
Apr. 9—The Assassin's Knife
Mar. 2—The Eighth, The Fatal Crossings
Mar. 22—The Captain of Mystery
Mar. 22—The Fiend of Death
Mar. 15—The Battle Under the Sea
Mar. 8—The Fiend of Death
Feb. 3—The Fiend of Death
Feb. 16—Second, The Racing Death

NEWS AND MAGAZINE REELS

VITAGRAPH EXCHANGES
The More Excellent Way (Alain Stewart)
The Flaming Cate (Harry T. Mores)

WILK (JACOB) FEATURES
(All State Right Exchanges)

ALICE BRADY FEATURES

W. H. PRODUCTIONS
The Lost Battalion (Special Cast)
Everybody's Business (Richmond-Catholm)
The Submariner (Walter Borden)
Satan's Pawn (Bessie Borden)
The Last Road Before Paradise (Walter Borden)
Cinderella (Walter Borden)
The Hallel Journal of Adams (Wm. S. Hart)
Making His Life (Wm. S. Hart)
The Superman (Sannitza)
The Superstar (Sannitza)
The Red Rogue (Sannitza)
The Bargain (Wm. S. Hart)
Filling Mr. Smith's Shoes
The Mystery of the 13th Exercise (13th Exercise Serial)
The Hawk's Tail (King Bugg) (13th Exercise Serial)

ONE AND TWO REELERS
W. A. Harvey
Shorty Hamilton Comedy Dramas
Keynote Comedy Dramas
Kay Bee Dramas (Union Brand)
Kay Bee Dramas (Union Brand)
Arbuckle Comedies
Chaplin Comedies
Arbuckle Comedy

JOHN W. MILLER NEWS

VILK (JACOB) FEATURES

WILLIAM DEAN HOWELLS

ROBERT W. BARKER FEATURES

ROBERT W. BARKER FEATURES

THE WILMINGTON PRINTING COMPANY, NEW YORK
Treasure Chests!!

"TREASURE"
According to Webster means —
Something regarded as very precious — "prize"

We have never yet heard of a man who did not receive a Simplex shipment with a feeling of gratification and pleasure.

For by this time every projector user knows that a Simplex installation at once raises his Projection Room into the class with the leaders.

And like a treasure the Simplex is kept and kept and kept.

When are you going to order yours?

Makers and Importers of

THE PRECISION MACHINE CO., INC.
317 East 34th St — New York
The Silverscreen Shrine,
The Mecca of millions,
Is made more attractive by
Miss Anita Stewart, her Art,
First National presentation
And—Rothacker Prints.

Miss Anita Stewart

Rothacker
FILM MFG. CO. CHICAGO, ILL. S.A.

There are reasons—
Come and see them.
Established 1910
Cash! Paid For!

1. The paid subscriptions to Motion Picture News now total 10,128. And every subscriber of the ten thousand is in the trade.

2. "Copies distributed" and "paid subscriptions" never did mean the same thing—and never will. Cash subscriptions mean a paper that is read; else it would not be bought.

3. You are not selling your product to the highest degree if you are not utilizing in the strongest manner possible, the medium that delivers your sales message to the greatest number of interested, confident readers.

The News Covers The Field
ROMANCE is the breath of life. Under its magic spell we can always sail over forgotten seas seeking for pirate gold.

"Treasure Island" is the greatest adventure romance ever written. Maurice Tourneur's production will bring back the old wild thrill of boyhood to the most calloused.

That's why it's sure to be a big money-maker for every exhibitor.
“COME, let us look upon Life” says Cecil B. DeMille. “Let us look at real human beings. Let us probe into their hearts, and there find ringing echoes of our own.”

Dazzling in Splendor of Production

Scenario by Sada Cowan and Olga Printzlau
THE COST
WITH VIOLET HEMING
DAVID GRAHAM PHILLIPS' GREATEST STORY
A Paramount Artcraft Picture

OUT of the sheltered life of the west into the mazes of New York—into the intrigues of society and business, into tragedy and joy.

"The Cost" is the story of a girl's mistake, a drama which carries the spectator breathless through the whole range of American life.
Not a Serial!

JESSE L. LASKY PRESENTS
HOUDINI
IN
“TERROR ISLAND”

BY ARTHUR B. REEVE AND JOHN W. GREY
DIRECTED BY JAMES CRUZE

A Paramount Artcraft Picture
Jesse L. Lasky presents.

Houdini in "Terror Island"

By Arthur B. Reeve and John W. Grey.
Directed by James Cruze.

A Paramount Picture

The Most Thrilling and Amazing Melodrama Ever Made!

Houdini in "Terror Island" accomplishes more miraculous and surprising feats than ever before in his career.

The story is a marvel of melodramatic excitement. Every scene is a surprise, every situation a knockout.

Enough action to make a twenty-part serial packed into six reels of smashing entertainment.

N. B. Houdini holds the world's record for underwater endurance!
star of "CONFESSION" and "THE BIRTH OF A NATION," who rises to the heights of his artistry in this production.

MARY ALDEN, famous for her roles in "THE UNPARDONABLE SIN," "COMMON CLAY," etc., tops an all star supporting cast, included in which is

W. H. CLIFFORD, who played the Canadian in "CONFESSION."

FRANKLYN HALL wrote the story.

BERTRAM BRACKEN, who produced "THE ETERNAL SAPPHO," "EAST LYNNE," "THE CONFESSION," etc., directed the picture.

"PARTED CURTAINS"
contains a powerful story in which love and sympathy bring about the revival of an outcast's hope and happiness. It is a wonderful theme, superbly produced.

—it is another "NATIONAL" box office record smasher—a big picture—a gripping plot—a famous star—a splendid cast—a climax that will hold your audience with its intensity.

"PARTED CURTAINS"
will be sold on the state rights plan. Territory will go very fast.

WIRE AT ONCE FOR TERMS
GEORGE H. DAVIS, or
JOE BRANDT, Gen'l Rep.

NATIONAL FILM CORP. of AMERICA
HARRY RUBEY, Pres.
NEW YORK
UNITED ARTISTS CORPORATION

presents

DORIS KEANE

in Edward Sheldon's Celebrated Play

"ROMANCE"

Produced Under the Direction of

CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, General Manager
TELL THE WORLD YOU'VE GOT A NEW FIVE REEL SENNETT COMEDY - AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE

RELEASED APRIL 25th

MACK SENNETT'S
SENSATIONAL NEW FIVE REEL SPECIAL COMEDY
"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING - BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES FINLAYSON, BERT ROACH, HARRY GRIFFON, BILLY ARMSTRONG, LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A RIOT OF RUSTIC ROMANCE AND REVELRY

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
PRODUCERS
20,000
EXHIBITORS
100,000,000
FANS

have been asking for something "different" every day for years.

There have been a few really "different" and really good, practical ideas in moving pictures. 100% of them have been 100% successes from the viewpoint of all of these fans, all of these exhibitors and all of these producers.

"COMEDYART" is the latest and greatest of really "different," really good practical ideas.

8000 of the fastest thinking exhibitors have recognized it. Their inquiries have been received and referred to our branches, and their contracts are already flooding our offices.

Where do YOU stand in this list? YOU also have our postage-prepaid inquiry cards. There is still time to get in on the ground floor. Put it off and forget it, or use the card NOW and win with us.
"UNEASY FEET"

is the 1400-foot comedy part of our first "COMEDYART" production released March 28th. For 1300 feet of rollicking, situation and classy slapstick comedy, there is not a subtitle nor a face on the screen. NOTHING BUT FEET. It is as "different" from the usual comedy as day is from night, and it's a knockout that will make your house the talk of the town.

GOD'S COUNTRY

is the 400-foot Artcolor with this release. It is stunning. It makes men think deep; it raises them out of themselves, it leaves them happy. When God fashioned the earth, His most awe-inspiring work became the "Rockies"—the backbone of the Americas. That's where this comes from. And because our Color process, latest child of Science, is fully protected by patents, you can bet that this is "different."

MEMORIES

This 200-foot Novelty is a riot. A "different" comparison of yesterday's "rum-hounds" with today's "powder-puff-fans." Yes, it's "different."

2000 feet of "different" value. Use that card right now, and a "different" kind of price will reach you in a hurry.

SPECIAL PICTURES CORPORATION

134 HAY HELLMAN BLDG. LOS ANGELES, CAL.

COMEDYART
“Did He Love A Thief?”

The records of the New York Police force branded Mary Regan as a criminal. But deep down in his heart, one of them believed she was straight—and saved her.

Leroy Scott’s famous story of underworld life has been made into a picture that is the last word in speed and excitement. A splendid attraction for any theatre!
“Trimmed with Red” is Trimmed with Laughs

“Comrade” Madge Kennedy, partially concealed behind a fake harem veil and flowing robe, effectually wrecks the plans of the Greenwich Village parlor radicals to paint society a bright red.

Meanwhile, her sweetheart has cornered the market in army mules, and this most delicious of farces ends in a burst of sunshine.

It is the sort of picture every audience loves—for the simple reason that every audience loves to laugh.

SAMUEL GOLDWYN PRESENTS
MADGE KENNEDY
TRIMMED WITH RED
BY WALLACE IRWIN
DIRECTED BY HUGO BALLIN

GOLDWYN PICTURES CORPORATION
THE OPEN DOOR TO LARGER PROFITS

A thousand possibilities will not make one truth, but one truth can make a thousand sales possible.

Five years ago, when Inter-Ocean Film Corporation first came into being, it occupied an insignificant suite of offices; today, the expansion of its export business has necessitated the exclusive use of a five-story building. Success has crowned its efforts all along the way.

The reason for Inter-Ocean Film Corporation's unparalleled success as an export house can be traced in its honest and conscientious dealings in behalf of the American Producer and the Foreign Film Buyer. Punctual and reliable in its transactions, upright to its clients on the suitableness of American Productions in specified territories, it has merited the confidence and esteem as the export house of satisfaction and service of the motion picture industry.

Besides its thorough and practical knowledge of the American market as related to foreign territories, Inter-Ocean Film Corporation possesses unusual facilities for export distribution, which are at the disposal of all producers who seek intelligent and profitable foreign representation.

Inter-Ocean Film Building is truly the open door to larger profits.

Clutch the knob, and walk in.

The World is Our Market

For Information Communicate At Once With

INTER-OCEAN FILM CORPORATION
162-164 Wardour Street

PARIS OFFICE
43 Rue La Bruyere
A Statement of Purpose & Policy by Associated Exhibitors Inc.
OVER a year ago a group of exhibitors, forward-looking men, realizing the well-nigh universal dissatisfaction with conditions in The Motion Picture industry, organized “Associated Exhibitors Inc.,” an association for protection and profit, based on mutual confidence and simple justice for all.
"CO-OPERATION" may be defined as the working together of two or more people for their mutual benefit. The ideal of Associated Exhibitors then is simply a closer co-operation between those concerned in both the production and exhibition of motion pictures.

Primarily its object is to accomplish a more equitable distribution of profits—by eliminating the superfluous middlemen whose actual contribution to production and exhibition is nothing.

By dealing directly with producers, stars, directors and authors, making everyone a partner in production and marketing, the Association hopes to knit the industry into a more harmonious whole.

By offering to those concerned in production a just share of the actual income from a picture it hopes to stimulate the creation of better pictures.

By establishing a basis of confidence and fair dealing, the Association expects to establish a new relationship between the forces of production and those of exhibition.

Its ideal is to keep faith with producers, stars, authors, exhibitors and audiences—by giving more.
WHAT IT MEANS TO EXHIBITORS

THIS organization was conceived and is directed by exhibitors—it knows and is in sympathy with the exhibitor’s problems and requirements. To him it offers a unique opportunity to secure the best pictures and the guidance of the most successful exhibitors.
THE membership of the Association includes men who control over 200 of the largest and best theatres in the country—the counsel of these men will guide its policy.

Thus the Association's ideals are tempered with solid, practical knowledge; guided by tried business principles; founded on experience—the only basis for enduring success.

THAT its ideals will be attained is assured by the prominence of its members, the financial resources and influence wielded by such an association of interests—an influence that will increase with the growth of the Association.

Membership in the Association is open to all exhibitors, who are invited to share a full measure of the benefits and profits of the Association by securing sub-franchises.

The value of these sub-franchises is such that the number immediately available will be taken up in a short time. It is, therefore, advisable that exhibitors who are interested should act without delay.

Detailed information may be obtained by communicating with the home office of the corporation in the Capitol Theatre Building, New York.
WHAT IT MEANS TO STARS

IN the final analysis it is the star’s popularity with the public that brings money into the box-office—the star’s name which actually creates profits. But between the box-office and the star today stretches a long line of middlemen, each taking his toll.
DISSATISFACTION with this condition is evident from attempts which have been made by combinations of stars to deal directly with exhibitors.

HERE then is the opportunity which the star has wanted—a practical means of dealing directly with the leading exhibitors—an assurance of showing in the finest theatres, to audiences accustomed to the best entertainment—such showings as will supplement the art and enhance the reputation of the star—exploitation which will hold and increase the star’s own standing.

THE object of the Associated Exhibitors is better productions as a whole, therefore, the star will be given every advantage in the way of adequate support and artistic staging throughout.

In addition, the star will participate in the actual profits of every release—will receive a just proportion of the value created by his or her ability and popularity.

The resources, standing and influence of this organization are so great that association with it will be attractive to stars of the first magnitude.

Artists are invited to communicate with the home office in the Capitol Theatre Building, New York, for more detailed information.
WHAT IT MEANS TO PRODUCERS

It is obvious that conditions obtaining at present in the motion picture industry afford only a limited incentive for producers to improve the quality of pictures, for the producer’s reward is rarely based upon the true worth of his accomplishment.
SINCE it is impossible to predict in advance the degree of success or box-office value a picture will achieve, producers too often receive less than their just due—it is easy to see who gets the advantage in this guessing contest.

The foundation for better pictures rests with the producer—no one but he can improve the quality of his own product and he must be encouraged to do so by the certainty that his efforts will be adequately rewarded.

THE most equitable arrangement possible is that now offered to producers by the Associated Exhibitors—that is, an actual partnership in the profits. Unquestionably this is a more liberal and fair basis of dealing than has ever before been open to the producer—an assurance of reward commensurate with the true excellence and popularity of his picture.

A still further advantage to the producer results from the fact that his creations are assured of a showing in the finest theatres of the country, before discriminating audiences and under the very best conditions.

Producers who are interested in the benefits of this new Association are invited to communicate with the home office in the Capitol Theatre Building, New York.
WHAT IT MEANS TO DIRECTORS

THOUGH there are undoubtedly many directors in the country who have the ability and the knowledge to produce pictures of genuine merit the number who are actually doing so is small enough to be counted on the fingers of one hand.
All too often is this due to the restrictions under which the director is forced to work—restrictions imposed by various forces to whom the director is now subservient.

These restrictions have grown with the growth of the industry and the tendency toward centralization of control in a few hands.

The truth of this is but emphasized by the outstanding success of a tiny handful of directors who have managed to divorce themselves from these handicaps.

Recognizing the fact that freedom of action is the first essential to the creation of better pictures, the Associated Exhibitors offer to directors of ability the opportunity of working under conditions which will afford full scope to their creative powers.

In addition to this freedom of creative opportunity directors are offered, for the first time, the opportunity to participate in the profits of their creations on the just basis of a share of the actual box-office receipts.

Directors who are interested in the opportunity to create better pictures as well as in their profits, are invited to communicate with the home office, Capitol Theatre Building, New York.

Pathé Distributors
THE foundation of the photoplay is the story—without it stars, producers, directors, are powerless. Without good stories it is obviously impossible to produce pictures of true dramatic value and artistic merit. On the author rests the structure of the motion picture industry.
THE importance of the story has been consistently underestimated and seldom have authors concerned in the writing of successful photoplays received a reward truly commensurate with their contribution to that success. The returns have not been comparable with those from a successful play or book.

Many excellent stories have been garbled or inadequately staged in pictures, and this has deterred authors of standing from permitting their works to be screened.

For this reason the standard of stories available for motion picture production has been lowered inmeasurably.

ASSOCIATED Exhibitors by dealing directly with authors, eliminating the waste and the restrictions incident to present methods, feel that the greater rewards thus made possible will result in a standard of stories worthy of adequate production.

To this end their arrangements with authors will be such as to assure to the writer his just share of the returns, and a guarantee of worthy production and casting. This reward will be based upon a profit-sharing basis—a percentage of the actual box-office value.

Associated Exhibitors Inc., invite correspondence from authors of merit. Correspondence should be directed to the home office, Capitol Theatre Building, New York.
OFFICERS

President

Vice-President

Secretary

Treasurer

BOARD OF DIRECTORS

D. Harris

Detroit, Mich

I. Libson

Cincinnati, Ohio

Hugo Lambach

Spokane, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.

H. W. Wimbish

Secretary

M. K. Melby

Treasurer

Detroit, Mich

James Q. Clemmer

Seattle, Wash.
Gettin' married's like smokin'. Yer crazy to try it, but it makes you orful sick. Then yer get the habit and can't keep away from it.

DON'T EVER MARRY

A First National Attraction
Mildred Harris Chaplin in "Polly of the Storm Country"

By Grace Miller White

The star charming's second picture for First National, a thrilling tale of a fisher maid's battle to save her people and their homes in the squatter district.

Directed by Arthur Rosson. Scenario by Frank M. Dazey
Photographed by Harold Rosson. Art Director, George Hopkins

A 'FIRST NATIONAL' ATTRACTION
They’ll Come Again to see
Star of “In Old Kentucky”
Louis B. Mayer presents

ANITA STEWART
In her latest western thriller
“The Fighting Shepherdess”
From the novel by Caroline Lockhart
Directed by Edward José

A First National Attraction
"Opened to Biggest Box Office"

Jack Eaton, Managing Director
Speaking of

D. W. GRIFFITH'S

MASTER WORK OF GRIFFITH

"Again the magic, which in this case is another term for the imaginative insight of David Wark Griffith, manifest in the new film at the Strand Theatre. 'The Idol Dancer' is a work that takes its place in the growing list of master works by this arch wizzard. Here is a story of the South Seas told with all the tropical wealth which the story demands. The watcher, lost in enchantment, rides the surf of the Pacific, wanders in the tangled jungles, watches with many thrills the head-hunters and the cannibals. Mr. Griffith's genius is not only apparent in the excellent picture but in the alluring quality of the presentation."—New York Telegram.

FULL OF EXCITEMENT

"A pretentious photoplay. A background of scantily clad natives with an attack by cannibals led by a villainous white, which furnishes enough excitement for a dozen films, and a succession of beautiful scenes which are a delight to the eyes."—New York Evening Post.

DANCING SOUTH SEA BEAUTY

"The Idol Dancer is a dancing beauty of the South Seas. The conflict between the characters involved, staged by the artistic hand of Mr. Griffith, makes the picture very entertaining."—New York Evening Sun.

REMARKABLY ATTRACTIVE

"The atmosphere of the production indicates that Mr. Griffith both knew what he was doing and gave all his attention to doing it. Clarine Seymour makes Mary (the Idol Dancer) remarkably attractive."—New York Evening Mail.

THEATRE IS CROWDED

"Filled the Strand for the first showing of the cinema-conjurer's much heralded new picture. Interest is carried through the tale of Mary's half cl ad posturing and dancing."—New York Morning Telegraph.

A romance of the South Seas from the story by Gordon Ray Young

Personally Directed
"By D. W. Griffith"

Photographed by G. W. Bitzer
Day in History of the Strand

"The Idol Dancer"

GRIFFITH DOES IT AGAIN

"Mr. Griffith has gone and done it again! Twangling upon the harp of life with all his might, he has made a pictorial love story of the tropic seas. Clarine Seymour is a big hit in the Griffith film. She fits very well into the role of the maid who dances wild, strange dances to her devil-devil and who wears a sort of super Hawaiian costume."—New York News.

A REAL THRILLER

"A real old fashioned thriller."—New York Morning World.

SHE IS SOME DANCER

"Exciting enough to make one want to go away and beat up a Bolshevik. Miss Clarine Seymour, who attracted notice in her Broadway 'movie' debut by her wriggle, is the logical candidate for the role of the hula hula dancer, and plays the part well, especially with her diaphragm."—The Sun and New York Herald.

PICTURE THAT'S DIFFERENT

"Mr. Griffith may be commended for another effort to keep out of the rut worn deep by others."—New York Times.

A VOLCANIC DANCER

"A great deal of beauty. Some of the scenes are like a flaming Winslow Homer canvas, and others are like a particularly wild night in the 'Cocanut Grove' roof garden. But it is possible to enjoy Winslow Homer and the coconut cabaret with equal enthusiasm, and from the burst of applause which followed the picture you would gather that Mr. Griffith has not lost his discriminating audience in his appeal to the gallery gods.

"The exotic setting, the frenzied love story, and, most of all, the dance motif which runs through the entire film, were obviously woven around the personality of Clarine Seymour, the latest Griffith discovery. She is a volcanic little creature, with provocative eyes and movements, and as the idol dancer she is the symbol of the smouldering, ominous tropical nights. Her dance shocked all the missionaries in the cast and perhaps some in the audience.

"Richard Barthelmess as the handsome, scawling young derelict made an instant appeal as he dared the audience to reform him. The remainder of the cast has the usual level of perfection under the Griffith direction."—New York Globe.

The latest BIG
First National Special
The Acknowledged

MARSHALL NEILAN'S

By James

Individual Basis Only

Marshall Neilan's productions for First National positively can not be booked as a series. Each picture must be booked separately.
Hit of the Year

"THE RIVER'S END"

Oliver Curwood

Scenario by Marion Fairfax
Photography by Henry Cronjager and Sam Landers
Art director, Ben Carré
Electrical effects by Howard Ewing

A First National Attraction
A Springtime States' Rights Serial Opportunity Without Parallel!

The Sensational Serial Success!

A Tense Drama of Varied Episodic Excitement, Vivid Acting, Strange Scenes and Gripping Suspense, Teeming with Surprise Situations evoking breathless Interest—

Interpreted by an All Star Cast, headed by KING BAGGOT, the Screen's Most Popular Protean Player, in 10 Novel Roles, Played with Such Convincing and Varied Artistry as to defy Detection by the Most Discerning.

Directed by
W. S. VAN DYKE

Produced under the Personal Supervision of
LOUIS BURSTON

DISTRIBUTED BY
W. H. Productions Company
71 West 23rd Street, N. Y.
J. PARKER READ JR.
presents

LOUISE GLAUM
in
SEX

By C. Gardner Sullivan
Directed by Fred Niblo

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PIPE Exchange, Incorporated

"O, God! Why should this happen to me?"
for Sorrow and Suffering, that are the lot of all women.

is Experience that refines the Soul of all women.
is the great Unknown in the fascinating game of Life.

J. PARKER READ, Jr. becomes one of the greatest of all creative producers with the release of "SEX."

LOUISE GLAUM becomes what she has been growing to be for the past six months—the screen's greatest and most successful emotional star.

FRED NIBLO goes many steps forward and will be reckoned with henceforth as one of the greatest of directors.

C. GARDNER SULLIVAN has never before in his distinguished career written a story so big, so enthralling as "SEX."

FIVE SUPPORTING STARS do the biggest work of their careers in "SEX," reflecting the splendid liberality of Miss Glaum in desiring all of the players to have their share of success.

"SEX" is not merely powerful and technically fine—it is commercially sure-fire and artistically amazing. And in treatment it is as wholesome and genuine as a mother's embrace.
In "SEX" J. Parker Read, Jr. has produced, C. Gardner Sullivan has written and LOUISE GLAUM has acted the picture extraordinary. It is a picture for supershowmen. No exhibitor who is a poor showman ought to be permitted to book and play "Sex."

The story in "Sex" is the story of life with all of its mad, glad realistic garb; with irresistible "punches" here and there and a gloriously adequate cast to put these punches over.

Some of the trade press critics have been duly shocked—all have been startled by "Sex." The value of the trade press reviews of "Sex" to the exhibitors who book this production could not be duplicated or equalled by the spending of Fifty Thousand dollars.

"Sex" is pre-released April 11 for two-week or one-week engagements only.

We are asking high rentals and it is worth higher rentals than we ask.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through INTER-EXCHANGE agreement
Tod Browning’s Triumph

In booking the "THE VIRGIN OF STAMBOUL" be sure to give this really huge production at least twice your ordinary run. We do not want to over-sell you on any picture but the simple fact is that "THE VIRGIN OF STAMBOUL" is one of those gorgeous, glowing, mind-filling photo-dramas like "The Heart of Humanity" and "The Birth of a Nation" which instantly lay hold of the public imagination and grow bigger in box-office power with each day’s showing. For this reason, you ought to net more from "THE VIRGIN OF STAMBOUL" than you have netted from anything else except, possibly, the other two productions mentioned. Do your big work in advertising this marvelously acted and masterfully directed super-drama right at the start—you’ll hardly have to turn a hand after you’ve opened. But don’t write us after it’s all over, saying that you could have run it for another week at the same profit. Book that other week now. Why let the other fellow clean up later on your advertising?

Carl Laemmle presents

PRISCILLA DEAN

in the $500,000 Universal-Jewel Production de Luxe

"The Virgin of Stamboul"

Directed by
TOD BROWNING
"There's one thing that we're lovin'
More than money, grub or booze,
Or even decent folks that speaks us fair;
And that's the grand old privilege
To chuck our luck and choose
Any road at any time for anywhere."

The Philosophy of

HARRY CAREY

UNIVERSAL
STUPENDOUS AS THE SKIES!

"Created a Furore"
"The picture created a furore at the Superba. One week's run inadequate to handle the crowds who thronged the lobby of the theatre daily."

LOS ANGELES EXAMINER

"Broke All Records"
"'Great Air Robbery' broke all records at Standard Theatre. Compelled to stop selling tickets three times. Greatest picture Universal ever made."

THEO. G. COVALL
STANDARD THEATRE, CLEVELAND

LOCKLEAR
in "The GREAT AIR ROBBERY"

Directed by JACQUES JACCARD
UNIVERSAL-JEWEL PRODUCTION DE LUXE
STARS! STARS!! STARS!!!

You get them ALL in this 2-reel feature

CONSTANCE BINNEY
HENRY MILLER
OTIS SKINNER
BLANCHE BATES
DANIEL FROHMAN

"Tom's Little Star"

It's one of the HALF HOUR MASTERPIECE PHOTO-PLAYS DE LUXE

The Stage Women's War Relief Series

Universal
OPEN TO EXHIBITORS ONLY

$250.00

for the

BEST NAME

for

THE GREATEST NOVELTY REEL EVER PRODUCED

What the Reel Is
Within a few weeks, Universal will release a 1000-foot novelty reel. This release will consist of a number of startlingly old and original subjects. The entire world is being combed for material which will present an irresistible appeal to photoplay patrons possessing even the most jaded of appetites. It will be a combination of humor, travel and adventure. It will contain examples of marvelous trick photography, the like of which the industry has heretofore never seen.

The Name We Want
We want a New NAME that will present an irresistible appeal to photoplay patrons of every degree, from the type of audiences which attend the palatial picture palaces, to those whose sole amusement resort is the 200-seat house. The name should be short and distinctive. Under no circumstances will a name in which the word "magazine" appears be considered.

Terms of the Contest
This contest is for the single prize of $250. It is open to Exhibitors only. There are no other prizes. It costs nothing to enter it. There is no limit on the number of names you may suggest. IF MORE THAN ONE EXHIBITOR SUGGESTS THE NAME SELECTED BY THE JUDGES, AN AMOUNT EQUAL TO THAT OF THE PRIZE WILL BE AWARDED TO EACH OF THE WINNERS.

Contest Period
The contest for this $250 prize for the best name to be given Universal's wonder-reel, opens with the publication of this advertisement in the current issue of this trade paper. IT CLOSES FRIDAY, APRIL 30th. All suggestions must be in the hands of Universal by midnight of that date.

Write your suggestions on one side of the paper only, and be sure to give the name and address of your theatre. Write clearly and legibly. Lists of names not containing the name and address of your theatre will not be considered.

THE JUDGES
In selecting the Judges for this contest, Universal has obtained the services of three men who are known wherever motion pictures are shown. Their decision will be announced as soon as possible after the closing of the contest. They are:

S. BARRETT McCORMICK
Managing Director
Circle Theatre, Indianapolis

WM. A. JOHNSTON
Motion Picture News
New York City

JAMES L. HOFF
Moving Picture World
New York City

IMPORTANT
In forwarding your lists of names, be sure to address them c/o Hal Hodes, Universal Film Manufacturing Company, 1600 Broadway, New York City
ALBERT E. SMITH PRESENTS

WILLIAM DUNCAN
"THE SILENT AVENGER"

B. ALBERT E. SMITH and CLEVELAND HOFFETT
A MILLION DOLLAR SUPER-SERIAL of LOVE and HONOR, DANGER and DARING
Directed by WILLIAM DUNCAN

VITAGRAPH
ALBERT E. SMITH presents

WILLIAM DUNCAN
in
"THE
SILENT AVENGER"
$500.00 CHALLENGE

The capacity of the PALISADE LABORATORIES is 1,500,000 feet per week. The dead line, however, is 1,000,000 feet, and we will not, under any circumstances, print more than this amount. We are thus enabled to give extraordinary attention to everything we turn out.

At the present time we are open for approximately 300,000 feet per week. Our past performances have caused us to be known as

America’s Finest Laboratory
and we maintain a uniform standard of quality.

We do not use any so-called “developing machines,” nor do we turn out our product with a sausage grinder, therefore our slogan is

“Not How CHEAP” But “How GOOD!”

We are ready to do business with any concern that appreciates the highest quality on the screen and is willing to pay a fair price for such service.

We believe the crew of the PALISADE LABORATORIES is the most efficient and highest salaried in the United States. Each person has been selected for special excellence in his particular branch of work and is a well known expert in his line.

Our confidence in our forces is such that we are willing to

Challenge Any Laboratory on Earth—or Elsewhere

to match their skill against our own in turning out a print of a five-reel picture, the loser to donate $500.00 to any charity agreed upon.

...A letter or phone call will bring our representative.

PALISADE FILM LABORATORIES, Inc.
Palisade, N. J.

Telephone Morsemere 621-2
Opposite 129th Street

H. J. STREYCKMANS, Gen’l Mgr. PAUL RIPLEY, Superintendent
At the Théâtre Français—

Where applause means fame but a "bravo" —immortality
The Rue de la Paix

Paris—Money—Youth and Good Looks—what more does any man want?
Her husband was jealous; insanely, unjustifiably jealous. So he maltreated the woman who deserved his love and kindly protection.

And the other man, innocent of wrong though he was, found himself again and again involved in an embroglio not of his seeking.

And at the end, the hatred of a dead man had reared up a blood barrier that seemed to be unbreakable.

A fiery, swift-moving drama.

Directed by J. Stuart Blackton
Scenario by Stanley Olmsted

Cyrus Townsend Brady's Thrilling Photo Drama
The story of a girl who for months was in perpetual peril; on land, on sea, everywhere, Orient, Occident and the Antipodes. And because of that peril and her narrow escapes it is always exciting and will furnish gobs of entertainment to your patrons.
PRODUCTIONS INC. PRESENTS

BY THREE

Pathé
Distributors
A newspaper tie-up that demands

*International Film Service Inc.*

**presents**

**JIGGS IN SOCIETY**

Produced by Christie Film Co. Inc.
Adapted From George McManus' Famous Series

**BRINGING UP FATHER**

with

**JOHNNY RAY**

400 NEWSPAPERS with 12,000,000 READERS think so well of the "Bringing Up Father" series as to make a big feature of it in their columns. .................

Those 12,000,000 persons will want to see the famous "Jiggs" in real life, played by Johnny Ray, on your screen.

© INTERNATIONAL FEATURE SERVICE INC.
your serious consideration——

Pathe Distributors
Discriminating critics call these Drew Comedies "Delightful;"

"Delightfully funny."

New York Tribune

"The first of the "After Thirty" stories is a perfect example of what a comedy should be."

New York Sun

"The first "After Thirty" story is the finest high comedy yet seen on the screen."

New York Review

"The Charming Mrs. Chase," the first of the Mrs. Sidney Drew "After Thirty" stories should be on the bill of every high class and family theatre. There are many, many laughs."

Wid's

"The Stimulating Mrs. Barton is even better than "The Charming Mrs. Chase."

Wise Exhibitors Will Book a Comedy Series Which Will Add Distinction to Their Houses
HAVE YOU THE VISION?

SEE

"DEMOCRACY"
THE VISION RESTORED

COPYRIGHT 1920

DEMOCRACY PHOTOPLAY COMPANY
LEE FRANCIS LYBARGER PRESIDENT
THOUGHT DRAMA PRODUCTIONS
STUDIO, 2826 DECATUR AVE.
NEW YORK CITY
We have seen so much in motion picture advertising, and in fact in all advertising, about the “biggest,” the “greatest” and the “finest,” until the words have all but lost their power to describe.

We make this statement as a foreword to explain our embarrassment in an effort to really tell the entertainment quality of Mr. Fox’s newest picture in which Tom Mix is the star. Its title is DESERT LOVE but the title doesn’t even begin to suggest the importance and the value of the offering.

In our opinion DESERT LOVE is far and away the supreme production of all of the Tom Mix successes.
About Mr. Fox's Star Mr. Mix

Against a background of a fine story the action of the play proceeds with certainty and swiftness and there follow a series of amazing climaxes so tense, so startling, so appealing as to carry you out of yourself and into the very action of the picture.

To detail the story might mar the treat that is in store for you because in DESERT LOVE that daredevil of a Tom Mix gives you surprises that are absolutely amazing, even for a Mix picture.

Don't take anybody's word for this production—see it yourself. We know the result.

FOX ENTERTAINMENTS
Concerning an Emotional Actress

When William Fox selected Madeleine Traverse from among many artists he had in mind her remarkable ability to portray emotional roles with power and fascinating charm. His judgment has been more than proved in plays that have gone before.

In her newest vehicle, "THE TATTLERS," Miss Traverse reaches the zenith of her extraordinary genius as an actress.

We desire in this modest manner to register this important point with exhibitors everywhere that they may know the value of this really great attraction.
In a Play that's Totally Different

The story of "THE TATTLERS" is so vivid, so real, so absorbing, that it will rank with the great successes of the screen.

The far-sighted showman will play it and advertise it as he would a great special because it has class atmosphere, size and beauty as a background for its remarkable dramatic action.

We are moved to congratulate exhibitors in advance upon a motion picture that will bring rich rewards in money and additional prestige to every theatre that shows it.

FOX ENTERTAINMENTS
All Critics
Extraordinary

OF BENNY

Lightweight Champion Benny Leonard screens excellently and goes about his work like a veteran screen performer.

IN "THE"

Its action goes into high speed from the start and keeps hitting the pace without a let-up.

AND WID'S

Roy McCardell’s Story
Plays Upon the Fan’s Imagination

Produced by
ASCHER’S ENTERPRISES, Inc.
Proclaim the Drawing Power

LEONARD

Benny is a widely advertised fellow and curiosity to see him will undoubtedly prove one of the picture's best box-office assets.

EVIL EYE

With its skillful direction, clever acting and rapidly succeeding thrills, this serial should prove a tremendous drawing card.

Exhibitor's Trade Review

DAILY SAYS

They Want to be Thrilled and This Does It.

Booked by HALLMARK PICTURES CORP.

Will Pull Tremendously

Says Motion Picture News
The story coincides almost exactly with the recent Wall Street Bond Robberies which ought to help make it draw. The star's name will also pull tremendously.

What The Masses Are Looking For

Says the Moving Picture World
This serial contains the sensational qualities that the masses are looking for. The line of thrills in which the author indulges has occasional variations from the regulation article; and as the serial advances the plot gains speed.
Clermont Photoplays Corporation

Lloyd Carleton Productions

Hollywood California

In Preparation

Mountain Madness

By Anna Alice Chapin

Directed by Lloyd B. Carleton

Released through Republic Distributing Corporation

Lewis J. Selznick, Advisory Director

Briton N. Busch, President
We consider
THE FORTUNE TELLER
the biggest picture we
have ever had.

We consider
THE FORTUNE TELLER
the greatest work of
that master genius
ALBERT CAPELLANI

We consider
that the star of THE
FORTUNE TELLER,
MARJORIE RAMBEAU
portrays the most re
markable interpreta-
tion of motherhood
ever seen on a screen.

ROBERTSON-COLE
APRIL 1, 1920

ROBERTSON-COLE
SUPER SPECIAL
Lew Cody fairly leaped into popularity with "THE BELOVED CHEATER." THE BUTTERFLY MAN will entrench him in the position of a star with something decidedly new in the way of entertainment.
The WHITE DOVE

A Remarkable Story of a tangled life from the celebrated novel by William J. Locke

Presented by Jesse D. Hampton
Starring H. B. WARNER
Under direction of Henry King

A drama that drives to the deepest wells of sympathy

ROBERTSON-COLE SPECIAL
The BOTTOM OF THE WORLD

Sir Ernest Shackleton's struggle with the icy elements at the South Pole.

Facing Death—Real Death, not make believe in a drama of human endurance staged by that greatest of all dramatists—FATE, itself.

ROBERTSON-COLE
ALICE BRADY
won instant recognition as a leading star of the stage through her charming characterization of the heroine of the Owen Davis play

"SINNERS"

The hundreds of applauded performances on the stage were public rehearsals for Eve Unsell's motion picture version of this powerful, heart-interest drama. Need we pledge you that in this picture Miss Brady has done the most notable work of her screen career?

Direction by Kenneth Webb

REAL ART PICTURES CORPORATION
469 Fifth Avenue   New York City
WANDA HAWLEY
IS REALART'S NEW STAR

FAMOUS PLAYERS - LASKY CORPORATION

Paramount Pictures - Arizta Pictures

LASKY STUDIO
1520 VINE STREET
HOLLYWOOD, CALIFORNIA

Realart Pictures Corporation,
New York City.

Gentlemen:

Permit me to congratulate you upon the announcement that Miss Wanda Hawley is to be starred in pictures produced under the Realart Brand.

I am delighted also at the opportunity given Miss Hawley to star, for I feel that she has long since merited a stellar position in the film world.

In a number of my special productions, notably "Old Wives For New," "We Can't Have Everything" and "For Better, For Worse," Miss Hawley has evidenced the possession of more than ordinary talent, and of a whimsical, ingenuous charm which renders her work and her screen presence wholly individual.

I consider her one of the most promising young actresses in the entire motion picture field and I can only reiterate that I heartily concur with your judgment in engaging her for stellar purposes in Realart productions.

Very sincerely yours,

Cecil B. de Mille

Director General Famous Players-Lasky Corp.
“NURSE MARJORIE”  
By ISRAEL ZANGWILL

is such a story as you would expect from the author of “Children of the Ghetto” — a love story about a very tantalizing girl who pretends poverty to try a man’s affection and nearly loses him when he learns she really isn’t poor.

MARY MILES MINTER  
Directed by William D. Taylor

here has the sweetest and most truly delightful role of her successful career — a sympathetic role, but one, too, that adds immeasurably to her laurels as an actress. You will want early playing dates.

REALART PICTURES CORPORATION  
469 Fifth Avenue, New York City.
There is a place on every program where it is necessary to get the laughs. This is just as important as getting entertainment out of the feature. And that is the mission of

**HALL ROOM BOYS COMEDIES**

*Featuring*

**NEELY EDWARDS**

"The Boy With the Winning Smile"

AND

**HUGH FAY**

That they have fulfilled this mission is evident in the fact that their popularity is constantly on the increase.

*Produced and released by*

**JACK and HARRY COHN, 1600 Broadway, New York City**
MEN SIN
TER PRODUCTION.
Famous Melodrama of the Same Name
Adapted by Lloyd Lonergan
Are You a "Stay-at-Home"?

If a market place has any value at all to enable you to reach your customers and prospects it has that value every day it is "open for business."

The day you "stay-at-home" is a day taken from your sales effort. The "minus" sign never did the work of the dollar mark.

The medium that puts your advertisements before the live exhibitors of the field is "open for business" every week—and is read every week.

And it's the every week advertiser who sells his point. He is in the market place every time a customer appears.

The News Covers the Field
Table of Contents

Motion Picture News

William A. Johnston, Pres. & Editor

Henry F. Sewall, Vice Pres.

E. Kendall Gillett, Sec'y

Robert E. Welsh, Managing Editor


Jottings

BY THE EDITOR

We hope every independent exchange man and producer will read the interview on Page 3069 with A. Dresser, of the Exhibitors' Film Exchange, Washington, D. C.

Mr. Dresser voices a protest which is frequently heard from territorial buyers whom we meet in the Times Square district. Whether it is justified or not is a question that remains for the discussion we hope to arouse to settle.

True it is that state rights buyers are prone to complain—about pictures, prices, percentages and territories. Complaining comes easy to a man who is buying. And it can't always be possible to read behind his words to his real intentions.

But on the point of territorial divisions, the exchange man is armed with actual knowledge of his field and is apparently discussing a subject that does not entirely concern price and purchase.

So—with our fingers crossed—we are hoping for a real five discussion on the point raised by Mr. Dresser in this issue. If there is room for improvement in the division and apportioning of state rights territories—what better way to secure it then from the men who sell the pictures and the men who buy them?

At no time has such discussion been more needed than at present, when all signs point to an unusually active and healthy independent market. Anything that can promote real business talk about this field is of value. Progress that would have come long ago has been retarded by the fact that too many state rights men are prone to guesswork and catch-as-catch-can conversation to hide both facts and the lack of them.

The Week in the Film World at a Glance

Features

- Continuity's Important Place (Wm. A. Johnston) ........................................ 3061
- A Fashion Show-Specialy Written and Presented ........................................ 3072
- Phonographs—and “The Broken Melody” ....................................................... 3074
- Grocery Store Ads for Senon Comedy ......................................................... 3076
- Prologue and “Peacock Dance” a Novelty ...................................................... 3077
- “Broken Blossoms” Taken Literally in Lobby Display .................................... 3079
- Philadelphia Proves Swift in Settings ........................................................... 3080
- Balaban and Katz Up to Date ........................................................................... 3081
- Mormon Ideas by a Salt Lake City Showman ................................................. 3082
- Exploitation and Presentation Impeccable ...................................................... 3084
- “The Great Air Robbery,” in Butte ................................................................ 3088

News of the Week

- Chicago Independents Meet to Organize ......................................................... 3062
- Federal Trade Commission Hears Sanger Case .............................................. 3063
- Ragland Named Gen. Mgr. for Kane ............................................................... 3065
- Universal Exchange Managers Convene .......................................................... 3067
- State Right Divisions Need Modifications ...................................................... 3069
- Convention Speech of R. S. Cole .................................................................... 3071

Departments

- Exhibitor Service Bureau .................................................................................. 3072
- With the First Runs ............................................................................................ 3090
- News from the Producers .................................................................................. 3095
- Activities of the Independents .......................................................................... 3120
- Chicago and the Mid-West ................................................................................ 3125
- In the Studios ...................................................................................................... 3127
- Advance Release Information ............................................................................ 3132
- New Theatres (Projection, Camera and Music Hints) ...................................... 3137
- The Complete Plan Book ................................................................................... 3161

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Avenue, New York, N. Y. Phone 9360 Bryant

Copyright, 1920, by Motion Picture News, Inc.
Announcing Chester

Where laughs

Super-Test Pre

Rivoli Theatre, New York,
week of February 22
Booked for 70 days Greater

Educational Films Corporation announces the acquisition of the world's rights to
Chester- Outing Scenics, to be released weekly.
Chester Comedies, to be released monthly.
Chester Screenics, to be released biweekly.
"Stereospeed" Camera product, to be released weekly.

Educational Films Corporation
729 Seventh Ave.

Human appeal is the inspiration of these mirth masterpieces.
The cleverest baby the screen has ever known is the star.
"Hubert", an amazing monkey, is the "lead" in action that keeps your patrons on the edge of their seats and howling with glee.
A horse, unguided, dives 100 feet and rescues the child.
A collie sets a new mark for canine cleverness.
A pig is the clown.
You'll book it when you see it.
A Brighter Idea
Comedies are born

RELEASE SHOWINGS:
Rialto Theatre, New York,
week of March 14
By Loew's Theatres in
New York

This is the first of a series of thirteen-a-year two reel comedies to be produced by C. L. Chester for Educational. They will be released solely through our own exchanges, which will handle only short subjects of known quality. Dates will be announced later. Exhibitors are invited to ask for our plans, now being completed. These will be sent only on request to those writing on their theatre's letterhead. The new plans are revolutionary.

FILMS CORP.
New York City

Educational Films Corporation offers unusual opportunity for producers of superior short reel product. Unequaled facilities for the specialized distribution of this product are available. Producers must be able to satisfy Educational Films of the quality of their present product and give guarantees for the maintenance of the standard.
THE DIFFERENCE

AS FAR as the exhibitor is concerned there is just one difference between posters—some sell tickets, and some don’t! The RITCHEY poster does! It does because it always has the maximum of advertising value. It has that quality because the keenest poster advertising experts in America contribute their best efforts to it. Their efforts are blended and harmonized, are made effective and potent, through the leadership of the greatest poster expert in the world!

The RITCHEY poster is as colorful as a flower show. It is as attractive as a magnet. In its design and execution it is absolutely true to nature. Therefore it is convincing. Because it is convincing it sells the maximum number of seats. Therefore it is a boon to the exhibitor!

To make the RITCHEY poster the finest poster that it is possible to make, neither time, nor thought, nor effort, nor expense is spared—for the money that the distributor might save by using cheap posters, the exhibitor would lose a hundred fold at his box-office. All motion picture poster experience has demonstrated this one truth:—RITCHEY posters pay!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York Telephone Chelsea 8388
Motion Picture News

Vol. XXI

April 3, 1920

No. XV

"Continuity's" Important Place

Better theatres are springing up—everywhere—in the face of almost a prohibitive building situation. Better exhibitors are behind them. A better class audience will fill their seats—provided better pictures are made.

Never before was the need for better pictures more vital. And we shall have them.

The policy of greatly increased production is increasing picture quality and the policy is now a general one. It is significant, for instance, that Thomas H. Ince, whose well built organization is probably better prepared than any other to turn out good pictures fast will shortly adopt a policy of but six pictures a year.

It is generally realized today that one producing unit—and this unit must have a producer at the head of it—should not turn out more than four or six pictures a year.

But we are also in the midst of another sharp change in production—one not so broadly economic but very vital nevertheless to better pictures.

We have previously referred to this change; we mean the selection of a theme altogether suited to picture expression; and then the elaborate and sincere preparation of this theme for the camera.

Looking back upon Los Angeles, however, this new phase in production—it is new only because it is being more generally adopted assumes even greater importance.

Let us state again just what we mean. We mean story creation and preparation; not these elements separately but together. They must be together—a closely related operation. One doesn't get far without the other. A good picture story will be lost if it isn't well prepared for picturization; and, vice versa, good preparation can't do much for a story not meant for pictures.

For comparison, let us say that the story and its preparation is like the steel framework of a modern building. The other operations should follow smoothly once the builders have this perfect and indestructible skeleton to add to.

So with a picture, the camera should never click till this indispensable framework is finally complete and inspection proof. And we might add that this work takes months not weeks. It is the foremost argument for fewer pictures—and better ones. And it takes brains, too; not merely brains to produce the theme but brains to adapt it to pictures—and just as good brains.

We trust we make our point clear.

Most anyone will say today that the story is the thing. So there is an indiscriminate rush to buy the best stories. The market is combed for best known books, best known plays, best known authors' names, best known short stories (via the Saturday Evening Post circulation route). And any old prices are paid.

But does "best known" mean best for pictures? Certainly not. If the story wasn't created for picture expression, it isn't capable of expression in pictures nothing will save it from mediocrity.

Then the next common step is to turn the high priced vehicle over for adaptation to pictures, to someone who may lack the ability to create a "best known" book or play or story. And this individual—also for a goodly price—does the work possibly in two weeks, probably, in over time. Good pictures will never be made this way; high cost failures will abound.

It seems to us that a capable producing unit today has got to be built upon, or around, a staff capable of, equally capable of, creative and continuity work—in other words the creation of picture themes and their finished preparation for the camera. And it seems to us that producing units will turn out good or poor pictures, according, very largely, as they possess such staffs.

We are not decrying stars, or casts, or directors, or studio facilities or any other such very important picture essentials. Speaking of directors, by the way, there is much confusion, today, on this subject. The tendency is to class as directors men who are really producers, men who, even though they may direct, also select themes and supervise continuity—as the producer should and must.

We mean, simply, that the story and its preparation is the basis—the indispensable basis of the picture. Other values are added values.

In closing may we cite again the statement of Marcus Loew, who in our opinion has summed up present production in the best and fewest words: "We won't make mistakes in production," said he. "Pictures will be good or poor according to their themes."

But we would add: "According, also and equally, to the preparation of their themes."

W. A. Johnston
Independents Meet in Chicago to Form Body

With the earlier steps taken in harmony, and adequate financial backing, the meetings held in Chicago the week ending March 27, gave promise of the development of an important organization of independent producers and exchange men.

The sessions were called by Joe Brandon, president for organization which would assure close co-operation and economy in production and distribution were designated first by each group separately and then in joint session.

The primary objects sought were to secure a constant and adequate supply of pictures for independent exchange men at fair prices, and an assured market for producers' output at a legitimate profit. Producers attending the meeting included Dr. Shallenberger of Arrow Film; Jack Cohan, A. I. Sawyer, R. Edy, Eckles, H. L. Barnhardt of Capital; Joe Brant, Al Chester, Harry Sherman, Louis Burston, Murray W. Garson and Marion Kohl.

Sunday Closing Finds No Friends in New York

At the instigation, presumably of the New York State Motion Picture League, a bill has been introduced in the New York Legislature during the past few days by Assemblyman Hunter, which has for its purpose the closing of all motion picture houses in this State on Sunday. The bill has been referred to the Codes Committee and it is generally expected that it will not be reported from that committee until April 24, and will thereby die.

Among senators and assemblymen, there is said to be little or no sentiment in favor of the bill. Mr. Hunter is a newcomer in the Assembly and he was secured to father the measure only after several others had been interviewed and had turned down the proposition. The legislators asserted that on account of the excellent manner in which motion picture theatres were now being conducted in their own cities on Sundays, they could not consistently support Mr. Hunter's bill.

Y.M.C.A. Committee to CANVAS INDUSTRY

Fifteen thousand dollars is the share of the million and a half dollar Y. W. C. A. campaign in New York apportioned to the motion picture industry. The committee has the endorsement of the National Association of the Motion Picture Industry.

Under the chairmanship of Miss Rose Tapley, plans are rapidly materializing for a thorough canvass of the studios and exchanges in New York.

BROADWAY FILMS TAKES OVER LARGE PLANT

For some time past rumors of big film deals in Europe have been rife, but the first to bear fruit is the one concerning Broadway Films. This British firm has taken over the entire control of the Windsor Film Co., Ltd. This deal is highly important to the British producers.

Federal Commission Investigates Saenger Co.

INVESTIGATION of the Federal Trade Commission into the charge that the Saenger Amusement Company is operating a monopoly in the retail trade in New Orleans was started March 23, with Charles Rosen, attorney for the company, urging a continuance of the case out of date.

Mr. Rosen protested the defense had been unable to get its witnesses to New Orleans, W. T. Roberts, examiner for the Federal Commission, said, to show that Saenger had an agreement with certain motion picture concerns by which those who did not recognize the Saenger Booking Agency were refused films by those who dealt with Saenger.

Details of the conflict of the Saenger Company and the Independent Exhibitors Corporation were gone into at length.

A number of exhibitors and exchange men testified to the effect that the Saenger interfered with their business. J. Eugene Pechak, who runs an exchange in Shreveport, testified that "if the Saengers did not resort to pernicious practices, and sold film in the open market, he and other distributors could make from $600 to $800 more a week.

Among others, a woman exhibitor, Mrs. J. A. Bevitt, said that she had been refused pictures by Goldwyn, Metro, First National and Paramount, when a new theatre, alleged to be run by one of the members of the Saengers, opened. This despite she had for three years run these brands.

During an interview, E. V. Richards, general manager of the Saenger Company, by George McCorkle, Government's attorney, on March 23, bad feeling cropped out, almost resulting in a battle. Richards insisted throughout the hearing the Saengers were not guilty of forcing a sale of their films to the other motion picture men from operating, although he did say the Saengers, for their own purposes and with exclusiveness, had signed contracts by which pictures could be used by them only.

The first hearing in this case was held almost eighteen months ago.

Association Acts Quickly to Help Exhibitors

Prompt action last week on the part of the National Association of the Motion Picture Industry saved the exhibitors of Texas from a very serious situation, and stopped a movement which, if it had been permitted to spread throughout the country, might have cost the industry many millions of dollars each year.

By an arbitrary order issued by a local express official at Dallas, Tex., all in and out express service on motion picture films for Sundays was to be eliminated on March 21st.

P. H. Stilson, chairman of the Transportation Committee of the National Association, called a special meeting of the committee for Tuesday, and on Thursday an order was issued rescinding the closing order, and film shipments in and out of the Dallas exchanges can be made as formerly.
W. A. Johnston have called forth expressions of hearty endorsement from various sources within the industry. The following statement, received from Roy L. Manker, general manager of the Palmer Photoplay Corporation, voices a warm approval of the content and spirit of Mr. Johnston's editorial on "The Film Story of the Future," which appeared in the issue of February 28th. Mr. Manker writes: 

"Dear Mr. Johnston:  

Your editorial, 'The Film Story of the Future,' has deeply impressed the writer with the undeniable fact that you are possessed of an intimate insight into the greatest problem the motion picture industry ever has or perhaps ever will have to face.

You are probably not familiar with the long, hard fight we have made to impress the producers of Los Angeles with the dangerous days that are ahead of them. A few of the more alert have sensed the imperative importance of training new writers, but many of them are still in a somnolent state.

For many, many years the man or woman with an idea for the film received the most ungracious treatment that ever was accorded to the worker in any creative field of writing. True, many of these neophyte writers presumed too much in offering their half-baked ideas to the studios, but, unfortunately, many who did have something of merit to submit, were told, by inference at least, that their stories were "rotten.

The result of this long campaign of discouragement is now apparent. The crop of new writers that should have received more than passive encouragement at the hands of the producers has been killed off by the brutality of the very people who were so unselfishly and so humbly trying to serve. And now we find in the studios a group of 'hack's' and incompetents who are fighting like grim death to hold their jobs.

For fear I may be misunderstood, I do not mean that the staff writers are all incompetent by any means. There are many able men and women in the studios who are doing surpassing work. But I do mean that there are too many 'insiders' who are side-tracking good stories for two reasons: (a) to avoid a comparison with their own inferior work; (b) to either make secure their jobs or to earn an extra stipend through the sale of their own stories. And in both cases the producer gets the worst of the deal.

The remedy I would suggest for this condition is this: Separate the editorial and creative departments, absolutely. Permit no creative or staff writer to read the manuscripts submitted by free-lance writers. Allow no staff scenario writer to gain access to the reading department under any circumstances, and, above all, dismiss any staff writer with whom they tried to side-track a good story in order that he may sell one of his own. There are, of course, other evils, but I believe that this inside influence is one of the most harmful of all.

To cite a concrete case: Our sales department, which is probably handling the greatest volume of stories of any organization in the world, recently submitted a number of exceptionally good stories to a producing company with the request that they be handed to the producer himself for personal consideration. The scenario editor (almost too gladly) promised that these manuscripts would immediately be handed to Mr. B., his employer, for reading. In about one week these scripts came back minus any comment whatsoever. We suspected that Mr. B. had never seen them, although he had requested us to submit material direct to him. Investigation proved that our suspicions were well founded. Mr. B. had never seen the scripts! But he had paid K. A. for production a story from the pen of his scenario editor, which, judged by some of the editor's previous stories, were of the usual mediocre quality.

"There are, of course, honest editors who also do some creative work of their own, but it does not follow that this makes the present system right."

"In your editorial you state that the picture was never meant to borrow from other modes of expression, and you further declare that the picture must have—and can have—its own story.

"In proof of the correctness of this, I can but point to the consistently high quality of the Thomas H. Ince productions. Mr. Ince is a firm believer in the superiority of the original story. He has developed screen material and he has paid them well for their work. This policy is reflected on the screen. He has been made from original stories. Louis Weber's biggest productions were originals. D. W. Griffith's most spectacular successes were originals."

"We are as strong for a novel, short story or stage play as we are for originals, for we market all kinds of stories and play no favorites. But we are strong for the works of the other arts only when they are screen material.

"A number of producers attach a great deal of importance to the fact that a story has been published. They attach so much importance to this that they are falling all over themselves bidding against each other to secure the motion picture rights to a lot of 'fine writing' that has little, if anything, in it to justify its adaptation to the screen."

"We are now conducting a research campaign among the exhibitors of the United States in an effort to find out what the public will pay for in the way of stories."

(Continued on page 3094)
How the Rialto, Tulsa, Okla., Put Over “Eyes of Youth”

When William Smith, manager of the Rialto theatre, Tulsa, Okla., booked “Eyes of Youth” he secured the co-operation of the Peacock Productions, Inc., in exploitation of the picture.

On this page is shown a portion of this campaign in pictures. Other stunts used were as follows:

A projector was used to throw a slide on the sidewalk on one of the principal downtown corners at night, reading: “See Eyes of Young in Eyes of Youth.”

One of the most effective stunts employed was a street car, rented from a local traction company, and operated all day long on Saturday, over every line in the city. This had never before been done in the city. Cut out figures of humorous “comic section” types were set up in each window on the inside of the car, giving the appearance of a car load of people, but with the added attraction of types that were sure to get laughs from spectators. Street banners painted in black on yellow cloth, heralded the fact that “WE ARE ON OUR WAY TO SEE ‘EYES OF YOUTH’ at the Rialto, Sunday, February 22nd.” Similar signs were painted on the windows on either side of the motorman and the front end of the car was covered with a striking banner, consisting of a pair of eyes, with the headlight forming the nose and the word “Youth” the mouth, the whole giving the appearance of a huge, grotesque face.

The Lobby display was featured by cutouts at each end of the unusually wide lobby. One of the life-sized figure of a Yogi. Facing him was a cut-out of Clara Kimball Young. Between them was a black pedestal on which sat a crystal globe, illuminated from the inside.
John C. Ragland Joins A. S. Kane as General Manager

Resigns from Sales-Managership of Realart; Has a Wide Experience

JOHN C. RAGLAND has resigned from the position of general sales manager of Realart Pictures Corporation to become general manager of the Arthur S. Kane Pictures Corporation, in which he has been elected a director. Mr. Ragland, who has had a brilliant career in the selling end of motion pictures, and whose record with the Realart Company has been unusual, took over his new office at the Kane Corporation on Monday, March 22.

With a background of experience in the theatrical and motion picture business extending from young manhood, Mr. Ragland is considered one of the best posted film executives in the industry and brings to the Kane Corporation not only a technical knowledge of selling and distribution, but also a wide personal acquaintance with hundreds of exhibitors in all parts of the country.

Starting in his youth as assistant treasurer of the Academy of Music in Richmond, Va., Mr. Ragland's first promotion was to treasurer of this house, following which he was transferred to the management of the Norfolk Academy of Music, one of the biggest houses on the Keith Circuit. His progressive ideas of theatre management led to one promotion after another in the circuit, and by taking over management of the bigger houses of the Keith chain, Mr. Ragland extended his activities to all the important cities in Virginia and North Carolina.

After his strenuous "front of the house" experience, Mr. Ragland became a manager of road companies, going first with the then famous Barlow Brothers Minstrel, with which organization he remained for two years. Then followed several seasons as the road manager with a number of notable stage productions, among them being "Brewster's Millions," "The Man of the Hour," "The County Chairman," "The Three Twins," "The Girl of My Dreams," "Get-Rich-Quick-Wallingford," "In Old Kentucky," and "The Red Woman."

It is interesting to note that Mr. Ragland was also manager of the tour of the original "Forty-five Minutes from Broadway," which Charles Ray is now about to make into a film for the Arthur S. Kane Company, with which Mr. Ragland allies himself.

Following his long experience as road manager of theatrical enterprises, Mr. Ragland was initiated into film circles, becoming business manager for George Kleine at the first presentation of "Quo Vadis?" in this country. Later Mr. Ragland took over charge of booking the various road presentations of the Cines production, "The Last Days of Pompeii," also one of Mr. Kleine's attractions.

The theatre again claimed Mr. Ragland's services when he took the grand opera "Parsifal" on tour, after which followed several other successful tours with such famous musical comedies as "The Merry Widow," "The Prince of Pilsen," "The Red Mill" and "My Best Girl." A second excursion into the motion picture business was followed by a big theatrical venture as business manager for Neil O'Brien, the famous minstrel star.

It was at the close of Neil O'Brien's season (in the spring of 1918) that Mr. Ragland became acquainted with the president and organizer of the Arthur S. Kane Pictures. At that time, Mr. Kane was general manager of Select Pictures, and the splendid record of Mr. Ragland in sales work with theatrical and motion picture enterprises attracted the executive's attention. As a result, Mr. Ragland was appointed St. Louis manager for Select a position which he held until the organization of Realart by Arthur Kane, when he was invited to join his former associate in the new venture.

Mr. Ragland's record with Realart Pictures has been one of the big accomplishments of contemporary sales work. Beginning his connection there as manager of the St. Louis branch of the newly organized film company, Mr. Ragland proved his rare ability in short order and was soon asked to become general sales manager in the home offices where he has remained up to his present affiliation as general manager of the Kane Company.

Mr. Ragland's positive achievements and his fine personality earned him a host of friends in St. Louis, and when his new position took him to New York, he was tendered a farewell banquet by the local film board of trade. As an evidence of personal esteem, Mr. Ragland was presented with a gold watch and Elk's charm, and an Elk's card-case of gold. In addition, he received a gold fountain pen from his former associates.

In leaving the Realart Company to go with Arthur S. Kane, Mr. Ragland expresses a deep appreciation of the fine spirit of friendliness and co-operation which he has experienced in that concern at all times. The film executive declares that in ending his services with Realart on the best possible terms, he terminates one of the most pleasant associations of his theatrical career, and retains for his former colleagues only the warmest of good wishes.

In a statement made by President Arthur S. Kane, the latter declares himself and his organization highly gratified to obtain the services of John C. Ragland in the work of building up the new Arthur S. Kane Pictures Corporation. The statement follows:

"The election of Mr. Ragland as a director of the Kane Company and his appointment as general manager is regarded with the greatest satisfaction by officials of this company. With a record of sales activity behind him that is hard to equal, Mr. Ragland represents, in addition, the highest type of the gentlemanly quality in business. For a long time prominently identified with the business management of big theatrical and motion picture enterprises, he has established a reputation among showmen of the country as a straightforward, plain dealing business man, whose honesty and human personality have won him personal as well as business friends. This is the element that makes for progress and co-operation in any industry and by a long practice of man to man relationship with exhibiting interest, Mr. Ragland has won the confidence and esteem of the entire industry."

"Aside from the personal value of a man of Mr. Ragland's good character, the Kane Company feels that it is adding to its forces a film executive of vision, whose knowledge of picture conditions is not of one territory, but extends to the far ends of the country, and who appreciates the problems of the owners of small houses as well as the needs of the big chains, with which he has long been associated. Mr. Ragland will bring to the directing councils of our company an intimate knowledge of national conditions and a personal acquaintance with film men."
Novel Musical Attraction at 'Frisco's California

Under the direction of Eugene H. Roth and Jack A. Partington, a novel musical attraction was added to the program of the California Theatre for the week of March 7th. It was named "The Melody Shop" and permitted the singing of the latest in popular songs. Girls of beauty were included in the cast of twenty people and to say that the response accorded the act by the patrons of the big, dignified theatre was spontaneous and enthusiastic is putting it mildly. A ball room couple dancing a late fox-trot, a two year old baby singing "Bubbles," and a scenic effect involving the "Venetian Moon" with clouds, stars, and the moon itself carrying a pretty maiden into the dark blue sky simply "stopped the show." Patrons were so vociferous in their applause and comment that the management is considering bringing the act back for another week.
THE Universal branch exchange managers for the Eastern district were assembled in New York City early this week for an important "pow-wow" to consider plans for the Universal sales campaign. The convention had for its purpose an attempt to get the exhibitor's point of view, through the territorial manager, before establishing new policies for the coming season. Similar conventions will be held in other sections of the country. The second, in Chicago, will begin Sunday, March 28th.

The New York meeting was the most enthusiastic gathering of Universal men ever held. The assembled branch exchange managers represented the most important centers in the United States, and each gave voice to ageth accounts of Universal popularity.

Harry M. Berman, general manager of exchanges, presided at all meetings of the film men, held at the Universal office and at the Hotel Astor. They greeted with enthusiasm his announcement that Universal plans to mould its ideas of the fall campaign, with the policies of the country's exhibitors. The exchange managers, being in close touch with the exhibitors, were solicited for information as to what the exhibitor likes and wants. Upon this information, all new Universal plans will be based.

The discussion revealed that Universal does not intend to set any new and questionable precedents in the film world, or to promulgate any new "wrinkles" but is projecting a plain, open-face policy, calculated to give the exhibitor what he wants, says the Universal statement.

The main business of the conference was transacted in the Universal offices on Sunday, the opening day of the convention. The exchange managers in rotation, were given the floor and "pumped" for their ideas. E. H. Goldstein, general sales manager, wound up the meeting with a red hot sales talk.

All phases of the Universal product was discussed with a view to possible improvements, every brand being taken up in its turn. The serial subject came in for an unusual amount of consideration. Every exchange manager reported extraordinary success with serials, giving as a reason, the unusual advantages this form of Universal product extends to the exhibitor, in the way of guaranteed product, advertised stars, protection against competition, and advance advertising.

Art A. Smith, district manager for the Universal territory east of the Mississippi and north of the Ohio, was the principal out-of-town man on hand. George Uffner and Charles Rosenberg of New York, F. S. Hopkins of Buffalo, Herman Stern of Pittsburgh, E. J. Smith of Cleveland, Louis Baun of Cincinnati, W. D. Ward of Detroit, Ralph Abbott of Indianapolis, Edward Golden and W. H. Hill of Boston, Verne Carrick of Philadelphia, Morris Josephs of New Haven and Julian Levy of Toledo, completed the list of visiting exchange men. Mr. Maurice Fleckles, an official of the Universal Company, also attended.

Sunday evening, Mr. Berman was host at a dinner at the Hotel Astor for his assembled managers. After the dinner, the entire assembly adjourned to the Broadway theatre to attend the opening of Priscilla Dean's new picture, "The Virgin of Stamboul." The exchange men were delighted with the picture and enthusiastic over the prospect of selling it.

Despite the volume of business transacted, the visitors found plenty of time to pay respects to Times Square and other points of interest. The Ward, of Detroit, even hopped a fifth avenue bus and dashed over to the Hippodrome (via Grant's Tomb, which was just passing at the time he realized his mistake).

Louis Baum, Cincinnati's bid for fame, won the leather D. S. C. of the New York engagement. He proved by word and deed, that the most "non-consequential" part of the convention was the business conference. He strongly urged that the next convention held in Charlestown, W. Va., where, he maintains, there would be no disappointing factors.

The light watermelon of the conference was reached in an able speech by Charles Rosenberg of the New York office, on how to sell film. He concluded, modestly, with the remark that his knowledge of the picture game extends as far north as the Bronx and as far south as Tenafly, N. J. He was loudly applauded reapin rich reward, later, in the form of Rosenberg's abundant hospitality.

Universal Branch Managers in Convention

Eastern District Branch Executives Meet in New York and Hold Lively Sessions

Secoifs J. D. Williams' Recent Statement

Exhibitor Deardorff of Indiana Endorses Call for Active Defensive Measures

FOLLOWING is a statement, received from Bert Deardorff, manager of the Princess theatre, Kendallville, Ind., in which hearty endorsement is expressed for the pronouncements of J. D. Williams, manager of the First National Exhibitors' Circuit, on the topic of the alleged invasion of the independent exhibitors' field by producer-exhibitor interests:

"As an independent exhibitor I certainly endorse Mr. Williams' statement. I trust that all independent exhibitors will join hands in array to fight these monopolies now trying to invade our territory. I, for one, am ready to board the ship of Mr. Williams and make a final fight with the other independent distributors against the producer-exhibitors now endeavoring to establish their almost impregnable defenses into a chain welded so strong that it would be almost indestructible. One either has to be an independent exhibitor ready to fight for his own individual rights or yield to the alleged combine. You must remember there are other fishes in the pond. First of all, one must withdraw his business from the combine that is soon to be his strongest competitor. You are just nourishing the hand that is soon to reach out and crush the very life right out of you. The thing to do right away is to drive the producer-distributor-exhibitor out of your field by refraining from patronizing him. "I believe strongly in independent producers; I can see disaster and chaos ahead for we independent unless we awaken to the hour and need of a death struggle in the movie game, which is now being gripped by the producer-exhibitor. If they get a foothold in your town what possibility has the independent exhibitor in offering certain high class productions when he is completely frozen out? It would mean that the independent exhibitor would be completely annihilated, and might as well forget about his past success and engage in some other business or be kept busy driving the wolf from the door. W. D. Ward, of Detroit, even hopped a fifth avenue bus and dashed over to the Hippodrome (via Grant's Tomb, which was just passing at the time he realized his mistake). "It is my candid opinion that this menace should be blasted at once, and while it is not pleasant to contemplate, I believe in a showdown. It is like the old-time adage, 'too many cooks spoil the broth.' Naturally, the way to sound the death knell of this alleged sidestepping of the producer-distributor is to patronize the independent. The time is ripe when producers who seek independents and a competitive market and exhibitors who want to conduct their houses in opposition to exhibitors and not the big combine-producer-distributor must support one another and co-operate in downing the would-be-theatre monopoly now grasping out like a monster octopus for all. The independent stars and producers are working for your interest and mine. Let us be the minute men and make a final drive for our rights."
Using Window Space for Exploitation Purposes

The Rialto theatre of Omaha utilizes the space purposes. Shown in the two cuts are artistic Old Kentucky. in the arches over the lobby for advertising hand drawn displays for Anita Stewart in "In

Anita Stewart

The Girl American Classic

In Old Kentucky
NUMEROUS independent producers are robbing themselves of a good percentage of the possible return on a picture through their carelessness in dividing territorial districts and their adherence to schedules that do not jibe with conditions as they exist at present.

This was the statement of A. Dresner, general manager of the Exhibitors' Film Exchange, of Washington, D. C., to a New York representative last week. Mr. Dresner had been in New York several days purchasing the rights to several big features for his territory and refusing twice as many more because they had been "territorially mishandled," according to his declaration.

"The shelves around the film district must be filled to overflowing with good pictures, according to the offers made to me," continued Mr. Dresner, "but I could not touch most of them no matter how reasonable the price and good the picture—and why? For the simple reason that the sellers have available only a part of my territory. They don't offer me the subjects for the territory which my salesmen cover, and which I can cover efficiently and must cover to operate on a sane business basis. No, they offer me pictures for a small slice of my territory, for an arbitrary division and for which they think I should buy.

"Judging by what I hear from other buyers who are in town the same condition applies to numerous other territorial districts throughout the country. That is why I say that instead of the hundred per cent return—or close to that—which the producer of a good picture at a reasonable price should receive, there are many percentage points lost solely through shortsighted business policy.

"Here are the facts in my case. The Exhibitors' Film Exchange covers the District of Columbia, Maryland, Delaware and Virginia. This is the only territory for which I will consider pictures. There is nothing related to good business sense in having my salesmen cover Virginia and then be forced to inform the exhibitors that on half of our subjects we cannot handle that territory.

"But what do the producers in New York say? Like a flock of sheep, they all turn to the First National schedule—forgetting the fact that this percentage table was devised for First National's purposes—and inform me that my territory consists of only the District, Maryland and Delaware. And then I am told that this territory is worth two and a quarter per cent.

"What are the facts? For one thing, the producers seem to forget that the District of Columbia is only a city. To hear the phrase roll off their tongues you would think it was a State as big as Wisconsin. It is a city in every film sense and no more.

"Then come to Delaware. Here is a State that might as well be a single city for all film purposes. After you get through with Wilmington you may as well consider that portion of the territory practically done for. It's State on the percentage tables, but when you go out after business you may as well consider you are going to eleven theatres.

"Maryland is a bit better, giving you Baltimore and a few small cities. But then you are through with the territory—and no reasoning under the sun can make such a territory justify the operation of a high grade independent exchange.

"But, on the other hand, from the Washington, D. C., office a salesman takes a short trip and he is in Virginia. And still, if I am to buy pictures according to the arbitrary schedule laid down in New York I am supposed to forget this territory right at my doorstep.

"What is to blame for this condition? The fact that the men who have to buy the pictures have never set down a definite percentage table based on field facts and adhered to it. The only man who had the courage to lay out a schedule and stick to it is J. B. Williams, of First National. For that he deserves praise. But the percentage schedule that is good for First National is not certain to be good for the rest of the field. Many independent producers do not think of this. Their sole knowledge of the field is contained in the list of First National percentages which they jealously guard.

"Take another fact concerning the Washington, D. C., territory. West Virginia is always included as a whole in the territory of the Pittsburg buyers. Yet there is a large slice of West Virginia which is nine hours from Pittsburgh, and only an hour and a half from Washington. There isn't enough business there to induce the Pittsburgh salesmen to cover it, and yet the Washington independent exchange hasn't the right. The result? Some bookings are being lost to the independent exchange and the independent producer. And exhibitors in one section of West Virginia must either face the inconvenience of trying to force their business on distant Pittsburgh or limit their bookings to the Washington exchanges that are able to enter that territory.

"It is time for a shake-up in this territory—and in others if what I hear from other buyers is true. And when the shake-up is over producers and brokers in New York will stop working by arbitrary, rule-of-thumb geographical divisions devised for some other purpose and adapt their methods to actual field conditions.

"I know the News can do a lot of good if it will secure the opinions of other independent exchange men throughout the country on this point. Perhaps, with the aid of the brokers and producers we can all get together and devise a territorial division and percentage scale that will be of incalculable benefit to the independent market.

"Let's hear from the other fellows!"

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, sailed for England recently on board the Mauretania. Mr. Goldwyn did not define the purpose of his mission. He will join Gabriel L. Hess, secretary of the Goldwyn Pictures Corporation; and other members of the company in London.

His only statement was in the form of a general message to the industry. The statement reads:

The motion picture industry has grown up so fast we in it have taken little time to consider whether the things we have built up were right. The further growth of the industry depends upon two things: stability of quality and a stability of price. Great strides have been made in the former, great strides will be made in the latter.

"To-day we are on the verge of a departure in the system of pricing pictures. Emphasis is being laid upon value rather than upon price, and the day has come when the motion picture salesman is no more effective than the product which he sells.

"The motion picture is not a standardized product, and its price is, of course, not standardized. Where a picture can yield a profit of several thousand dollars a week from one theatre and yet less than a hundred a week from another, there is bound to be some element of confusion with regard to the actual merchandising of the product. The important point is that a photoplay must be released at a price that will mean a profit to an exhibitor whether he has a two hundred seat house or a house seating over one thousand.

"There is to-day a definite attempt to seek for a sliding price standardization."
THOSE IN ATTENDANCE AT THE RECENT ROBERTSON-COLE CONVENTION

Left to right—back row: Joe Dasberger, St. Louis; Fred G. Siller, Supervisor, New York; Norton A. Levi, Cleveland; Louis Klar, Milwaukee; C. A. Saunders, Albany; T. R. Richards, Oklahoma City; C. L. Peasey, Omaha; C. E. Tyson, Washington; J. F. Gilt, Philadelphia; Geo. Moore, Pittsburgh; E. L. Wingham, Seattle; E. J. Hayes, Buffalo; W. A. Crank, San Francisco.

Second row: I. F. Mantzke, Minneapolis; F. W. Young, Kansas City; F. Goldfarb, New York; J. B. Dunestre, Jr., New Orleans; C. W. Tyler, Indianapolis; Max Levy, Chicago; O. R. Hanson, Supervisor, Chicago; Jerome Safon, Detroit; F. F. Kimmehrle, Boston; Chas. Carvener, Cincinnati.


Mr. A. S. Kirkpatrick, Vice-President and General Manager, Robertson-Cole Distributing Corporation.
R. S. Cole Delivers Impressive Speech at Convention

Gives A Comprehensive Survey of Past Activities and Future Plans

As a fitting climax to the dynamic convention of Robertson-Cole branch managers, which was held in New York the announcement was made that the company will call its next semi-annual meeting in Los Angeles six months hence. The West is chosen in order that the exchange men, supervisors and other executives may visit the studios and study the working methods of the companies which are making Robertson-Cole productions.

The speech of R. S. Cole, delivered at the convention, was one of the most concise documents of broad-visioned and forward-looking motion picture administration ever given the trade. Sketching the accomplishments of the past year, the first in Robertson-Cole's history, Mr. Cole made promises for the future which indicate that this company is setting and will continue to set a standard not surpassed in America.

Mr. Cole said:

"First, a word of welcome. We had planned to delay our first convention until you had attained a certain quota. While you had been steadily moving in that direction, our plans for the future had progressed so much faster, and we had been so successful in our negotiations for big productions, that we decided it was best to hold our convention immediately so that you might learn of our plans and go back to your territory with a firm idea as to what we intended to do for you in the future.

"Furthermore, it was very important that we meet personally, in view of the fact that I had not had the pleasure of meeting most of the members of our organization while many also were not known by Mr. Kirkpatrick. We felt that we could explain better to you our policy and ideals, and the programme we planned, by coming in personal contact with you, rather than through the medium of the mail.

"So, we brought you in here; and, unless I am greatly mistaken, after you have heard what I have to say and what Mr. Kirkpatrick and others will tell you, we are going to send you back with a very strong determination on your part to meet our wishes and to fully justify the plans which have been formulated.

"We are exceedingly glad to see you here. We want to know you better and to send you back feeling that we are friends.

"At times it may be necessary for us to point out certain faults in your work through the medium of circular or personal letters, and these, perhaps, may disturb you unless you have firmly in mind the ideals of our business. You must realize that whatever instructions or criticism may be forward do you, it is intended simply to assist in your field work to attain and preserve such ideals.

"It was only a short time ago that an infant was born and you have to care for it. My birthday is on the 15th of December, and unintentionally I gave our firm a birthday present on the 15th of December, 1918, because on that day we started our distribution in the United States. We had been doing business in foreign countries, in which we had made quite a success.

"So we adopted a youngster in the form of Robertson-Cole Productions. The youngster was pretty well formed, a good strong boy, but we had to have a guardian for him. We picked out a guardian. We furnished the money for his food, and we furnished the money for his clothing. The food was represented by the productions which we released; the clothing by the commission we paid to have the productions marketed properly. You know as well as I do that the food did not seem to set well on his stomach, and he was not thriving as we might expect such a strong boy should.

"So far as his clothing was concerned, the money spent on it did not seem to give the baby the right appearance. We watched the infant carefully; but he was not growing as we had hoped for. After a lot of worry and study we called in a specialist. The specialist looked him over.

He said the boy was all right, but the food which we were buying for him, while good, was not being prepared in such a way that he would be nourished properly, and that we ought to do something to see that this food, for which we were paying a good price, should be so prepared that proper nourishment would result. Growth would then follow naturally.

"So on October 18th we started not only buying the food for the baby but preparing it, i.e., we commenced selling our own productions. Things went better, but the boy was still a little backward. Again we called in the specialist, and he told us that there was nothing the matter with the food. He said the trouble was due to poor judgment in selecting the baby's style of clothing. He advised us to buy his clothes for him ourselves, instead of letting others do it.

"That meant that in addition to selling our own productions we would have to take charge of their physical distribution. After mature consideration we decided to do this. Therefore, on the 3d day of January we took over the physical distribution of our production, which meant that we were taking care of our adopted child without the assistance of a guardian.

What we have accomplished since January 3d is well known to you, and very gratifying.

"We have had our troubles, but I rather imagine that in the year and a half we have been nurturing the infant we have, to a very great extent, attained many of the ideals we had in mind.

"In regard to the personnel of our company, I think we have a very great advantage, because there is no divided authority. There is no great corporation with many interested persons in it, all pushing along different lines, some perhaps with personal interests, and all together doing away with that one thing which is necessary—co-operation and unity.

"What we are trying to do is to get together a product which you will be proud to sell, and one which you will be very glad to offer to the exhibitor. If you can do that we have given you the nucleus of a strong organization. You will be able then to build the foundation which is so necessary in order that you may secure results from your investment.

"As to our financial facilities, there have been many references to the new bank roll that had come into the film business. In the beginning it was rather amusing to see how hard they tried to touch that bank roll, but it gradually tightened up, for it was plain that the bank roll was to be spent along certain lines, and that we were to receive a 100 per cent investment every time we touched the bank roll.

(Continued on page 3094)
On this and the opposite page are shown one of the Imperial theatre's "Personality" presentation novelties in the shape of a fashion show staged with an elaborate stage setting designed for the occasion. All manner of smart apparel for the fair sex was displayed by the performers. The whole show was tied together by a specially written and rehearsed "act" which added interest to the fashion revue.
Fashion Show Bids With Feature for Public Favor

To call a theatre a "House of Personality" is one thing. And to vitalize the allured personality is quite another. Jack Partington has earned for the Imperial, San Francisco, through characteristic presentation, "Personality." Patrons first christened the Imperial the "house of personality." When a picture warrants a prologue, a fashion show or other atmospheric introduction, the requirement is supplied. Accompanying photographs depict the detailed lavishness embodied in a recent fashion show. Beautiful girls, beautiful gowns, culti-

vative and sincere management; result—Imperial theatre, the house of personality, with due credit for Jack Partington, director.
"Busted" Phonograph Records Aid "Broken Melody"

(Below) View of the Criterion theatre, Atlanta, Ga., during the run of "The Broken Melody," showing the crowds attracted by the novel advertising idea described on the opposite page.

(Left) Box which stood in the lobby of the Criterion theatre in which the broken phonograph records were deposited and the signs used to advertise the stunt as described on the opposite page.
A Novel Exploitation Idea for Eugene O'Brien Feature

Danforth Discovers New and Good Use for Broken Phonograph Records

Who says there is nothing new under the sun?

Just read the following from the Atlanta Sunday American: "There, little girl, don't cry, if you have broken the latest jazz record on your phonograph or your favorite grand opera piece is ruined past mending. Save the pieces and take them to the Criterion theatre, where they will admit you Monday afternoon or evening to see Eugene O'Brien in 'The Broken Melody'."

And understand this is not an advertisement. It was a newspaper contribution and comment on a real exploitation idea. Read further, as the Journal said, "The Criterion theatre has discovered a use for broken phonograph records. Just what commercial use the theatre can put the broken records to has not been made public. A lot of records have been broken at the theatre, it is true. These were mostly house records, however. Meanwhile the theatre is offering a wonderful program. Eugene O'Brien, who is the favorite of so many Atlantians, is to be shown in his new production, 'The Broken Melody'."

If you haven't the idea here is another explanation. Willard C. Patterson, manager of the Criterion theatre in Atlanta, has booked "The Broken Melody" and then called upon Ed. Danforth, exchange exploitation man, to originate a stunt to assist in drawing the crowds. Danforth, like a true knight of the press agent's realm, "carried on." He wrote two advertisements, of three column size, inviting the owners of broken records of "broken melodies," you know, to bring them to the Criterion theatre on the opening day and receive free admission to the theatre.

There was no object in asking for the broken records other than to hook up the picture with the idea of broken melodies. But it set all Atlanta to thinking. It was novel, was unique, and was something unheard of.

Some idea of the capacity business for the first day is shown by the fact that Manager Patterson found himself with three hundred pounds of broken records on hand. As one newspaper, the Journal, said, "In the Criterion attic today John McCormack hobnobs with Bert Williams."
Busted” Phonograph Records Aid “Broken Melody”

(Below) View of the Criterion theatre, Atlanta, Ga., during the run of “The Broken Melody” show. The crowd attended the novel advertising described on the opposite page.

“Broken Melodies”
SEE EUGENE O'BRIEN IN “THE BROKEN MELODY”

(Left) Box which stood in the lobby of the Criterion theatre in which the broken phonograph records were deposited and the signs used to advertise the stunt as described on the opposite page.
A Novel Exploitation Idea for Eugene O'Brien Feature

Danforth Discovers New and Good Use for Broken Phonograph Records

Who says there is nothing new under the sun? Just read the following from the Atlanta Sunday American: "There, little girl, don't cry, if you have broken the latest jazz record on your phonograph or your favorite grand opera piece is ruined past mending. Save the pieces and take them to the Criterion theatre, where they will admit you Monday afternoon or evening to see Eugene O'Brien in 'The Broken Melody.'"

And understand this is not an advertisement. It was a newspaper contribution and comment on a real exploitation idea. Read further, as the Journal said, "The Criterion theatre has discovered a use for broken phonograph records. Just what commercial use the theatre can put the broken records to has not been made public. A lot of records have been broken at the theatre, it is true. These were mostly house records, however. Meanwhile the theatre is offering a wonderful program. Eugene O'Brien, who is the favorite of so many Atlantians, is to be shown in his new production, 'The Broken Melody.'"

If you haven't the idea here is another explanation. Willard C. Patterson, manager of the Criterion theatre in Atlanta, has booked "The Broken Melody" and then called upon Ed. Danforth, exchange exploitation man, to originate a stunt to assist in drawing the crowds. And Danforth, like a true knight of the press agent's realm, "carried on." He wrote two advertisements, of three column size, inviting the owners of broken records of "broken melodies," you know, to bring them to the Criterion theatre on the opening day and receive free admission to the theatre.

There was no object in asking for the broken records other than to hook up the picture with the idea of broken melodies. But it set all Atlanta to thinking. It was novel, was unique, and was something unheard of.

Some idea of the capacity business for the first day is shown by the fact that Manager Patterson found himself with three hundred pounds of broken records on hand. As one newspaper, the Journal, said, "In the Criterion attic today John McCormack hobnobs with Bert Williams."

When Bob Wall, owner and manager of Wall's theatre, Fremont, Neb., booked "In Old Kentucky" he went to its exploitation with unusual enthusiasm. Wall is a great lover of horse racing and owns a string himself. On the opening day and six of Mr. Wall's own horses, two of them ridden by negro boys in jockey costumes. At two o'clock the band gave a concert in front of the theatre and the first run of the picture was at 3:15. The band also gave another concert inside the theatre before the picture was run, and while the last reel was being shown were once more in front of the theatre attracting a crowd for the next run. Wall had also used extensive space on bill boards to attract people from the country districts surrounding the city into town during the run of the attraction, for Fremont boasts a population of but 10,000.
When George Mann, manager of the Rialto theatre, San Francisco, Cal., finished his exploitation of Larry Semon in "The Grocery Clerk," every man, woman and child in that city was thoroughly familiar with the new comedy king and his antics. No corner of the large Western city was forgotten in the mammoth campaign to put this funnyman over big. Every available billboard, every grocery store and even the most out-of-the-way places carried a likeness of Larry Semon. At every hand the face of this comedian met the gaze of the passerby. Two hundred one-sheet posters and 100 three-sheet posters of "The Grocery Clerk" were used in the campaign. In addition to this special publicity was built. The Albers Milling Company co-operated with Mr. Mann in the building of cutouts of Larry Semon and grocery counters, which were displayed in every store in the city. Every 24-sheet stand available throughout the city was stripped of its gay posters to make room for special Larry Semon publicity. The lobby of the Rialto was turned into a grocery store, showing Larry Semon at work behind the counter. It was a display that created much favorable comment and attracted large crowds during the two weeks in which the comedy was shown.
Prologue and "Peacock" Dance Win for Manager Harris

"On With Dance" Given Elaborate Presentation in Columbus Theatre

DEFYING the hull of Lent, laughing at the inclement weather, ignoring the "fln" scare, Will D. Harris, impresario and manager-de-luxe of the Grand theatre, Columbus, Ohio, put over "On With the Dance," in a way that still has the Ohio capital talking, and which merited a return engagement of the picture, already arranged by Mr. Harris.

Manager Harris is known in Ohio as the fellow who does things 100 per cent—when he gets an idea he puts it over just a little bigger than it has been done before. So when he thought of a prologue to embellish Mae Murray and David Powell's success, he decided it would be a real prologue. First, he had a special set made—a New York roof-garden effect. Then he was fortunate enough in securing Major Madja, classical dancer, who was in Columbus. She, costumed exactly like Mae Murray in her famous scene in "On With the Dance," brought to vivid life the "Peacock Dance" of the picture. Stanley Warner, widely known Columbus actor, was secured to enact the "man-about-town," introducing the series of dances that made up the prologue. The dance numbers were introduced with a written prologue "spoken" by the screen. Mr. Harris had the especially written prologue made into a film. It carried the theme of the picture. Then came the series of symbolic dances—"The Dance of Wall Street;" "The Dance of Fifth Avenue;" "The Dance of the Bowery;" a medley of all—"The Dance of Broadway." Mr. Harris's very clever young daughters, Eleanor and Ann Jane, took part in the dances with striking success.

The prologue as flashed on the screen said:

"And now that you are all here—what would you see? Would you be instructed, amused, thrilled, shocked? No? Perhaps, a bit of each? Yes! Then let your heart beat in tune with the dance of humanity to-day. Let your soul drift with the current of humanity that swills through the canyons of Broadway. For you are to be led into the heart and into the soul of a great city—New York! The play you'll live to-day is the play of Broadway—of the gay way; the play of the narrow way; the play of the crooked way; the play of the great city.

Don't blame the city. It's not her fault (says Clyde Fitch). 'It's our own fault. What the city does is to bring out what's strongest in us. If at heart, we're good, the good in us will win. If the bad is strongest—Don't blame the city. It gives man his opportunity. It is to him what he makes of it! A man goes to the gates of the city and knocks, and she comes to her gate and takes him in—in the middle of her market place. There she strips him naked of all his disguises—all of his hypocrisies—and she points his ambition on her fenses and lights up her skyscrapers with it—'What he wants to be and what he thinks he is! And then she says to him: 'Make good if you can.' On With the Dance!"

And the dancers come on, doing the prologue numbers.

Then the screen "spoken" prologue continues: "So there you have it! Shakespeare hath said that the world is all a stage, but I'd like to say: The world is all a dancing floor—and we all mere dancers. ‘The Dance of Wall Street,' how many of you have learned its step? ‘The Dance of Fifth Avenue,' where fashion fritters time away—you know that step, too! ‘The Dance of the Bowery—does not this refrain sing to you, in every soul of souls, under the skin, you know, we're all the same. So life's a dance—and we mere dancers. Let's see ourselves upon the silver screen, bits of you and bits of me and bits of each of us, mingled into a drama of the city, a drama of today. We all dance through life—sometimes in sunshine, sometimes in shadow, some laugh, some weep, some win, some lose—but what of that—"On With the Dance!"

The picture then begins with a blare of brass from the orchestra, Mr. Harris didn't stop at his impressive prologue. He advertised "On With the Dance" to full jazz time. One thousand one-sheets put Mae Murray's likeness all over Columbus. Seven hundred windows cards backed up the lithograph barrage.

The front of the theatre was made spectacular with a huge cutout figure of a dancer from the twenty-four sheet. Then Mr. Harris arranged with the Columbus citizens to put on a special morning matinee for women only, at which Madja, the dancer, delivered a health and beauty talk, gave first-page publicity; some extra newspaper "art" and food for gossip among the women. The Citizen printed a coupon admitting its women readers. Hundreds were on hand. Mr. Harris made full use of the stage "spots," flashed newspapers, and lurry decorations.

"On With the Dance" went merrily on—and is going back to Columbus to continue the good impression made by the first showing.

Tieing Up With Local Events Wins

Omaha celebrated automobile week recently and H. B. Watts, manager of the Strand theatre, decided he would coax some extra money into the box office by reason of the event.

First he booked "Double Speed" and "Speed," the Al St. John comedy for the auto show week. Next in order to carry out the spirit of the show, he arranged for two new cars to be shown on the Strand stage, along with a complete camping outfit, tent, cookstove, etc. Following this was the borrowing of a number of tires from local dealers. One was placed over the ticket window to the box office and the tickets had to be sold through it. Others were distributed about the theatre. A full page newspaper display was used to advertise "Double Speed," for which the Rialto paid nothing, the bill being rendered to a local automobile company. All in all, having an idea at the right time and putting it into deeds worked wonders for Watts. The show at the Rialto drew a whale of a business and the expenses were less than usual, all of which meant greater net profits.
How the Colonial of Lincoln, Neb., Decorates Its Lobby

One of the most enthusiastic exponents of the lobby display as a box-office tonic is E. E. Duncan, manager of the Colonial theatre, Lincoln, Neb. On this page are shown two of his displays that were productive of satisfactory results.
Co-operation Pays, Says Richard P. Sims

Due to the efforts of Richard P. Sims, assistant manager, Liberty theatre, Spokane, a very attractive lobby was displayed before and during the run of Bryant Washburn in “It Pays to Advertise.”

The week before the running of this picture, the coming feature was announced by a display board about ten by ten feet in the interior lobby of the theatre. For the display Mr. Sims secured the co-operation of the local dealers, who willingly contributed cutouts and signs of all sizes, colors, and descriptions advertising their wares. These were tacked on this board in every angle possible, giving the appearance of a crazy quilt. In the center was an announcement card painted in attractive colors—Bryant Washburn, in “IT PAYS TO ADVERTISE.”

During the run of the picture the entire exterior lobby was covered with advertising in the same manner. The large display board which was used in the interior lobby before the showing of the picture was hung above the entrance in the exterior lobby.

To many exhibitors of the high class theatres this stunt may be termed “Freak Advertising.” However, the purpose of advertising is to attract attention in the first place, and in the second place, interest the people. No one could help noticing this lobby and one glance made them curious to look again, and the effect was very gratifying.

It has several advantages over the ordinary lobby display. There was no expense to it whatever. Every local dealer who heard of the idea was glad to contribute. All Mr. Sims had to do was to mention it to them, and they crowded into the Liberty office, bringing all they had for the display.

“I feel that this co-operation with the local dealers will have a lasting effect,” said Mr. Sims, “as it won them over to us and gave them a personal interest in not only this picture, but also our theatre.

Makes Capital of Local Spring Flood

Hardly had the word gone forth that the residential districts of Manayunk, Pa., were under five feet of water as the result of the Schuylkill River overflowing its banks at that point during the recent rain and snow storm, than banners bearing the inscription, “Water, Water everywhere” began making their appearance all over the inundated districts.

The meaning of this bit of irony immediately became the topic of discussion for the natives, and newspaper offices and police stations were besieged with queries as to their meaning. The authorities were as much at sea as the natives and directed all questioners to the Electrical Bureau at City Hall, Philadelphia. Here it was revealed that it was the opening gun in the campaign for exploiting Will Rogers in his latest production “Water, Water, Everywhere” which will play the Victoria theatre on the Stanley circuit, on April 12th.
"Old Kentucky" Spelled Victory for the Victoria

The lobby and front of the Victoria theatre, Philadelphia, aroused great interest when "In Old Kentucky" played this house, because of its transformation into a race track entrance. All the doors were camouflaged with posters of people and the effect was exactly as a race track existed inside the lobby.
Riviera Presentation, Phrase of Real Import
Balaban and Katz Activities Keep Chicago Public Interested

RIVIERA PRESENTATION is an electrical term to the Chicago devotees of the silent drama. It was coined by Balaban and Katz, proprietors of the Riviera and Central Park theatres, two of the choicest houses in the Windy City, and serves to describe the Riviera’s artistic fashion of serving motion pictures.

The industry knows comparatively little of Balaban and Katz’s activities. Yet without fuss or feathers, sans brass band or other brass display, this theatrical firm has attained an honored position with the foremost showmen in less than two years. Besides the above-mentioned theatres, they will operate two of the world’s largest theatres in process of construction at present, one in the loop, a 5,000-seat house, to be called the Coliseum and the other on the South Side, a 4,000-seat house, called the Tivoli. And these theatres will be as magnificent as they will be capacious if architectural plans mean anything.

And the reason for their success is the superb style of their entertainment. It has been remarked by industrial tourists who make it a habit to visit America’s leading theatres that the Riviera’s interior not only excels in splendor any edifice similarly engaged, but that its entertainment is better balanced and more pleasing to the eye and ear than performances of similar nature on exhibition elsewhere.

That is the secret of their meteoric success. Their shows are carefully planned with a view of close harmony. Their specialties and novelties groove into the general scheme of things as if they had been especially created for the occasion. As an illustration, here are their “stunts” for “In Old Kentucky,” on display at the Riviera the week of March 1.

Preceding the picture was an exquisite twilight scene in the southland. Colored urchins could be seen happily grouped, singing melodious Southern tunes accompanied by the guitar and dancing familiar jigs of their race. Gradually the sun sank behind the distant mountains and darkness came upon the pleasure-loving negroes. Only the moon and the red glow of a camp fire penetrated the darkness, but their songs and general gaiety were heard, as the scene faded gracefully into the opening scene of the picture.

That was merely a perfunctory specialty, fitting to be sure, but more or less hectic by comparison with other displays on exhibition at the Riviera previously. The big event has created a veritable sensation in Chicago showmanship, occurred in the course of the picture’s unfolding.

Stage Setting Adds to Vocal Number

THE second vocal number on the Rivoli theatre program this week is being “staged” and in a way which adds greatly to its entertainment value.

The selection is “Visione Veneziana,” a Venetian specialty, sung by Edoardo Albano, the Rivoli baritone.

For the selection Dr. Reisenfeld has provided a drop showing a street scene in Venice with the canals and typical buildings showing.

In the foreground what purports to be a wharf is seen. At one side of the stage the singer stands in a “pit” back of the “wharf,” the effect being as if he was in a gondola, this effect being carried out by the light used in the design of the wharf. With paddle in hand and costumed in the clothing of the Venetian boatman, Mr. Albano sings the song interpreting the emotions of the “Visione Veneziana.”

The canvas in design is not excepted, what may be called “orthodox” of the Venetian water scene, but the colorings used blended with fine lightings make the effect one of beauty and grace. Add this to the enjoyment the patron of the Rivoli gets from the number.

To break into the middle of a picture with a theatrical specialty is a dangerous thing. For it interrupts the continuity of the drama and results in a more or less irksome exhibition at its best. But when the novelty is made part of the picture, injecting genuine life into the story in place of the silent portraits represented in the film, and the stunt is accomplished unexpectedly, fading into the film with the same suddenness as it emerged into view, a surprising effect is obtained.

Such was the achievement of the Riviera’s producing staff during the presentation of “In Old Kentucky.” This famous melodrama was drawing close to the exciting race track scene. The jockey had arrived for the notable event and was safely concealed in the loft of the stable, stupefied drunk. Anita Stewart had donned the jockey’s outfit, and had hastened with the colonel to the track. In the jockeys’ quarters a dozen or more riders were summoned. An official appeared, and the riders darted forth to be weighted in and to qualify for the race. Then a subtitle appeared announcing the annual event.

Meanwhile the pink curtain of the Riviera stage had been drawn over the screen, and the subtitle registered upon it. When the stage returned to view, a veritable paddock was on exhibition. The entries of the race were observed on a board on one side. Elsewhere was a scale and jockeys were being tripped upon it and off again. A young jockey came dashing upon the scene (representing Miss Stewart), hastened on by the Colonel, and was weighed. In the distance live horses were being led by the bridle, and were mounted by costumed jockeys. Meanwhile the willow-like were doing fancy foot work in the centre of the stage, colored stable boys were shooting craps in an offside, and the Rivoli Orchestra was playing fast and effective melodies. It all took less than 90 seconds, when the curtain was drawn over the scene, and “They’re Off!” was announced in a subtile in the picture then returned and continued to the very end.

The thing was accomplished so rapidly that the Riviera audience were left gasping fully a half minute at each performance before they realized what happened, and when they recovered from their surprise, spontaneous applause burst forth.

Spooks Hold No Terrors For These Youths.

Spooks hold no terrors for the youths of Beresford, S. D.

In response to a recent advertisement of the First National Film Exhibitors’ Circuit in the exploitation of David W. Griffith’s “The Greatest Question,” asking for volunteers to sleep alone all night in a graveyard at $25 a night, Clark F. Eidsmoe and Harold J. Larson, both of Beresford, came near breaking all speed records in writing to tender their services. Eidsmoe, in writing to Manager J. F. Cubberly of the Minneapolis First National office, vowed he was perfectly willing to sleep in any graveyard he ever saw. Larson predicted a willingness to park his bed among the tombstones for any length of time from one night up to a year.

“I see that you are offering $25 a night for a white man to sleep all alone in a graveyard,” wrote Eidsmoe. “I am perfectly willing to sleep in any graveyard I ever saw. If you mean business, write me at once. Kindly state how long the job will last. Also give other particulars.”

“I would like to have more information about your offer,” Larson said. “I am enclosing a stamped envelope and hope you will reply by return mail. How many nights do you want me to sleep there—one or for a year?”

Great was their alacrity in answering the advertisement, other adventurous spirits beat them and obtained the job.
Salt Lake Showman, Mormon When It Comes to Ideas

The masked dancer of the Paramount-Empress theatre exploitation story described on the opposite page performing in a downtown store window.

(Above and Left) The two cuts show the lobby of the Paramount-Empress theatre of Salt Lake City, managed by George E. Carpenter, with an illustration of the way Mr. Carpenter decorates his front for current attractions. The advertising given "Captain Kid's Kids" is said to be the first time a comedy has been thus featured at this house.
Mysterious Entertainers Stunt Gets Much Attention

Carpenter Successful at

Paramount-Empress With Masked Dancer Stunt

FROM out where Brigham Young
migrated to establish a village now
known as Salt Lake City comes an
interesting story. George Carpenter, sec-
etary and manager of the Paramount-
Empress theatre, his able assistant, which
joke-smith Manager Carpenter has labeled
the Official Shock Absorber, and an ex-
ploration expert fresh from Broadway,
New York, introduced a masked and mys-
terious dancer to Salt Lake City's public
as an exploitation aid in putting over "On
With the Dance." When this picture played
the Paramount-Empress.

Reduced to a description of the facts,
and eliminating the procuring of the
dancer, the secret conclaves of Mr. Car-
penter, the O. S. A. and the F. P. man,
one day a taxi drove up to the auto show
being held in Salt Lake City at the time
and out hopped a stranger and a masked
female. The man walked up to the leader
of the orchestra, which was discoursing
music for the benefit of those attending
the show, and handed him a music score
with the request that it be played.

Whether said leader had been "fixed"
or not is unknown but anyway the re-
quest was granted and the masked lady,
to the crash of alleged music, did artistic
didos, clad in a peacock blue (and behold
) gown, shorn shoes, hose, etc.

After the exhibition, to be figured both
ways, the pair made a hasty, unexplained
but dramatic exit to the waiting taxi,
leaving the gaping prospective auto buy-
ers both astonished and mystified, and
asking each other what it was all about
and receiving no authoritative reply, curi-
sious to find out if such a thing was pos-
sible.

The "act" had gone over big, so the
next night a similar scene in a crowded
hotel cabaret was staged. This was just
as successful as the first appearance of
the mysterious entertainers. The follow-
ing night a visit was made to the Hotel
Utah with more dancing by the dancer,
masked at one end and exposed at the
other.

The next appearance of the masked
dancer still incognito was in the window
of a leading Main Street music store (see
top cut on the opposite page).

By this time all of Salt Lake City was
properly curious and of it was really
scandalized.

Stories and teaser ads now began to
appear in the newspapers inquiring who
the masked dancer was. Next the dancer
appeared at a Rotary Club dinner. It
was decided after this appearance that it
was time to let the public in on what the
dancer was dancing for, so the announce-
ment was made that she would soon ap-
pear on the stage of the Paramount-
Empress theatre.

However, no mention of a motion pic-
ture was contained in this information.

Prior to dates for the theatre engage-
ment of the lady, the University Club of
North, the annual banquet.

The management of this affair "phoned
Mr. Carpenter that the services of the mys-
terious dancer were desired for this
affair, for which they were prepared to
pay providing a price could be agreed
upon. Just how much was charged off
the exploitation account for "On With the
Dance." It is known, but something was
for the dancer "played" the University Club
function with everybody well pleased
with the "barnstorming engagement."

Along the last of the week prior to the
film's opening on Sunday, Carpenter and
his gang broke the news that his barefoot
lady was advertising the film at the Para-
mount-Empress and would appear in a
prologue prepared for the engagement.

It was also announced that anyone guessing
her name would be awarded passes good
for matinees.

A lot of people started guessing. Mae
Murray was a favorite choice, given a tip
by a rumor that perhaps might have been
inspired by a misleading whisper from
about the Paramount-Empress box of
(nor an inference, just a surprise).

Anyway the Paramount-Empress
passes were mailed every guesser with
no explanations made and Salt Lake City
is still arguing who the lady really was.

Aside from the salaries of the F. P. E.
and the O. S. A., who had to be paid any-
way whether they did anything or no, and
what Mr. Carpenter thought his time was
worth, the whole stunt cost about $75,
which same was about the cheapest piece
of real publicity and exploitation ever
carried in or about the city of the late
and lamented Brigham when the results
in dollars and cents and interest aroused
are considered.

The masked dancer finally took off her
mask after doing her part in the prologue
as advertised and opened up a dancing
academy, the bun on the terpsichorean
front for Lent for obvious reasons not
being so strong in Salt Lake City as in
some other cities, New York for instance.

Probably no more will this lady be
able to dance for the Paramount-Empress
staff incognito or to the tune of its money,
but the moral is: Does this stunt beat
carrying a banner around the streets or
installing a jazz band on the marquee
considering the present union scale for
horn blowers? We say it does and that
the Carpenter of the Paramount-Empress
and his partners in crime are to be con-
gratulated not only on the financial reward
acquiring from the engagement of "On
With the Dance"—well exploited by one
possessing the grey matter to originate
and carry out the plans as related. Inci-
dentally here is a member of our beloved
Advisory Board who has again done his
duty, which is a reminder that some of
the others should "kick" in instantan.

"Jinx" Receives Front Page Review

It isn't often that a motion picture wins
a front page review in a big newspaper.
And a review that has all the pep of
Mabel Normand, herself! It was an acci-
cident that secured page-one prominence
for the review. But it was the career-
ing Mabel's work in "Jinx," that inspired
the laudatory tone of the squib.

Neil S. Anderson, who is dramatic edi-
tor for the Topeka State Journal, treated
himself to an all-comedy night at the Or-
preum theatre. The leading feature
was the Goldwyn production, "Jinx," and
it was introduced by an old Chaplin pic-
ture, "The Champion." He sat down,
all unaware of the shock in store for him,
and arranged the aura of editorial indif-
ference about him. He had thought that
aura to be invulnerable until then.

Charlie Chaplin began his antics while
Mr. Anderson looked on. Suddenly the
editor recognized the referee of the com-
ey. His placidity was shattered to pieces
—the referee was himself. He had al-
most forgotten that six or seven years
ago he had acted with the Essanay Com-
pany and incidentally with Chaplin in
"The Champion." In one entire reel the
Dramatic Editor figured prominently.

The smart reporter of the Topeka State
Journal every newspaper has a smart
reporter—also recognized Mr. Anderson
in the picture. The result was a skit on
the front page and the transposition of
the review from its wonted obscurity to
the enviable front row pew.

Under the striking head "N. S. A. Is
Seen in "Movies" at Orpheum," the repor-
ter spilled off a clever story quoting Mr.
Anderson's audible reaction to the
shock verbation.

"Queer thing—seeing one's self in the
movies," the dramatic editor had said.

"It's not so disturbing while your screen
self is acting before your eyes, but when
you walk off down the street, off the reel
into nowhere, you can hardly understand
it."
Exploitation and Presentation Often Inseparable

The management of the Palace theatre of Schenectady, N. Y., chartered a trolley car in its exploitation campaign for "Should a Woman Tell?" The car plastered with signs was taken over the principal car lines of the city during the run of the picture at the Palace.

(Above)
Stage setting used by Quimby's Strand theatre, Fort Wayne, Ind., for "23½ Hours Leave" and suggesting the atmosphere of the picture by its reference to army camp life.

(Right)
Stage setting for "Dangerous Hours" used by the Strand, Fort Wayne. Both these settings may be viewed as exploitation aids as well as presentation novelties since they helped attract attention to the pictures by making people who saw them go out and talk about the sets.
"Brass Band" Vs. "Violin" Exploitation Methods

How Dr. Hugo Reisenfeld Advertises His Houses Without "Shouting"

What is exploitation? Where does legitimate publicity end and when does it begin to prove a boomerang if such a thing is possible? The result of what we were wont to term "circus methods," a short year or so ago, have proven successful from apparently every angle, with no ill effects when the public, attracted to the theatre by the "fire works," found only an ordinary feature on the bill. Who is to determine what is good advertising and what is bad advertising? The answer is the man who controls the destinies of a picture house; the particular public he attracts for his theatre, or which comes to the theatre naturally, and last but not least, whether or not the prestige of the theatre from size, beauty, convenience and location, or for any other reason is of enough importance so it is better business to "sell" the theatre, than to "sell" the attraction.

This is not a criticism of the methods which we have described, but rather a defense for those who, possessing the right kind of a theatre, have not discarded their policy of conservatism and have maintained and added to their clientele without shouting from the housetops, without the use of brass bands, fake newspaper stories, etc.

Of this number of theatres can be classed the Rialto and the Rialto of Broadway, managed by Dr. Hugo Reisenfeld. Exploitation in these houses has not as yet been affected by the tendency of the times to "circus" a production.

Both houses go on the even tenor of their ways, doing more business to more net profit than the owners hoped to receive for many a year. Is it because New York, transient-filled continually, just naturally reaps a harvest of dollars from those who come to spend? We think not, and in this opinion we have the concurrence of Dr. Reisenfeld, with explanations that there is in effect at these two theatres a policy of exploitation which never ceases to operate and which has its basis in the "sell the theatre" idea.

Dr. Reisenfeld does not claim that he originated the idea, nor that the idea is a triumph for him, but he does claim that he in the Rialto and Rivoli has proven the soundness of "exploitation without shouting."

Where others have used a brass band, Reisenfeld has used a violin. Every tradition of the Broadway show-business has fallen before his idea. Fiction has disappeared from his advertising; even adjectives have vanished. There has been advertising, plenty of it, and exploitation of almost every conceivable kind, but in every case there has been one object in view—to tell the truth, to tell it effectively and artistically and to make the patron feel that he is going up, not down, when he visits a Reisenfeld show. And always there has been the special aim to attract the women and children.

The career of this man, who now has three Broadway picture palaces, the Criterion now having come under his management, is a lesson in exploitation that every other exhibitor ought to study, for it not only has brought business to his two houses—and business is their only excuse for existence—but it has brought a steady, permanent clientele on whom the houses can depend in all kinds of weather and with all kinds of pictures. If the program is not satisfactory one week they seem to believe that it is one of the things that can't be helped and that next week will bring a better one. They come back. Of course, with exceptionally good pictures the business is greater than the houses can handle. In other words, he has built up a Broadway business on neighborhood policies. His patrons are his friends.

Hugo Reisenfeld has barred all exaggerations. His advertisements are simple and free from adjectives. As a rule his advertising carries the name of the star, and the title of the feature picture; the title and make of the comedy, the name of the musical selection and the name of the conductor. In exceptional cases, where the picture has unusual merit, some of the story is told. In only one case since he became manager of the Rivoli and Rialto theatres has Reisenfeld told the public that the picture he was offering was of unusual merit, and that was when he presented "The Miracle Man" at the Rialto. Then, over his own signature, he announced that he believed it was the best picture he had ever seen. The record-breaking throngs that crowded the house for two weeks was a testimonial to the public faith in his word.

Reserved Seats Sell First—Says Moore

George Moore who owns and manages the Lion and Royal theatre of Bellevue, O., is a great believer in the reserved seat plan of selling the seats in his theatres.

Every time he books a big picture his reserved seats cost 44¢ as opposed to the regular admission price of two bits. And anyone who knows the present day generation knows also that the present day generation enjoys a 44¢ show a whole lot more than a 2¢ show. Anyhow, it's classier to get reserved seats ahead of time, and pick out the very seat you want to have. Makes you feel as if you were laying down a ten spot for the opera. The only difference between them being that the chap that lays down his 88¢ is sure of being entertained.

And this little plan of selling reserved seats assured Manager Moore of a full house for the first performance, for the reserved seats go like hot cakes. "There's another real advantage to the plan," Mr. Moore explains. "By selling tickets in advance this way, we get our people all seated at the beginning of the picture. Then when the show is over, the whole house is cleared out for the next show. We don't have people staying over from one show to another, and annoying those who came later, when they leave. It keeps the theatre more orderly, and my patrons have become so accustomed to seeing a show through from beginning to end, rather than from the end forward as frequently happens elsewhere, that they are very much grieved to be trampled upon by those who leave in the middle of the picture because they saw the ending before the beginning."

Also, it makes the task of exhibiting motion pictures a pleasure. Moore is always assured of a capacity house before he opens his show. He has all the first part of the evening to collect his audience for the second show. But he is always careful to give a good show, and not abuse the confidence of the residents and movie patrons of Bellevue.
When the Park theatre played its first episode of the serial "The Lost City," the lobby was transformed into a veritable "jungle." In addition to the mounted animals, there were the big naturalized stuffed animals that nod their heads and wag their tails. This display brought people from far and wide. Those who had kids brought 'em down to see the make-believe zoo. And those who were stay-at-homes by necessity and wanderers by inclination came again and again to get a break of the spirit of the wilderness. But the crowds didn't stay on the outside. The same attraction that brought them to the doors of the Park theatre took them within the portals, and once initiated they became steady followers of the serial.
April 3, 1920

How the "Giant's Tracks" Sold Three Admissions

"The River's End" Exploitation at St. Louis Arouses Much Curiosity

A MAN, his wife, and their small son, pleasure bent, stepped from a United Railways sardine box at Grand and Olive—the Forty-second and Broadway of St. Louis. They crossed the street and walked north with the slow moving crowd. "Where shall we go?" the husband asked. "You name it and I'll buy the tickets." The wife was undetermined and the conversation was interrupted by the child.

"Daddy!" he exclaimed. "Da-dee! Mother! Look—see—there's been a giant walking! Look—daddy—mother—he's been going right up this way. See?"

The boy, greatly excited, pointed to the imprint of a giant hob-nailed boot—stenciled on the pavement in white.

Mother and father, also interested, gazed down on the tracks and noted that they continued north along Grand avenue.

"Mother! Daddy! Let's follow 'em! Let's, daddy—mother—won't you? See—they go right on up the street."

Father and mother smiled consent and the trio, with the boy running ahead, trailed "the giant."

Across Morgan, Washington and Lucas the stenciled trail led to the New Grand Central theatre and right on into the lobby and up to the ticket windows. High above the theatre the great electric sign, in red, green and yellow, bore the legend "The River's End." Three tickets for the picture had been sold by exploitation which began with the "giant's tracks" that excited a small boy's curiosity.

The hob-nailed boot tracks—"stenciled to stay"—was the most striking feature devised by Manager William Sievers, of the New Grand Central, for the exploitation of Marshall Neilan's initial attraction for First National exhibitors. The tracks, nineteen inches from toe to heel, certainly attracted attention. "Henry," leader of the janitorial force of the New Grand Central, with a force of helpers, started out at 1.30 a.m. on Sunday—the day the picture made its debut—to do the tracking.

For blocks in every direction the trail led to the New Grand Central.

Even the Sunday morning crowds—bound for church—had to follow the tracks "just for fun," to see where they led to. And the lobby of the theatre, with its picturesque northern setting, found at the end of the trail certainly was a magnet.

Sievers must have had a "tie-up" on the weather, for during the entire two weeks of the engagement of "The River's End" at the New Grand Central there was not enough snow to hide the tracks. And "Henry" with his helpers went out with stencils and paint and gave the tracks a second coating on the Saturday night prior to the beginning of the second week.

Book stores, butcher shops, department stores, barber shops, saloons and sporting goods houses were drafted to aid in proper exploitation of the film.

It was the first instance in St. Louis of the near-beer establishments doing their "full" duty. Cards in the windows of the thirteenth emporium carried this message:

"Keith couldn't even get 'near-beer' at 'The River's End.'"

Another card with a bottle of "one-half of one per cent" on each side of it, carried the announcement:

"If one of these contained one-tenth of the kick that is in 'The River's End,' one bottle would be more than enough."

On the day before the exploitation campaign opened a seal died at the Zoological Garden. Now it took a lot of nerve to put this over, but the publicity man "pulled a wire" and got several nice portions of seal blubber. This was divided among several of the leading butcher shops—those with choice locations—and it was exhibited in the windows with this message:

"Did you ever see seal blubber? Look at it. It is all Conniston had to eat while tracking the outlaw Keith in the Arctic to 'The River's End.'"

For the barber shops this sign was prepared:

"If you had been with Conniston while he was tracking Keith to 'The River's End,' you would not have had a hair cut or a shave for nearly two years."

The book stores, without being coaxed, got busy with the proper display of James Oliver Curwood's famous novel. The sporting goods houses, glad of an opportunity for something unusual, offered displays of "the kind of firearms carried by Keith and Conniston to 'The River's End,'" and exhibited snow shoes, dog sleds and fur clothing.

Four Real Exploitation Ideas

When an exhibitor gets four real ideas and puts them across with a real bang in connection with two productions, the results of which hinging capacity business, it's worth while talking about and giving the exhibitor his just credit. Well it is to Elwyn M. Simons, of the New Family theatre of Adrian, Michigan, that the credit is due, for he pulled a particularly unique one for the "kids" of his town on "When the Clouds Roll By," and three stunts on "Pollyanna."

On the Fairbanks picture he issued the announcement that he would admit any boy in the town to the first performance, upon the child presenting to the box office ten horse-shoes. And it was a screaming success. There were two hundred and fifty children that came to the place, and some children who were only able to gather eight or nine, strolled along, and the good hearted manager let those pass the door also.

The week before "Clouds," came to the theatre he had a wagon driven about the town, with the sides painted with black cats. He used mysterious advertising, and interested every person in the community that was superstitious.

When "Pollyanna" came along he ran "the gladdest incident of your life" contest, offering money prizes for the best stories along that line.

He also entertained at a private performance the girls from the local Industrial Home, only those however who were on the "good behavior" list and who had no demerits against them. There were over three hundred of these state charges that were entertained by "Pollyanna's" philosophy. The newspapers gave Mr. Simons no end of publicity on his stunts and he did the biggest business of his career.
Butte Exploitation For “The Great Air Robbery”

(Top cut)—Exterior decorations for “The Great Air Robbery” at the Ansonia theatre, Butte, Montana. (Small cut)—A sign which was considered one of the best attention attractors of the engagement. (Bottom)—Some people who were interested in the film’s success at the Ansonia and the aeroplane which made flights over the city advertising the show. (Standing Left to Right)—Mr. Paul DeMordant, Mgr., Ansonia theatre; Mrs. Merle Davis, Mr. Merle Davis, Gen’l Mgr., Ansonia Amusement Co.; Lieut. Hesser, Aviator; Lieut. Rees, Aviator; Mr. Herman Lorch, Mgr., Universal Film Exchanges, Inc.
Search For Original Fans As Exploitation.

If hundreds of exhibitors don't use this stunt, in one way or another, we're mistaken. Paramount Artcraft hasn't copyrighted it and offers the suggestion for what it's worth to any exhibitors trying to put over a big, elaborate picture. The stunt was originated for the Cincinnati engagement of "Everywoman" at the Strand theatre by the exploitation department of the Cincinnati Famous Players-Lasky office. The simplicity of the idea is its big point. It will get newspaper space where publicity is hard to get—assumed in Cincinnati.

The idea is this: Start a search for the "original moving picture fans" in your town. At this time, due to the twentieth anniversary of the event, the presentation of the first photoplay is receiving much publicity. A reproduction of this first photoplay, Miss Jerry," is included in the Paramount Magazine released Feb. 15. Try to find the film fans in your town who saw "Miss Jerry" 25 years ago. And when you get their names—you'll get one or two surely—give them a special party, showing the "Miss Jerry" from the Paramount Magazine, and in contrast show them your latest, biggest production of the silent art.

In Cincinnati to work up publicity for "Everywoman" a month in advance of the engagement at the Strand the "search for the original fans" was sprung. The papers saw the possibilities of good "human interest" copy and ran the announcement that Manager Fred Strief of the Famous Players-Lasky Cincinnati office would give a party in the exchange "private theatre" for the original fans, showing them again, for old time's sake, "Miss Jerry" and then compete with with "Everywoman." As fast as the mails could carry them, several letters were received from "original fans." They furnished splendid "copy" for the papers. One man, Jacob Jordan, of Covington, Ky., wrote that he saw "Miss Jerry" 25 years ago at Cincinnati and that since then he hasn't missed more than two nights a week at a moving picture show.

The Post sent a photographer to get the man's picture and interview him. Mrs. Frank Bennett wrote that she saw "Miss Jerry" and had her son with her. He is now 34 years old and works for a railroad. So they'll use their passes to come to Cincinnati to see "Everywoman." That's long-distance pulling.

Attorney J. A. Mingus, well known in Cincinnati, another "original fan," tells (the Times-Star carried this interview) of seeing "Miss Jerry" and how it puzzled the populace. Everybody left the old Heck Dime Museum in Cincinnati feeling they had been bunted—they thought the picture must be a fake and that real live actors were doing the acting and were reflected on the screen in some trick way. Other interviews proved space getters in the papers, each referring to the special party to see "Everywoman," the most lavish film to be constructed with most crude and original picture.

Making your publicity "news" so the newspapers will not only carry it, but want it enough to send out for photos, is the real wedge to open the columns in towns where the papers are "tight." In Cincinnati the stunt was lengthened out by getting a letter from Alexander Black, who "produced" Miss Jerry a quarter century ago. He congratulated the "original and faithful fans" of Cincinnati. More newspaper space.

Michigan Church Enters Picture Business.

The People's Church at East Lansing, Michigan, is going into the motion picture business.

Rev. O. W. Behrens, student pastor, makes the announcement.

The intent of the church is to serve the growing community both religiously and in a secular way. That is to say, that on Sunday evenings the pictures are to be used to illustrate Bible stories and to illustrate popular sermons.

On week day nights, high class pictures of a general nature will be shown with no religious propaganda involved except that vulgarity will be excluded and the purpose to inculcate good taste kept in view.

The church is undertaking the picture business not with a view to profits but rather with a view to community service. The price schedule has not been announced but it will be based, so it is said, on a policy of covering costs rather than with a view to profit.

The church is not all rigged for the new enterprise as yet but preparations to that end are under way. It is believed that all will be in readiness early in March.

The People's church is typically a community church, being the only church at East Lansing, a suburb of Lansing, Michigan, the state capital. The Michigan Agricultural College is located at East Lansing. The school is one of the largest and oldest of the federal land grant colleges and has around 3,000 students. East Lansing is taking on new commercial importance and during the past year has added a half-score of new business places to its "main street."

Believes in Advertising Coming Attractions.

Advertising the character of a theatre by using coming attractions in the advertisements of the current production is an idea which is being used by Jack Boyle, of the Strand theatre, Fort Madison, Iowa. Nearly half of all the advertising used by the theatre is devoted to attractions which will appear at the theatre at some future time. Mr. Boyle declares that the value of this sort of advertising has already been attacked by increased receipts.

"Such advertising is of special value to exhibitors in towns around the size of Fort Madison (50,000 population) or smaller," declares Mr. Boyle. "No matter how small the place is, the screen patrons are right up-to-date in the matter of releases, and the reviews which they read of the pictures that are making the hits in the larger cities on first runs or pre-release dates make a big impression on them. The particular picture which you happen to be running may have slipped out of their memory, or again maybe they never heard of it, but the thing that gets them is to see that in the future you will run the picture which is at the present time making a big hit in the larger cities. They draw the conclusion that if you have booked productions of that sort as soon as you are able to obtain them, the one you are running at the present time must be good.

"It makes a reputation for a house quicker than any other way I know of. The continuous advertising of the big productions as future attractions naturally brands your house as being the place where the big productions are shown and a steady day by day patronage results. Until something else turns up that I regard as better, and from the results I have gotten from this form of advertising, I have to be very good, announcements of future attractions will continue to be carried in all advertising for the New Strand theatre."

Advertising Idea With a "Kick" in It.

In these arid days of "less than one-half of one per cent," a brewery wagon is in itself a sight to excite curiosity. For that reason, John D. Howard, Famous Players-Lasky exploitation representative in San Francisco, effected a tie-up with a local brewing company which attracted several times the amount of attention which the ordinary wagon usually gets. Bryant Washburn's latest "The Six Best Cellars," was the picture which was being shown at the Portola theatre. The picture being a prohibition comedy, the idea of a tie-up quite appealed to the advertising manager of the Kaimer Brewing Company, and with his permission a banner advertising the picture, as well as the Kaimer product, whatever it is, was attached to the rear of every one of the dozen trucks of the brewery and was borne around the streets of Frisco for the full week of the Portola's engagement.
NEW YORK

Opening—In Middles and Bloomers—Y. W. C. A.
Educational—Topics of the Day—Pathé.
Comedy—Ship Ahoy—Al St. John-Paramount.
Overture—Raymond.
Current Events—Wilson Permits First Pictures Since Illness.
Special—Such Is Life—Mong Dogs—By Mayor Travelogues—Opera—Paolletta—Sung by Capitol Stock Company and chorus.
Comedy—Babes and the Teacher's Pet—Goldwyn.
Feature—The Young Mrs. Winslow—Edith Talbot.
Next Week—April Fools.

CHICAGO

Pantheon Theatre—
Overture—"A Hunting Scene"—Saxophone Solo—Paul Beise—(a) "A Little Bit of Heaven"—(b) "Yellow Dot Black."—Al St. John Comedy—"Speed."—Prologue—"A Russian Dance."—Feature—"On With the Dance," featuring May Murray.

Baltimore

New Theatre—
Current Events—Pathé and Pathé Review.
Vocal—Mme. Bettina Naticci, "The Queen of Serbia."—Comedy—"The Lion Alliance."—Feature—"Excuse My Dust!"—Wallace Reid.
Wizards Theatre—
Current Events—Pathé Weekly—Topics of the Day.
Pictorial—Bray Pictograph.
Feature—"Mary's Ankle"—Doris May and Douglas MacLean.
Next—"The Lone Wolf's Daughter.
Parkway Theatre—
Overture—Special Selection.
Current Events—Pathé Weekly.
Pictorial—Bray Pictograph.
Feature—"My Lady's Garber.

LOS ANGELES

Kinson Theatre—
Overture—Raymond.
Educational—"The Alligator Hunt."—Ford-Goldwyn.
Organ—My God Ball.
Comedy—Universal Letter Laughs.
Vocal—Goodby—Tenor solo.
Cartoon—Indoor Sports—Tad
Orchestra—"Jazz Bites"—Medley jazz number.
Special—A condensed version of "Ludia" is sung by fifteen voices before a stage setting as used in the performance of the opera.
Feature—"Silk Husbands and Calico Wives."—"House Peter."—Next Week—"The Family Honor.
California Theatre—
Overture—"The Tick Tock Man of Oz.
Cartoon—"A Trip to the Moon."—Bray Goldwyn.


BUFFALO


PHILADELPHIA


KANSAS CITY

Comedy—"The Grocery Clerk"—Larry Semon.  
Next Week—Elaine Hammerstein in "The Woman's Game."  

Broadway Strand—  
Overture—"El Capitan."  
Current Events—Universal News Weekly.  
Educational—Dietar Fish Studies.  
Vocal—Peters and West.  
Feature—"Huckleberry Finn."  

Madison—  
Overture—"Roméo and Juliet."  
Current Events—Pathé News.  
Vocal—Sexet and "Ludovica" by Coster and Compan.  
Feature—"The Fighting Shepherdess."  
Next Week—"The Family Honor."  

Washington—  
Overture—"Carmen."  
Educational—"Refreshing Riviera."  
Current Events—Pathé News.  
Vocal—Frank Magine.  
Feature—"The Adventurer."  
Comedy—"Cut the Cards."  
Next Week—Shirley Mason in "Mollie and I."  

CINCINNATI—  
Strand—  
Overture—Irish Airs.  
Current Events—Pathé No. 22.  
Comedy—"Cutting the Cards."  
Next Week—"The Dance of the Serpents."  

Walnut—  
Overture—"The Red Mill."  
Current Events—Pathé No. 22.  
Feature—"The Man is Dead."  
Topics of Day 46—Literary Digest.  
Feature—"A Little House."  
Next Week—"The Fighting Shepherdess."  

Royal—  
Vocal—"Springtime Romance."  
Current Events—Doré No. 22.  
Feature—"Easy My Past."  
Vitagraph.  
Feature—"The Luck of Gae-An."  

Dorie—  
Comedy—"Squeaks and Squawks."  
Literary Digest.  
Feature—"The Luck of Gae-An."  

Rivoli Theatre—  
Overture—Grand Opera Echoes.  
Current Events—Fox News.  
Feature—"The Adventurer."  

SAN FRANCISCO—  
California Theatre—  
Overture—"Cavalier Rusticam."  
Current Events—Pathé and Fox.  
Feature—"The Fortunes of War."  

I M P E R I A L—  
Cecil B. De Mille's  
Production—"When Will You Marry?"  

DENVER—  
American Theatre—  
Feature—"The Little Shepherd of Kingdom Come."  
Jack Pickford.  
Comedy—Save Me Sadies—Christie Curtiss.  
Next Week—"My Royal Slyme."  

Princess Theatre—  
Scene—The Dinner Hour—Holmes—Paramount.  
Feature—April Folly—Marion Davies.  
Next Week—My Lady's Garret.  

Rialto Theatre—  
Feature—Easy To Get—Margaret Clark.  
Comedy—"The Charming Mrs. Chase."  
Current Events—Pathé Weekly.  
Topics of the Day.  
Next Week—"Excuse My Dust."  

SEATTLE—  
Glemmer Theatre—  
Overture—Excerpts from popular operas.  
Current Topics—Gaumont and Fox Weeklies.  
Feature—"The Pals."  
Comedy—"The Palms of Life."  
Next Week—"The Valley of Tomorrow."  

Coliseum Theatre—  
Overture—Selections from "Pagliacci" and "Merry Widow."  
Scene—In Siam—Paramount-Holmes.
New Fox Star Proves Hit at Dayton

Gill Barrows, manager of the New Auditorium theatre, at Dayton, Ohio, declares in a report that he has received that Miss Shirley Mason's first starring production for William Fox has awakened other producers for the possibilities of this type of screen entertainment.

The New Auditorium, which Mr. Barrows manages for the Auditorium Amusement Company, has a capacity of eleven hundred. After the first day's showing of "Her Elephant Man," the manager expressed his regret that the picture had been booked for only four days instead of a full week. In the busy city of Dayton, he states, went far above his greatest expectations and has established the Fox star firmly in his locality.

White House to Have Pre-Release Show

When "Cynthia of the Minute," the new Gibraltar specialty feature, is ready for release by the W. W. Hodkinson Corp., a print will be sent at once to the White House at Washington, addressed to Mrs. Woodrow Wilson, and it is probable that the President and Mrs. Wilson will witness the new production in a private projection before anyone else.

It is probable that the President and Mrs. Wilson will witness the new production in a private projection before anyone else.

Lloyd Ingrams Will Direct "Old Dad"

Lloyd Ingrams, who has two of the year's best pictures to his credit—"Mary's Ankle" and "What's Your Husband Doing?" is now directing Mildred Harris Chapin in "Old Dad," a Louis B. Mayer production which will be released through First National. The story is written by Famous Hallowell Abbott and starred Mary Pickford. "Old Dad" was even more enthusiastic. You certainly have rapped it up at a hundred and fifty miles an hour and picked flowers every inch of the way," he wrote.

The thrills you have injected positively make this picture $20 per cent.

Much Press Advertising on "Daredevil Jack"

Advertising campaigns, conducted by exhibitors in connection with Pathe's new serial, "Daredevil Jack," have been confined for the most part to straight "hoots" and cheaper announcements, in many cases full-page ads having been used with large-sized displays. Teaser displays have also been used; for example, the insertion of a small head photo, just before the title, "Who Is He?"

Eileen Sedgwick Coming in Two-Reelers

Eileen Sedgwick, remembered as the heroine in "The Radium Mystery," has been signed by the Pacific Producing Company to appear in two-reel westerns. Her first is "Sergeant Hammond of the Border," which was written by Francis Power and will be directed by William Craft. Others in the cast include Joel Morris, George Williams, Robert Kintran and Joe Dickson.

George Sargent to Direct Vitagraph Star

George Sargent has been engaged to direct Alice Joyce, the Vitagraph star. Active work on this production began this week. Vitagraph has not yet announced the title of the subject.

Mr. Sargent was formerly stage director with Colan and Harris.
Governor Smith Congratulates Exhibitors

Sydney S. Cohen, president of New York State Motion Picture Association, wrote a letter which recently held such a stir in theatrical circles as the one from the N. Y., is in receipt of a letter from Governor Alfred E. Smith, of New York, congratulating him on his activities in the present situation.

"As long as we step in and are able to say that we have not only been able to sell a better average product, that means our future is assured, and so is your future," was the gist of the governor's message.

"As to the future, prestige is everything," he continued. "We know that there is always a greater opportunity in New York, and that the public is not satisfied with the present product. We will be in a position to realize and then the general public will be able to judge the worth of our product."

Mr. Smith ended his message by saying that he is glad to see that the exhibitors have stood up and supported themselves in the fight for better products.

The moving picture exhibitors of New York have been coming forward in a body in the past week, by enthusiastic backing to every call made upon them."

In a recent interview, Governor Smith stated that the New York State Motion Picture Association had done a splendid job in the last few years, and that the state was well pleased with the results.

"We have always believed in the motion picture industry," he said. "It is a great industry, and it has brought great wealth to the state."

"We are pleased to see that the exhibitors have been doing a fine job," he continued. "We are pleased to see that they are doing it in the right way, and we are pleased to see that they are doing it for the right reasons."

"I am glad to see that they are doing it," he said. "I am glad to see that they are doing it for the right reasons."

Governor Smith ended his message by saying that he was pleased to see that the exhibitors had been doing a fine job, and that he was pleased to see that they had been doing it for the right reasons.

Film Exports Largest in Past Years

Motion Picture News

Film exports to the United States reached a new high in 1924, according to the latest report of the National Bank of New York.

The number of feet shipped from the United States to the foreign trade of 1924 was the highest in the history of the film industry, and amounted to more than 18 million feet, representing a value of $3,000,000.

The amount of film exported in the first six months of 1925 was as follows:

1913 1914 1915 1916 1917 1918 1919
$16,000,000 19,000,000 24,000,000 27,000,000 28,000,000 30,000,000 32,000,000

Editors' Brisk and hearty praise

(Continued from page 305)

In a recent interview, Mr. Smith stated that the New York State Motion Picture Association had done a splendid job in the last few years, and that the state was well pleased with the results.

"We have always believed in the motion picture industry," he said. "It is a great industry, and it has brought great wealth to the state."

"We are pleased to see that the exhibitors have been doing a fine job," he continued. "We are pleased to see that they are doing it in the right way, and we are pleased to see that they are doing it for the right reasons."

"I am glad to see that they are doing it," he said. "I am glad to see that they are doing it for the right reasons."

Governor Smith ended his message by saying that he was pleased to see that the exhibitors had been doing a fine job, and that he was pleased to see that they had been doing it for the right reasons.

Film exports to the United States reached a new high in 1924, according to the latest report of the National Bank of New York.

The number of feet shipped from the United States to the foreign trade of 1924 was the highest in the history of the film industry, and amounted to more than 18 million feet, representing a value of $3,000,000.

The amount of film exported in the first six months of 1925 was as follows:

1913 1914 1915 1916 1917 1918 1919
$16,000,000 19,000,000 24,000,000 27,000,000 28,000,000 30,000,000 32,000,000

Editors' Brisk and hearty praise

(Continued from page 305)

In a recent interview, Mr. Smith stated that the New York State Motion Picture Association had done a splendid job in the last few years, and that the state was well pleased with the results.

"We have always believed in the motion picture industry," he said. "It is a great industry, and it has brought great wealth to the state."

"We are pleased to see that the exhibitors have been doing a fine job," he continued. "We are pleased to see that they are doing it in the right way, and we are pleased to see that they are doing it for the right reasons."

"I am glad to see that they are doing it," he said. "I am glad to see that they are doing it for the right reasons."

Governor Smith ended his message by saying that he was pleased to see that the exhibitors had been doing a fine job, and that he was pleased to see that they had been doing it for the right reasons.
Live News of the Week’s Activities

From the Producers

Pages 3095-3124

A colorful setting for Marion Davies’ beauty in a scene from her Cosmopolitan production “April Folly,” a Paramount-Artcraft release.
MARSHALL NEILAN yesterday made public his plans, on which he has been quietly working for the past few months, for the production of a number of foreign subjects in Europe. Mr. Neilan will take an entire producing unit with him including various famous players among which will be Marjorie Daw, who has achieved the success of her career in "The River's End.

Mr. Neilan will produce a number of stories in the different historic locales offered in England, France, Belgium and Spain and will be the first independent producer to take a company abroad since the war. In his absence from his Hollywood studios, various American productions on which he is now working will be completed there under his supervision, the details for this work to be arranged before he leaves.

To attend to advance preparations for Mr. Neilan's activities abroad, Harry Ham, his personal foreign representative, sailed the Adriatic Saturday, March 20th. Mr. Ham arrived in New York from the West Coast recently in speaking of Mr. Neilan's foreign plans he said: "The American motion picture public will welcome foreign backgrounds in motion pictures. For years we have had practically nothing in the way of foreign-produced subjects. With pictures offering the totally different locations obtainable only abroad, we open a new class of film entertainment since the war started.

"We intend to do foreign stories staged in the exact locale of the plot. An entire producing unit will accompany Mr. Neilan, including a number of important players. I am leaving on the Adriatic and among my duties abroad will be the preparation of advance details affecting Mr. Neilan's activities there. The present plan is to have the entire company make the trip with in a few months, or sooner if the many arrangements we have in mind, can be perfected before then."

Mr. Ham stated that Mr. Neilan would in the near future announce further details concerning his foreign trip, including the names of the stories he is to produce, which he said will be of international prominence. "We feel that we will have some very interesting information for exhibitors shortly," said Mr. Ham, "and realize fully the great opportunity of the fertile territory offered us."

Mr. Ham is American-born, but has been educated in England and on the Continent. He comes from a very influential family in European circles. His brother at present is American Consul General in Spain. As foreign representative to Mr. Neilan, Mr. Ham is particularly suited for his work abroad, having spent most of his life there. Mr. Ham has been connected with the motion picture industry for some eight years, and during his sojourn in Europe as an officer in the R. F. A. he had many opportunities to study motion picture conditions abroad since the war.

In the meantime, Marshall Neilan has just finished his second independent production for First National release, following "The River's End," which is said to be breaking records everywhere. Few details concerning this second picture are available at this time, although it is stated that Matt Moore and Marjorie Daw play the leading roles. A third film is now under way and advance preparations for "Peril," in which Wesley Barry will be starred, has also been started. May 28th is the tentative sailing date of the Marshall Neilan group for England, where the first film will be staged.

Comic Strip Bosses Monk
Universal Issues Cartoons to Explore Joe Martin, Monkey-Actor

JOE MARTIN, Universal's almost human orang-outang and the central figure of many Universal comedies, is being exploited throughout the country by a novel method—the publication of a comic strip entitled "The Life, Loves and Adventures of Mr. Joe Martin." These strips are issued weekly and are gratis in six-column mat form to those newspapers requesting them. Already many papers have asked for the service. The series has just begun.

There is no advertising or Universal publicity connected with these "comics" except the name "Joe Martin," and caricatured representation of the famous monkey.

The subject matter of these cartoons is a varied assortment of humorous situations depicting Joe's adventures from the time he is hatched from the jungle home with promises of stardom and high pay. The artist is Forrest A. McPherson, a newspaper cartoonist, who worked on several middle west papers before the war.

Universal is planning to have Joe make a personal appearance in those towns where the "Joe Martin comic" is published. Many exhibitors have seized the opportunity for this exploitation and have arranged with local papers for the publication of the series.

Vitagraph Names Episodes of New Serial


Merit Film Acquires Pioneer Franchise

The latest addition to the chain of exchanges handling Pioneer pictures is the Merit Film Company of Minneapolis, which will take over the Pioneer franchise for the states of Minnesota and North and South Dakota.

The Merit Film Company is headed and managed by F. W. Thayer and is located in the heart of Minneapolis, its offices being assisted at 206 Film Exchange Building.

Norma Nichols Cast In Ruth Roland Serial

Norma Nichols is a recent addition to the company supporting Ruth Roland in her next Pathé serial, "Broadway Bab," which is now in production at Los Angeles. Miss Nichols began her screen career in Sketet Comedies and has since appeared with Roscoe Arbuckle and Chester Conklin and many of the Kalem Ham and Bud Pictures in comedy roles.

Pioneer Office Opened in Cincinnati

Southern Ohio and Kentucky will in future be handled by the new office which Pioneer has just established in Cincinnati. R. K. Kerly, manager of this office, has been in the Pioneer organization for many years and has been chosen by the home office to be in charge of the Cincinnati branch.

First views of three Paramount-Artsraft releases. Left—Thomas H. Ince drama, "Dangerous Hours." Center—Kithie Cleaton as she appears in the Bronson Howard play, "The Young Mrs. Winthrop." Right—Mr. and Mrs. Carver De Haven in their two-reel comedy, "Hoodooed."
Canadian Company Increases its Capital.

The Sterling Films, Ltd., which holds the Canadian franchise for the handling of the Pioneer output, has just gone through a reorganization, with the result that a large increase has been added to the working capital. This makes it possible for the management to proceed with the establishment of exchanges in the western section of the Dominion. The main office of the Pioneer in New York has been transferred to the offices of the Sterling company in the Bell Telephone building for the next few weeks.

Rogers Leaves on Tour to Place Features

Frank B. Rogers, who recently joined J. Stuart Blackton Feature Pictures, Inc., as general sales director, is touring the country in the interests of Blackton pictures. Mr. Rogers left New York last week for Chicago, his first stop. He expects to reach Blackton features in only on territory where they have not been shown yet, but for " repeats" in theatres where they have already played.

American Special Gets Heavy Bookings

"That name of a famous grand opera singer is not without weight with the exhibitors when it comes to booking a special, has concrete evidence in the volume of signed contracts which the producers of 'The Honey Bee' are receiving, especially when that name is backed by historic talent and a charming personality." Such is the opinion expressed by the American Film Company, Inc., in commenting on the bookings that have been received for "The Honey Bee" which presents Mile. Marguerita Sylvia, the Belgian opera singer, in the stellar role.

Hallroom Boys Coming in "This Way Out!"

Percy and Ferdie Hallroom, inseparable for years, have had a falling out. As is usually the case, a woman is to blame—in this instance, a very pretty woman.

However, it is only part of the story of "This Way Out," an early Hallroom Boys release.

Georges Carpentier Being Greeted on His Arrival in this Country by John Adolphi, Who Will Direct Him in a Picture for Robertson-Cole Distribution

Canadian Company Increases its Capital.

The Sterling Films, Ltd., which holds the Canadian franchise for the handling of the Pioneer output, has just gone through a reorganization, with the result that a large increase has been added to the working capital. This makes it possible for the management to proceed with the establishment of exchanges in the western section of the Dominion. The main office of the Pioneer in New York has been transferred to the offices of the Sterling company in the Bell Telephone building for the next few weeks.

Rogers Leaves on Tour to Place Features

Frank B. Rogers, who recently joined J. Stuart Blackton Feature Pictures, Inc., as general sales director, is touring the country in the interests of Blackton pictures. Mr. Rogers left New York last week for Chicago, his first stop. He expects to reach Blackton features in only on territory where they have not been shown yet, but for " repeats" in theatres where they have already played.

American Special Gets Heavy Bookings

"That name of a famous grand opera singer is not without weight with the exhibitors when it comes to booking a special, has concrete evidence in the volume of signed contracts which the producers of 'The Honey Bee' are receiving, especially when that name is backed by historic talent and a charming personality." Such is the opinion expressed by the American Film Company, Inc., in commenting on the bookings that have been received for "The Honey Bee" which presents Mile. Marguerita Sylvia, the Belgian opera singer, in the stellar role.

Hallroom Boys Coming in "This Way Out!"

Percy and Ferdie Hallroom, inseparable for years, have had a falling out. As is usually the case, a woman is to blame—in this instance, a very pretty woman.

However, it is only part of the story of "This Way Out," an early Hallroom Boys release.

Georges Carpentier, heavyweight champion of Europe and challenger for Jack Dempsey's crown, and his pretty young bride and manager, M. Descamps, arrived in New York Tuesday morning on the French liner La Savoie. The Frenchman came here under contract to pose for a Robertson-Cole special, which will be directed by John G. Adolphi and produced at a studio in New Jersey. Work on this super special will commence Tuesday.

The welcome extended Carpentier was on a par with the distinguished ambassadors of European nations during the war. From the moment that the Customshouse red carpet was unrolled beside the vessel, the French pugilist was a very busy person.

Would he speak a word of greeting to the American press? The vanquisher of Beckett, Britain's pride, would—and did. He said in his attractive broken English and through his interpreter that his one message to America was one of thanks for the assistance that she had so generously given to his beloved "patrie" when she needed it most.

There was no doubt in Georges' mind as to which nation had gone into the world war at the crucial moment. He said: "France realized the tremendous debt she owes the United States, and she shall never forget it. Accompanied by more than 70,000 of your valiant sons for the defense of her soil and to save the world from the blood spilt by her, we are returning to our own soil." "There is only one way of showing my appreciation of the United States," Carpentier said, with his inimitable smile, as the Statue of Liberty appeared off the La Savoie's quarter, "and that is by exclaiming, 'Vive l'Amerique! Vive les Etats Unis!'" And Georges' homage was repaid by a cheer for France from his delighted interviewers and spectators.

Carpentier was quite reticent when asked to discuss his motion picture and fight plans. Pressed repeatedly by the reporters for a statement on his championship fight with Dempsey, good-natured, smiling Georges showed evident traces of fatigue. Then came rather explosively a volley of French.

"He says he is inflated because you do not ask him about his wife, instead of talking business," said the interpreter. The reporter continued good-naturedly asked on the cue, but the information that they derived concerning Madame Carpentier and the romance which preceded their marriage was as meager as the fight intelligence.

"I am amazed," said the French pugilist when he was received by the lusty yells of a crowd of more than 1,000 noisy admirers on the pier as the La Savoie drew into her berth. And he was more than amazed when, after passing through the front ranks of a reception committee, he was ushered into West Street, where another crowd of more than a thousand fight fans had collected to pay him homage. Faut cheered him all along the route to his hotel. The warmth of the reception was very pleasing to the Frenchman, who saw in it a sign of the ever-growing friendship between France and the United States.

Welcome

Carpentier was met down the bay by Adolphi, and John P. Kelley, publicity director for Robertson-Cole. Adolphi, who will be remembered, for his work in the "Cavell Case," continued to register silence when asked to give an inkling as to the plot of the story. Carpentier is to be starred in, "It will all come out in good time," he smiled as he banded Georges and Mrs. Carpentier into their auto on the trip from the pier to the Biltmore.

Stage Play Made Ready for Metro Picture

"Indiscreet Wives" is the title decided upon for Metro's next special production with Alice Lake at the head of a notable cast. The picture is an adaptation of a stage play by Julie Herne, daughter of the late James A. Herne. Its original title was "An Outsider." John E. Ince, who directed Miss Lake in "Miss Lake in Paris," will again guide this young actress in "Indiscreet Wives." The production will be made at the Metro studios in Hollywood.

Hodkinson Release to Have Trade Showings

Trade showings of "King Spruce," starring Mitchell Lewis, in the Dhal Film Company's vivid picturization of Helen Day's story of the Maine forests, will be held the coming week at all Hodkinson exchanges.

Three New Scenarists for National and Mns

Three additional scenarists will be added to the scenario department of the National Film Corp. of America's studios in Hollywood, Cal., to write original stories for the three Marion H. Kohn Productions' stars.
Assembling "Yukon" Film
Making of Robert W. Service's Poem Done with Much Difficulty

CHARLES MILLER started work this week in New York City on assembling "The Law of The Yukon," his first special feature for Mayflower Photoplay Corporation. Camera work was completed a short time ago when the company returned from Port Huron, Mich.

The production is founded on Robert W. Service's famous poem, "The Law of The Yukon," which sounds the keynote of the poet's most popular volume, "The Spell of The Yukon." From the poem is taken "...one of the most powerful stories of life in the Canadian Northwest, it is said.

The keenest expectations have been aroused in the picture among officials of Realart Pictures Corporation, which will distribute it, and preparations were made to exploit it on a scale proportionate with its expected importance as one of the outstanding and notable features of the year.

Mr. Miller discussed his experiences in making the picture with great enthusiasm. The blizzards during the winter gave a picturesque background that, according to Mr. Miller, he could not have bettered even by taking his company into the Northwest.

"The storms, however, were not an unmixed blessing," Mr. Miller said. "They made it extremely difficult at times for us to make progress with our work. This could only be done at the cost of great physical exhaustion, and I believe the company is to be congratulated on the spirit with which they overcome conditions that paralyzed other activities elsewhere.

"For one thing, it was very difficult to hunt location, I managed to accomplish something, however, when a local inventor came to the rescue with an automobile sleigh, which was not only ingenious but practical. Of course there are a number of expensive automobile sleighs on the market, but this was a simple device for putting a machine on runners."

Locklear Forms Company
New Organization to Star Aviator-
Actor in Feature Pictures

LOCKLEAR Productions, Inc., is the name of a new company formed to make feature pictures, starring Locklear, the daredevil of the skies, who has proven in his recent triumph, "The Great Air Robbery," a Universal Jewel Production, to be a big box-office attraction.

Joe Brandt is president of the new corporation, Isadore Bernstein vice-president and supervising director, C. Eddie Eechols secretary and S. L. Barnard treasurer. It will be noted that Lillian, Locklear does not appear in the list of officers and it is understood that he is leaving the business management of the company entirely in the hands of his experienced associates.

According to officials of Locklear Productions, Inc., it is planned to give the star full latitude to do death to his heart's content in the forthcoming productions, but however sensational his plays may be, refinement and artistry will be the watchword.

Isadore Bernstein has purchased "The Air Pilot," Randall Patrick's story, to be used as Locklear's first production. This novel was published in 1913 and now is in its fourth edition.

Locklear is not only an aviator, he is also a professional swimmer and fancy diver and motorcycle rider of note. He also has won numerous medals and cups in boat races and at present owns and drives the sister to Barney Oldfield's "Golden Submarine." The executive headquarters of Locklear Productions, Inc., will be Couriers' Building, Chicago, and an eastern office will be maintained on Broadway, New York. Distribution plans are being considered at present and will be announced at an early date.

Three stirring scenes from "The Virgin of Stamboul," the big 7 reel Universal feature starring Priscilla Dean as Salas, the beggar girl of the streets
Mayflower Features on Way

Production; Circus Acrobat Starred

particularly stresses the timeliness of the forthcoming Chuardt production. Though said to be totally dissimilar from "The Mystery of the Yellow Room," Chuardt's previous picture, which Mayflower presented through Realart, the director's new subject will contain an equal measure of dramatic force and suspense. The picture, it is declared, will be lavishly mounted. Full details, including title, author and cast, will be made public upon the completion of the picture, which it is expected will take place within a week.

Bird Millman, aerial performer, has been added to the list of international celebrities appearing in motion pictures. The noted circus star makes her screen debut in "Helen of Purple," R. A. Walsh's first independent production to be presented by the Mayflower Photoplay Corporation.

Ever since she attained prominence as a star of the circus and vaudeville stage, Miss Millman has been sought by picture producers, says the Mayflower Corporation.

Contracts calling for her appearance here and abroad, however, have prevented her from engaging in film work, it is stated.

Miss Millman lately appeared in the Ziegfeld Follies. Her appearance in the Walsh production was made possible by the closing of the Ziegfeld show, two weeks before the inception of the circus season.

Miss Millman has already commenced work at the Paragon Studios, under Walsh's direction. She will appear as a tight-wire walker in an elaborate cabaret scene, performing many acrobatic feats, it is stated.

Upon completion of her work in "The Deep Purple" the aerial star will join Barnum and Bailey circus, which opens its season at Madison Square Garden.
New Films to South America

All that is necessary to make an American producer, exporter or moving picture man pick up his ears, is to say, "South America," for the southern half of the continent today is regarded by many as the moving picture man's land of opportunity. Therefore, when the Argentine, newspaper man, trade expert, former theatrical manager and dramatic editor, reached Chicago last week, after a ten-months' tour of the South American republics, making a trade survey for the J. W. Fuller Company, a trade paper merchandising house in the world, we said to him, "And how does South America look to you from a moving picture angle?" and got a reply which is a real close-up of the situation and gave us something to think about.

"The West Coast of South America, as well as the republics of the Caribbean, constitute golden soil for the manufacturers of American films," said Mr. Robinson. "So far, the market has been scratched—that is all.

"My recent trip took me through Costa Rica, Venezuela, Colombia, Panama, Ecuador, Peru, Bolivia and Chile. In Venezuela I visited all the coast cities, as well as the gay city of Caracas, the capital. In Colombia, I made the Sinúopoty River trip to Bogota, 900 miles from the coast, and on the return trip went to Medellin, the rich capital of the department of Antioqua.

"Eighty per cent of the films shown are of American origin. But our people take the films in a take of sending down old, shopworn films. Most of the films I saw were from three to five years old. Just as soon as the South American finds out that he is being imposed upon by old films, and remembers, he will find out soon that there will be a sentiment against us in a new direction.

"Producers must realize that we must give the South American a square deal. These people are well educated, cordial, cultured and strictly up-to-date. They have plenty of money and spend it freely if you meet them half way. It is unfair to them, and to the reputation of the film industry, to send them shabby old reels that have gone the round of every ten-cent theatre in the United States before being exported.

"Their tastes in drama are very high, and it is witnessed by the fact that the sterling actor, Frank Keenan, is perhaps the most popular male star in the territory I visited. A Frank Keenan picture will crowd any house all day and night. In Peru, when I was there, a serial with Grace Conrad and Elmo was doing an excellent business."

Among our women stars, girls of the type of Anita Stewart and both Talmadge girls are well liked. Our vampire films do not find sympathy. Certain kinds of American comedies have not taken well, but my opinion is that the joyous fun of a "Fatty" Arbuckle film would find great favor.

"Love stories of the intense sort are wanted. That is why the Italian, of the European films, finds favor. The Italian film invariably is of the old chest-heaving and big-eye-gaze sort. On the other hand, a drama with plenty of action, a few killings, and an interwoven love scene, is fitted to the tastes of South America.

"But our Western cowboy film falls flat everywhere excepting in Argentina, because the people do not understand the American lingo. In Argentina, however, the film would be a success, because the people there know the cowboy, although under the name of "gauche" from their own great cattle plans.

"Good acting always is appreciated. I do not believe we could possibly find a film that would be too high grade for these people in the line of acting. You must remember that almost every member of the elite in South America has been educated in France, England or the United States, and many of them talk far better English than we hear in our own New York or Chicago.

Exchange Men Well Pleased

Robertson-Cole Managers Enthusiastic at Convention Screenings

Not the least of the enthusiasm with which the Robertson-Cole managers went back to their exchanges after the first convention held last week in New York was inspired by their views of "The Butterfly Man," "The Fortune Teller," two special productions which are to be given to the trade as early releases. Introductions to these specials, which they are to distribute during the spring, took place in the hall room at the Hotel Astor at the close of two of the luncheons which were held there daily during the convention.

The branch managers went home with the feeling that in these two pictures they will have two productions not only easier to sell than anything which they have offered in some time, but which will make many future friends for Robertson-Cole. They declared to be the best pictures of any made by them while East and films which will stand comparison with the best which is being given the screen today.

"We are glad," said A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole, "close of the convention," "to learn that all our branch managers sincerely, share the trust that we have put in these two special. We believe that "The Butterfly Man" is the best picture that Lew Cody has ever produced. It is a well loved "Chicata" which established him as a star of the first degree. Our "The Fortune Teller" is concerned, it is a picture which will stand among the classics.

Current Releases For Paramount-Artcraft

"April Folly," adapted from the novel by Cynthia Stockley and presenting Marion Davies as its star, is the Cosmopolitan production which shares with Wallace Reid in "Excuse My Dust" the honors of the Paramount-Artcraft release schedule for March 21.

Conway Tearle, well known for his role opposite Nemo and Constantine Talmadge and Clive Kimball Young, is Miss Davies' leading man. Directing the role of the publisher-hero, Herbert B. Lewis, appropriately sinister as the "heavy" and Madeline Marshall, Hattie De Lava, Armea Sweeney, Warren Cook, Spencer Charters and Charles Peyton are also in the cast. "Excuse My Dust," which is a story of automobile accidents, Wallace Reid is seen as "Todles" when the speed limit; Ann Little is Dorothy, now married to Kimball Young; "Theodore Roberts is "Old Bird," Ward. Dorothy's father, head of the Dace Company; Guy Oliver is the mechanic; and Tully Marshall is seen as the head of the rival firm.

Says New Film Adds to Author's Fame

Because of the impetus given the success of Mary Pickford by "Tess of the Storm Country," and to the surprise of many of the Storm Country producers, there is much curiosity among exhibitors as to just what "Polly of the Storm Country," the latest of the Storm Country stories by Grace Miller White, will do for Mildred Harris Chaplin's Drama management of Lester B. Mayer.

Miss White herself personally believes "Polly of the Storm Country," by the by, written, and those who have already seen the finished screen product are quite sure that it furnishes the opportunity for the finest work Mildred Harris Chaplin has yet accomplished during her motion picture career.

McMackin Engaged to Direct Bible Series

Archer McMackin has been engaged by the Historical Film Corporation to serve as director in the filming of the Bible. Three stories are now being prepared by this company and production work is progressing. The first will be titled "The 920 Prophets" this second, "When Was Young;" and the third, "A Letter to Philemon." Historically Warnecke is author of the stories and continuity and scenario writer for these subjects. The Historical Film plans to use the studio formerly occupied by the Robin Film Company.

Capitol to Show Third Realet Production

"Sinners," Alice Brady's recent production for Realet Pictures Corporation, has been booked by the Capitol theatre in New York City as the attraction for the week of April 28.

"Sinners" is the third Realet picture to be booked at the Capitol. It follows "A Man and A Woman" and "The Luck of the Irish," also an Allan Dwain production, and "The Luck of the Irish," also an Allan Dwain production, continued by Mayflower Photoplay Corporation, were the two previous attractions to the theater's former premiers at the big New York house.

Ascher Leaves to Join "Evil Eye" Company

Sidney Ascher, head of Ascher's Enterprises, Inc., who is producing "Of the Country's," the new "Evil Eye," in which the light-weight champion of the world, Joe Leonard, has the star role, left New York March 7 to join his company on the coast.

Mr. Ascher will make his trip to the coast over the new American Express steamer, once the popular steamship, and it is expected that his partner, Joseph A. Jacobs, the firm's star, will follow him in a few days' time before the final scenes are "shot.

J. N. Nautley Leaves For Chicago Studios

J. N. Nautley, general manager of the Famous Players-Lasky Corporation, has left Chicago with the company for inspection studio conditions there. Mr. Robertson will direct his next picture in Chicago.
Marcus LOEW
Presents
THE SPECIAL DE LUXE
“OLD LADY 31”

By RACHEL CROTHERS
To have his home broken up, toward the sunset of life, to see his wife whom he had loved and to whom he had been loyal since he was practically a boy, forced to enter an old ladies’ home—that was what Abe faced.

He could do nothing to help her, yet he could no more do without her than without air to breathe.

How the old sea captain solved his dilemma makes this famous New York stage success one of the most appealing, quaint and unusual stories ever conceived.
MARCUS LOEW
Presents
OLD LADY
31
by RACHEL CROTHERS
The Heart Gripping Screen Version of LEE KUGEL'S celebrated
Broadway Stage Success with
an ALL-STAR CAST
including
EMMA DUNN
and
HENRY HARMON

Adapted by
JUNE MATHIS
Directed by
JOHN E. INCE

Maxwell Karger
METRO
JURY IMPERIAL PICTURES Ltd. Distributors throughout Great Britain,
SIR WILLIAM JURY Managing Director.
Remember! The thrilling breath-catching storm scenes in SHOULD A WOMAN TELL?

Well — the ones in JAMES A. HERNE'S immortal sea story

SHORE ACRES

Featuring ALICE LAKE
eclipse even those!

Adapted by ARTHUR J. ZELLNER
Maxwell Karger METRO Director General

Directed by REX INGRAM
Goldwyn Releases for April

Believes April's List Sets High Standard for Productions

England in which Barbara Castleton appears in four distinct characters. In the early part of the story she is seen as a half-starved, ragged-look"ing factory girl without employment and contemplating suicide. She next plays a dance-hall singer in a rough safe on the Barbary Coast in San Francisco, where her voice attracts the attention of a wealthy visitor. From these roles she passes into that of the pet of her wealthy admirer, who pays for the cultivation of her voice that she may become a famous singer and the wife of an English nobleman.

"The Great Accident," Tom Moore's latest starring vehicle, is one of Ben Ames Williams' widely circulated tales. It appeared first as a serial in the Saturday Evening Post, where it attracted much attention, and later in book form. Harry Beaumont directed the picture with a cast including Jane Novak, Ann Forrest, Andrew Robson, Willard Louis and Lillian Langdon.

D. Z. Doty Joins Universal
Experienced Editor to Be "Plot Doctor" in Los Angeles Studio

DOUGLAS Z. DOTY has joined the Universal forces and is now on his way to Los Angeles where he will create a new policy in the Universal production department. He will be the Universal literary advisor and "plot doctor." This is said to be a new department in the film editorial field and Universal, in conceiving the importance of this work, selected Mr. Doty. Besides being a noted author, he is a magazine editor of many years' standing. After being associated as magazine editor with the Boston Journal and the New York Sunday Herald, he entered the magazine world exclusively and became literary advisor of The Century Magazine. Later he became editor of The Century Magazine and resigned and became editor of The Cosmopolitan. Recently he has been connected with the publishing business, Harper Brothers as fiction editor.

He has "discovered" and helped to bring out more popular authors than any other editor in the business. Among those popular novels in which he had a hand, are "The Wrongs of the Wife," "Dear Enemy" by Jean Webster; "Molly Make Believe," "Dick Abel's Lady" and "Little Eve Edgerton" by Eleanor Hallowell Abbott.
American PressBook Ready

Photographs of Principal Players Included in Aids "Honey Bee"

A TWENTY-FOUR page "Honey Bee" campaign book for the use of exhibitors is ready for distribution to exhibitors at the Pacific Exchanges. One of the outstanding features of this press book is several pages devoted to photographs of the star and principal players. This is to meet the need constantly voiced by exhibitors that they want pictures of the principal members of the cast as they appear in real life off the stage. So here are full page half-tones in fine screen of Mine, Margaretta Sylva, and also excellent photographs of Thomas Holding, Nigel Bruce, Albert Ray and Kid McCoy.

Another feature is a unique suggestion for a newspaper ad teaser, a sample of which stands out in color—dark blue and gold—in the campaign book. What is required to accomplish a "smashing" ad is a few inches of blank space in a newspaper and some blue and gold "Honey Bee" stickers which may be ordered from the nearest Pacific Exchange.

Some free admission tickets to the show would pay two small boys to paste these stickers in the white space reserved for the purpose, before the newspapers are distributed. An upper corner of the page would, of course, be preferable, and it is believed that this brilliant little ad will dominate the whole page. While this idea is undoubtedly not feasible for a large daily of a metropolis, it will prove a winner in a smaller city.

In every department this campaign book aims to be practical. It offers a synopsis which is really a thumbnail sketch, "catch-lines" which will catch, and "Funny Spots" which are funny.

Metro Gets New Playwright

Eugene Walter Latest Literary Figure on the Metro Staff

EUGENE WALTER, author of "Paid in Full," "The Easiest Way," "Fine Featherers" and other notable stage successes, has joined Metro's staff of authors. The dramatist is already at work on a manuscript for the screen, according to the announcement from the Metro offices, telling of his acquisition by that producing and distributing corporation.

Mr. Walter is the third distinguished playwright to become associated with Metro within the past few weeks. The other two are Bayard Veiller, author of "Within the Law," and "The Thirteenth Chair," and Kinsella Smith, who wrote "The Fortune Hunter" and "Brewster's Millions." These three comprise a formidable dramatic triumvirate.

In connection with its acquisition of Mr. Walter, Metro has issued the following statement:

"Metro's policy in placing the leading American dramatists under contract to write for the screen is in line with the often-repeated conviction of the company's guiding heads that the greatest need of the industry to-day and its greatest difficulty is to obtain stories by master craftsmen that will realize to the full the artistic possibilities of the silent drama."

"Mr. Eugene Walter has frequently been referred to as America's leading dramatist. He won through to success after tasting the bitterest dregs of adversity. He slept on park benches in New York with the manuscript of "Paid in Full" in his pockets, before he finally obtained recognition."

Blache to Direct New Metro Production

Herbert Blache has been selected to direct "The New Henrietta," the first Winchell Smith production for Metro, at the company's West Coast studios in Hollywood. Mr. Blache is described as "directing the Hope," the first of the five great Drity Lane melodramas to be released by Metro.

New Production Forces Active in Canada

A moving picture producing enterprise, possessing an imperceptible color, has been established at Montreal, Quebec, according to an announcement made by A. Reynolds Allison, an English playwright and producer, who states that he represents a syndicate of Canadian interests. The new company has been called the Patricia Photo-Players, Limited, and the capital of the company has been placed at $1,000,000; it is declared. The object of the company is to produce photoplay features and to exploit British and Canadian releases.

Three men have been named in connection with the enterprise; these being Maurice R. Coste, William C. Smith of St. John, N.B., and Mr. Allison. The latter declares that the project is already well under way and that production will be started in less than two months. The first feature will be "The Re-Birth of a Nation," it is announced, and this picture will depict post-war developments in Canada, it is claimed.

In connection with activities in the Canadian moving picture producing field, announcement has been made that the studio at Trenton, Ontario, is now being used for the making of one-reel comedies under the direction of Jean Hornbostel, secretary of the York Picture Corporation of New York. The first of these comedies is called "Oh Joy" and the principals include Edna Hines, John Florence and Albert E. H. Grupe.

"Just a Wife" Pleases Rochester Manager

The Regent Theatre, of Rochester, N. Y., one of the leading motion picture theatres in the Eastern part of the United States, was the first to wire congratulations to Lewis J. Selznick upon the excellence of "Just a Wife," the initial release of National Picture Theatres, Inc.

The Regent wire was sent immediately after the conclusion of the presentation in Rochester of the production, and coincidental with the release of the picture which is being distributed to exhibitors throughout the country. The opinion was expressed by the management of the Regent that the feature should prove a record box office attraction.

Tourneur Finishes New Film for F.P.-Lasky

Maurice Tourneur has finished the final scenes in his forthcoming production, "The Pavillon on the Links," and the production is now receiving its finishing touches being presented by the Famous Players-Lasky Co. The photoplay is a visualization of one of Robert Louis Stevenson's short stories.

The story has been enacted by a cast of good players, including Jack Gilbert as Cassiles, Janice Wilson as Clara Huddleston, Spottiswoode Aiken as her father, Tarry S. Northrup as Northwood and Wessy Barry.

Jackson at Screening of His First Play

With confirmation of the recent rumor that Arthur Jackson, playwright and dramatist, had signed a contract with William Fox to contribute to the studio's magazine department, comes the report that Mr. Jackson, well-known in New York dramatic circles, has witnessed a special showing of his first pictorial endeavor, and has pronounced the production superb.

Arthur Jackson is known to the theatregoers of the country as the author of "Scandals of 1919" a topical revue crowded with fun and frolic.
Super-Special Now Available

THROUGH a change of plans decided upon late last week, in deference to request of independent exhibitors, the Famous Players-Lasky Corporation will release the Paramount-Artcraft super-special, "Dr. Jekyll and Mr. Hyde," in which John Barrymore is starred, on March 28, and on that date the production will open an engagement at the Rivoli theatre, New York City.

"It was our original intention," said S. R. Scat, sales manager, "to release 'Dr. Jekyll and Mr. Hyde' early in June, as a fitting subject to offset the slump in theatre patronage which usually makes itself keenly felt at that time of year. But so many exhibitors had heard such great things about the picture and made known their desire to have it released now that I got into long-distance communication with Mr. Liechtman, with the result that we are releasing it immediately.

"I have no hesitation in saying that the picture is not only the most perfect production made on the screen by John Barrymore, but it embodies the greatest acting ever contributed to the stage or screen by an American artist. Moreover, it is a remarkable example of what close co-operation can accomplish. For I understand that throughout its production the star was in constant consultation with Director John Robertson and Clara Beranger, who prepared the scenario from Stevenson's work."

"A unique and intensely interesting plot has preserved for more than forty years the popularity of Robert Louis Stevenson's 'Dr. Jekyll and Mr. Hyde.' When the novel was first published in cheap shilling edition almost 250,000 copies were disposed of in a brief period, and today the strength of Stevenson's literary reputation and popularity of 'Dr. Jekyll and Mr. Hyde' are such that the book sales run into thousands annually.

"Probably no other author has ever conceived a more striking theme than the transition of personalities. Urged on by the temptation to satisfy his evil desires in security, Dr. Jekyll, a kind, respected member of the community, experiments with chemical formulas until he can change his own identity into that of an entirely different being. Not only does the man change mentally and spiritually from his former self, but his physical characteristics are diseased and blackened in the change to Mr. Hyde.

"The vivid action of the story, which was published for the first time in the stern Victorian era, caused it to be classified as a 'shocker,' and this was responsible for the cheap edition which marked its initial appearance. Subsequently its intrinsic merit as a work of literature was recognized.

"It was a no less eminent authority than Lord Osmorine, step-son of Stevenson and collaborator with him in some of his later works, who having seen Mr. Barrymore's portrayal of Jekyll and Hyde in the Famous Players-Lasky projection room, declared, 'Mansfield was the greatest Jekyll and Hyde of his generation without a doubt, but John Barrymore has done Mr. Hyde one better. It is doubtful if there will be another such portrayal in this generation or the next.'"

"The world owes a great debt to Mansfield, however, for it was he who suggested to Thomas Russell Sullivan the writing of a dramatic version of the Stevenson story, and it was first acted by him May 9, 1887, at the Boston Museum, Boston, Mass. The following September it was presented at the Madison Square theatre, New York.

"The leading feminine role of Millicent Jordan was by Maudie Mansfield, the latest beauty to make her way into motion pictures via the Ziegfeld Follies. In addition to her great beauty, Miss Mansfield has acting ability far above the ordinary. She has played in numerous Broadway successes, notably "The Savoy Girl," while in pictures she has appeared in all the Max Linder comedies and with Eugene O'Brien in "The Perfect Lover.""

"Brando Hurst, who plays Sir George Carew, is an English actor who is particularly gifted in striking character roles. As the district attorney in "With the Law," and with Rose Coghlan in "The Sporting Duchess," he laid the foundation for a successful stage career.

"Charles Lane, an actor of long experience both on the stage and in pictures, has the part of Dr. Richard Lanyon, while J. Malcolm Dunn, who plays the lawyer, John Utterton, first found himself playing leading parts in London and Paris dramas. Subsequently David Belasco recognized his ability and offered him the Irish boy in "Sweet Kitty Bellairs." Recently he has been seen in numerous Broadway runs."

"Cecil Clovelly as Edward Enfield is accustomed to appearing in John Barrymore's successes, as he also has in past years, and had previously played with that star in "Justice," and "Peter Ibbetson.""

Heath Leaves Universal To Go With Metro

Percy Heath, general manager of the scenario department of the Universal Company, has resigned to accept a position with the Metro Company. He will be succeeded by Lucien Huhld.
Press Lauds Lloyd Comedy
Reviewers Hail "Haunted Spooks" as One of Best Comedies of Season

MOTION picture critics of the leading Metropolitan dailies, in passing judgment on Harold Lloyd's new $100,000 comedy, "Haunted Spooks," distributed by Pathé, which played at the Rivoli and Strand theatres, proclaimed it not only Lloyd's best effort but one of the finest comedies of the season. The opinion expressed by the New York Evening Sun representative reads as follows:

"The most entertaining feature of the Strand bill this week is the Harold Lloyd picture, called 'Haunted Spooks.' The audience yesterday afternoon roared over its comicalities. It's the funniest motion picture comedy of the season, Lloyd's attempts to commit suicide, and his adventures later with the very human spirits, far exceeded the ordinary fun limit of screen farces."

Almost as positive that Lloyd's latest attraction is his most representative screen work, was the reporter of the New York Tribune who covered the Strand show.

"The true feature of the bill at the Strand is the Harold Lloyd comedy, 'Haunted Spooks.' There were moments when this picture drew laughter from every member of the big Sunday audience, and it made all the people laugh some of the time. There is more than a semblance of plot to the thing; the titles are amusing; and the business which produces the laughs is astonishingly fresh and diverting."

From the pen of the New York Sun and Herald servile came the following praiseworthy comment:

"A word of blessing must be said for 'Haunted Spooks.' Harold Lloyd's latest frolic for it has something of a spirited plot, some of the most diverting suicides ever attempted on the screen, and altogether is hilarious enough to cause even a medium to cease, for the time being, to take ghosts seriously."

Minister Books a Western
William Russell in "The Valley of Tomorrow" on Church Bill

A SPECIAL booking of "The Valley of Tomorrow" made, according to the American Film, at the request of the Rev. J. A. Kil- lian for his church auditorium at Melrose, Mass., takes American Film as be speaking a broader and more advanced point of view on the church's role in regard to "movies" in general, and in regard to the portrayal of actual life dramas (which necessarily display elemental passions of hu- manity), in particular.

Commenting on the theme of the William Russell vehicle and the motive that prompted the clergyman to make a booking of this production, the American Film Company, Inc., states:

"This 'Flying A' super-drama draws a picture of the mountain people who migrated from the mountains of Kentucky to the broad plains and rugged mountains of the glorious West. The force of the old eye for an eye tradition, 'No Man Speaks Ill Innu- ence is done; that's our ancient law,' was broken by the mighty struggle of the hero of the story, and the story of the whole crowd, the consciences and the reactions upon his own family and friends. Of course, once in history, blood was shed. Was ever a battle won by imperfect mortals without heart rending scenes? But through the up hill struggle the higher concept of a more advanced ideal won out, and one could not leave the picturization of the sub- ject with feeling the nobler nature within him stirred to life."

"When the Rev. Kilian arranged for the booking of 'The Valley of Tomorrow' he was evidently perfectly willing that his flock should see American life pictured as it is laid bare in the pages of history."

“Penrod” Under Way Soon
Neilan Will Produce Tarkington Stories with Heustis Continuity

ANNOUNCEMENT was made by the New York offices of Marshall Neilan Productions, that the director-producer would soon start work on his adaptation of Booth Tarkington's famous "Pen- rod" stories, rights for which were purchased last fall, at which time considerable rivalry was evident among picture producers, for the motion picture privileges to the stories.

Initial preparations for the productions of this photoplay are now under way in the studios of Hollywood. Reed Heus- tis, one of the best known newspaper humorists in the country, has just been en- gaged by Mr. Neilan to write the continuity for "Penrod." Mr. Heus- tis is known especially for his personally conducted columns which for a long time have been running in a great many newspapers throughout the country. Besides writing the continuity for "Penrod," he will prepare several original boy stories to follow.

The "Penrod" stories have for the past several years appeared in various magazines including Metropolitan, American, and Everybody's. In 1914 the book "Penrod" published by Doubleday, Page & Co., and proved one of the biggest successes of the year. In fact, the de- mand for these stories among the reading public was so great that in 1916, Doubleday, Page & Co. pub- lished a sequel by Tarkington, a novel form, entitled "Penrod and Sam."
Re-Issue of Talmadge Picture Planned

Joe Brands, general representative of the National Film Corporation of America, announces that this company is contemplating the re-issue of their first Norma Talmadge production entitled, "Captivating Mary Castles," which was produced by National several years ago and met with success wherever it was shown. The call for Talmadge pictures has become so great that National has decided to answer the insistent demands from exhibitors to re-issue this picture. It will be marketed on the states rights plan.

Universal Makes Story of English Authoress

Universal is producing a photoplay by a prominent London society woman. She is the Baroness de Meyer, and her story, written under the name "Clothes and Treachery," is being filmed as "The Devil's Pass Key" by Eric von Stroheim, the director of "Blind Husbands," the Baroness, who now makes her home in New York, has written many magazine stories. She also is the author of a novel, "Nadine, Narska," published several years ago. In her screen story, now "The Devil's Pass Key," she has woven much of the life and intrigues of Paris, in which she lived for many years.

"Shore Acres" Now Completed

SHORE ACRES," the Metro picturization of James A. Herne's play which constitutes an addition to the world's national dramatic heritage, is presented by the Metro with Rex Ingram Stars Alice Lake. Alice Lake is starred and Edward Connolly, who directed, was the heavy, wealthy rounds of New York theatrical producers, and was time after time returned to his author, who was making so desperate a fight against odds Mr. Herne had written and produced "Hearts of Oak," "The Minute Men," and "Margaret Flanders," but in "Shore Acres" he felt that he had achieved something new and something which, in a world where material interests hold sway, would outlast the great theatre walls that housed its production. Time alone will answer the faith of James A. Herne.

The script was finally presented to Mr. Field of the Boston Museum, who at length accepted the play for production largely on the strength of a letter written him by his friend, Dean Howells, a close friend of the author.

In speaking of its first appearance before the public, Hamlin Garland, the novelist, said:

"That glorious night at the Boston Museum, when "Shore Acres" began its golden tale of a hundred nights, and telegrams from New York poured in upon Mr. Herne offering "time" that formerly he had begged for."

This was the beginning of a record in play production that has remained unequalled in the American theatre. It marked the beginning of "Shore Acres" success on the stage—a success that has lasted for thirty years, and established a new standard through the experience and ship. In addition it marked the beginning of easier times for all that was part of its author. His production was made to nearly thirty years the greatest American drama. Rex Ingram directed the screen production and, among other things, achieved some exceptional photographic shots of a storm at sea and the wreck of a coastwise sailing ship.

Associated Exhibitors Active

With the arrival in New York from California of E. C. Quimby, its general manager, the Associated Exhibitors, Inc., sponsors the news that negotiations virtually have been completed for the early release through Pathé Exchanges of several big attractions. It is also stated that the American interests for several important sources of future productions soon will be made public.

Close on the heels of this information, as to which Mr. Quimby and other officers are quite reticent at present, comes the further information that it will be but a very short time before the hundreds of exhibitors who have expressed interest in the organization will hear, made known to them the full scope and workings of the sub-franchise part of the Associated Exhibitors plans. It is understood that Mr. Quimby cut short his visit to the Coast because of a vitally important proposition that developed in New York during his absence, and which now is in the process of being welded into a potentially powerful part of the co-operative machine under whose workings every factor in the industry will benefit, it is asserted.

At present the Associated Exhibitors are being represented in California by Harry Cruddall, treasurer of the organization and owner of a string of theatres in Washington, D. C., who is known to be carrying on many of the negotiations started by Mr. Quimby, as well as opening new channels of activity in the state. Information from Los Angeles is to the effect that several big stars, directors and authors soon will begin work in the furtherance of the plans of the Associated Exhibitors, but that definite announcement as to names and connections cannot be made at present because of existing contracts.

Meanwhile the organization is working with enthusiasm, marshalling its various component parts into a cohesive unit powerful enough to make itself one of the biggest factors in the industry, and the moment its opening is made. This is possible, it is said, largely through the power of Pathé Exchange, Inc., and the courses laid out that ideals and judgment of men like Paul Brunet, Messmore Kendall, Edward Bowes and many of the other prominent persons who are already connected with the organization.

When seen at his offices Mr. Quimby was very reticent as to what he had accomplished in California.
Eileen Percy Signs with Fox
Contract Covers Play with Mix in Six Months; to "The Untamed"

EILEEN PERCY has been placed under a six months contract by William Fox to appear as leading lady with various Fox stars. The first production in which Miss Percy will figure under her new contract is the screen adaptation of the Max Brand novel "The Untamed." Tom Mix will be the star of this Western drama, and Miss Percy will be in the chief female role.

In her latest picture "Leaves To Me" also a Fox production, the versatile actress did such fine work opposite Unknown that when Fox decided to place her under contract for other male stars at his Western studios, she has already appeared with almost a score of the most popular male stars of the screen in roles which varied from the strongest drama to light comedy and farce. In each line she is said to have acquitted herself with equal success, and with each impersonation has established herself more firmly among the leading players of this country.

Miss Percy is Irish born, having been given her first golden smile in Belfast. While still a baby her parents brought her to this country. Little Eileen received her education in New York. Like many of her professional sisters, she is a graduate of the convent—this particular convent being in Brooklyn.

Miss Percy received her early stage experience in the musical field. For two years she was in the front rank of the famous Ziegfeld Beauties, starting with Ziegfeld while in her sixteenth year. It was while appearing with the late Gaby Deslys in the successful production "Song, Laugh and Love" that Mr. Ziegfeld discovered her and chose her for his bevy chorus. Later she was enhancing the beauty of the Coconut Grove atop the Century Roof when Douglas Fairbanks spied her and induced her to enter the picture field.

Begin on Vitagraph Special
Alice Joyce to Star in "Dollars and the Woman"; Gorgeous Scenes

Alice Joyce and a large company under the direction of George Terwilliger are commencing this week the Vitagraph special production, "Dollars and the Woman," adapted from the widely read story by Albert Payson Terhune. Lucien Hubbard wrote the scenario. It is expected that "Dollars and the Woman" will be released some time in May.

Miss Joyce plays the rôle of Madge Hillyer, a young society matron, married to Dan Hillyer, a poorly paid, and scarcely more a respect for his future is staked on an invention. The pair have been used to luxury and ease, but as the picture opens, they are beginning to find themselves in stratified circumstances. Soon, thereafter, they plunge heavily on Dan's venture in getting his invention into the hands of a western magnate. In order to put up a successful front that Mr. Hillyer, Dan and Madge have to resort to many audacious expedients, including entertaining at the Star, Creusot, modeled along the lines of the most gorgeous of New York mansions. One of the scenes, among the most ambitious of its kind ever staged for a film is the dining room scene in which over 200 persons are shown. This scene was staged in the largest set ever built at Vitagraph's Brooklyn studio.

Robert Gordon, who recently co-starred in several pictures with Sylvia Breamer, is the central figure in this scene. Prominent in the supporting cast of "Dollars and the Woman" are Crawford Kent, in the role of Arthur Crews, Madge's rejected sweetheart, and Jesse Stevens, well-known in stage and film circles as a character actress.

Universal Manager In Portland Resigns
Sol Baun, for the past two years manager of the Universal branch Exchange in Portland, Oregon, has resigned. C. W. Koerner succeeds him.

The Toll Gate Said to Be Hart's Best

Enthusiasm over his latest Paramount-Arclight picture, "The Toll Gate," on the part of the producer, William S. Hart, is taken to indicate that it is certainly one of the best he has ever done—If not the best. It embodies the story that Mr. Hart has planned and hoped to do for the past three years, and when the public has now been satisfied, "it should be sufficient evidence, says Famous Players-Lasky, that The Toll Gate" will come up to every expectation even of the most sanguine nature.

Those who saw the picture in an advanced screen at the Hart Studio in Los Angeles, maintain that it is William S. Hart at his very best—the William S. Hart everyone likes best. Also there is much praise for the cast and for the settings, which are far above the average.

Pathe Records Broken
By Lewis Feature

Breaking every record for Pathe feature business, "Other Men's Shoes," Edgar Lewis' first special for Pathe, has won a place for itself among the great pictures of the year. Sales figures established by "American City" and "The Thirteen Chairs" have been preeminent among Pathe marks, have been surpassed by "Other Men's Shoes".

Predicting that every theatre in Iowa will show the production, H. P. Conway, manager of the Des Moines Branch Office, has reported the remarkable success of the picture in his territory. Mr. Conway has planned for the coming months, at the Pathe Executive Offices preparing the schedule for his territory in the coming months.

Pathe Says Mrs. Drews
Comedy Is Big Hit

The tremendous New York success of "Murder Close," the first of the Mrs. Sidney Drew Comedies, featuring John Cumberlidge, is being duplicated throughout the entire continent according to reports received at the Pathe offices. The entire series of six comedies has been booked for practically every first class house in the United States, and press and public have expressed strong approval of the work of Mrs. Drew in adapting and directing and of Mr. Cumberlidge's artistic work before the screen.

Realart Has First Runs in Mid-West Cities

With the closing of new contracts, Mark Goldman, Realart's manager of Realart Pictures Corporation, has reported to the home offices of the company that plans have been arranged for all Realart pictures in that city and in surrounding key cities.

The record established by the first two Movietone specials, "The Mystery of the Beloved Redemption," and "Soldiers of Fortune," has been maintained in the section by "The Lack of the Irish," recently released, according to an announcement of the company.
Educational to State Its Policy

Preparing Booklet to Advise of Policy in Future

"I am afraid that a great many own exchanges and since we began to give especial attention to one and two red comedies we have had much of this material offered to us, people are aware that we have always taken in the past to assure quality in our product. I do not hesitate to announce that in the five years of our existence we have gone over a thousand feet of film for every foot that has been produced. It is a common thing for us to take 15,000 or 20,000 feet and then accept only enough material for a single reel out of it. Since we announced the enlargement of our work through our great deal of which we have reported in entirety. Some we have accepted, others we have made suggestions on and it may be possible that later production will come up to our standards."

"We are going ahead slowly for a very good reason. There is a temptation when a company is small to increase its potentialities to do things more or less hurriedly. The organization of our heads of departments is that there must be no speed that will interfere with marketing. We must not be be able to lower quality. We are delighted with the assurances that we have had from exchange and I feel confident that we are able to announce our complete plan and feel sure that our management will find that our structure is quite perfect when our doors are opened."

Realart Announces Promotions

Jay Gove, Ass't Gen'l Mgr.; Bert Adler in Publicity Post

Newark, N. J., May 14 - Jay Gove, general manager of Realart Pictures Corporation, has announced the promotion of Jay A. Gove to the newly created position of assistant general manager.

Jay A. Gove has been with Realart for many years, and has held various positions within the company. He has been responsible for sales and has worked closely with the company's directors and executives.

His new position will include responsibilities in sales and marketing, as well as coordinating with the company's executives.

Jay A. Gove has been with Realart for many years, and has held various positions within the company. He has been responsible for sales and has worked closely with the company's directors and executives.

His new position will include responsibilities in sales and marketing, as well as coordinating with the company's executives.

Realart is a leading producer and distributor of motion pictures and is known for its high-quality films and innovative marketing strategies.

Realart has been a leader in the entertainment industry for over 50 years, and continues to produce and distribute some of the most popular films and television shows in the world.

With the appointment of Jay A. Gove to the position of assistant general manager, Realart is poised to continue its growth and success in the entertainment industry.

Jay A. Gove's experience and expertise in sales and marketing will be invaluable to Realart as it continues to expand its horizons and reach new audiences around the world.

Realart is committed to delivering high-quality entertainment to fans everywhere, and Jay A. Gove's promotion is a testament to the company's dedication to excellence and innovation.
Minter Release on April 4

Real Art Feature Is Adaptation of Zangwill Play, "Nurse Marjorie"

NURSE MARJORIE," an adaptation of the stage play by Eliza Jane Zangwill, is announced as the forthcoming Mary Miles Minter release by Realart Pictures Corporation. April 4th has been set as the date of release. The picture was written by Mary Miles Minter, who directed the production.

"Nurse Marjorie" is by the same author as "The Money Pot," which enjoyed an enormous popularity in this country on the stage and in a published form. "Nurse Marjorie," was first produced in London and later scored a success in the United States, its 28 New York City production having a run of over a year with Elinor Robson as the star.

The adaptation of the story and scenario were made by Julia Crawford Ivers. The picture has an exceptionally strong cast, with Clyde Fillmore, well known as a leading man, playing opposite Miss Minter in the role of John Danbury.

Miss Minter has the role of Lady Marjorie, daughter of a proud and aristocratic Irish family. Mollie Macdonnell, who plays the part of the mother of John Danbury, is well known in the theatrical profession through her affiliation with Charles Frohman productions for fourteen years and in repertoire plays in Manhattan in the United States and England. Frank Lee, one of the best known child actors in the country, has the role of "Orphan Dick," one of Nurse Marjorie's patients.

Vera Lewis, who has been on the speaking stage for many years, will play Julia Marjorie, James K. Hackett and Madame Sans Gene, play Lady Donegal, Nurse Marjorie's mother Hoyt and George E. Periottet, well known character men of the stage, are cast respectively as the Duke of Donegal and Mr. Danbury, Sr.

Newcomer Plays Role Opposite Williams

Gertrude Ellingwood, a newcomer to the screen-world, makes her debut in pictures in one of the principal supporting roles opposite Earle Williams in the Vitagraph production of "The Fortune Hunter," Miss Ellingwood's good showing in small parts opposite Marguerite Clayton and Jack O'Brien in "The Thirteenth Bride," and with Gladys Leslie in "The Midnight Bride," has won her recognition by Vitagraph.

Allen* Receives Offers to Return to Screen

Major Jack Allen, the wild animal roper, who is headlining in vaudeville, has received several offers to return to motion pictures, and make another series of outdoor nature studies. It is rumored that associates of one of the foremost distributing organizations have outlined production activities which "the nature man" is seriously considering.

Fox Star Will Lead Rodeo

Tom Mix Is Invited to Organize Western Pageant in California

TOM MIX, Fox star, has accepted an honor conferred upon him by the Motion Picture Exhibitors of California, and will lead the rodeo to be held at the Raisin Growers Association at Fresno, California, on April 30. From Mix was selected as best fitted to organize and lead the great event.

George F. Sharp, manager of the Liberty theatre in Fresno, was chosen as the man of the public committee, sending to the Fox star the invitation. The rodeo activities, "We would be honored if you would accept. It can promise you that the Mix will be the main attraction, and the whole show will be around the early days of California with Tom Mix as the leading LIGHT. Bring your cowboy with you, and we will have more on hand. The Native Sons of California's stage coach, the oldest in California, will be at our disposal on a special permit from the Grand Lodge of the Native Sons of California."

"The day's celebration will consist of the big pageant parade in the morning, automobile racing in the afternoon with the most famous of the world's racing drivers competing, and in the evening a grand ball which we want you to lead as the most typical westerner in the country today."

Tom Mix, and his twenty-five cowboys will move into Fresno on April 29th and be ready for the big production on the 30th. The entire outfit from Mixville will go with the Fox star, and the competition at Fresno will be of the keenest in the steer-throwing, roping, bull-dogging and broncho-busting contests.

New Educational Films Coming

Rothacker Will Make New Series for Greiver Distributing Corp.

BEFORE leaving Chicago for the Coast, Warner Bros. Rothacker arranged to produce for Greiver Distributing Corporation a series of educational films, which will be released every other week under the name "Greiver Educational Weekly." Several of the films are educational. The scope of the pictures will be broad. They will deal with the high points of the day, relationships between employer and workers and other problems of the day. Some of the releases will be on scientific subjects and others will have a strong educational value.

Emmy Wehlen, in "Lifting Shadows," a Pathé release

Metro Gets Additions to Scenario Staff

Metro announces the addition of Harvey H. Gates and Percy Heath to its staff of scenario writers at Hollywood, California. The acquisition of these two writers marks another step in Metro's policy of expansion, which enters its most important phase with the resumption of dual production activities in the East and West.

Mr. Gates' screen career he started as a free lance writer. He later went into the publicity field. This led to his becoming a staff scenario writer. Mr. Heath comes to Metro from Universal, where he was screen editor. He is a veteran newspaper man, with wide acquaintance and experience in many cities, because of his long service as a publicity man for Charles Dillon in Chicago. He has written a number of scenarios and achieved substantial success.

Campaign For Perret Picture Planned

Pathé Exchange, Inc., announces a special advertising campaign on "Lifting Shadows," starring Emily Wehlen, as the special feature of the Pathé program scheduled for release April 4th. Outside of the regular exploitation aids for exhibitors, the billboards of New York territory will be used to put over this big production in a deserving manner.

"Miss Wehlen is seen in an emotional role which taxes her demonstrated ability to the utmost," says Pathé.

Wyndham Standing is her leading man and Stuart Holmes appears in a villainous role.

Endy Bennett at Work on New Ince Feature

Endy Bennett, Thomas H. Ince star, is this week beginning work upon the production of Marjorie Benton Cooke's popular novel, "The Melting Pot," which has been sensitized by Agnes Christine Johnston. Laboratory interior sets which have for some weeks been in construction at the Ince Studios will lend color to the picture.

The new drama will be directed by Fred Niblo, photographed by George Barnes, and released under the Inte-Paramount-Arcafter banner.
Company Formed for Robertson-Cole

McGowan Productions, Incorporated, is the most recent unit to begin production on the west coast for Robertson-Cole. J. P. McGowan, who has been identified with the industry as actor and director, for at least ten years, is to be starred in a series of western pictures by this company, the first of which will be "Cold Steel," adapted from the George Shedd story, "In the Shadow of the Hills.

The supporting cast for "Cold Steel" includes Kathleen Clifford as leading woman, Elinor Fair, Stanley Wheatsheaf, Hop DePew and Mill Brown, Sherwood MacDonald as director and John Thompson as cameraman. The company is working at the Robert Brown studio, where all productions will be made.

International Film Issues Denial

International Film Service, Inc., has issued the following statement: "One or two newspapers have carried stories recently to the effect that we have acquired the Paragon Studios at Fort Lee. We wish to make a denial, as the facts are not true. International Film Service, Inc., has but one studio, which is located at 127th street and Second avenue, New York. Cosmopolitan Productions are made. This studio has just been completely outfitted and for the present fills our needs."

"Rio Grande" Released Soon

WITH a record of many motion picture plays adapted from stage successes, Pathe Exchange, Inc., will shortly release another stage play made into film. "Rio Grande," from the pen of Augustus Thomas, is the latest production of this character, and from hundreds of inquiries already received from exhibitors, it is evident that it will be in great demand from the moment of its release, states Pathe.

The Pathe record of successful motion pictures which were originally stage plays is an excellent one. The success of "The Thirteenth Chair" is rivalling the remarkable stage run of the play, and it is generally known that more than a million dollars was paid in at box office windows during the New York run of Bayard Veiller's success and to the various road companies, according to the Pathe statement.

Among the other big stage successes released as motion pictures by Pathe are "Common Clay," "Oh Boy," "The Narrow Path," "The Japanese Nightingale" and "A Woman of Pleasure." All of these productions have established records which warrant for the reception of "Rio Grande."

The widespread interest in the picture is believed to be due to the success of the many road companies which were sent out on the stage production. Not alone as a New York success, but on the road the play was one of the most successful productions of recent years, and it is reported to have grossed over a million dollars at the box offices.

As a stage production, the presentation was, of course, limited to the convenience of the theatre and to the confines of the set scenes, but, in the moving picture production, the full scope of the story may be seen. The great plains of the Southwest, the cactus levels of the Rio Grande, and the mountains of Mexico form the background of the scenes.

"Sex" Aroused Much Comment

EXCLAMATIONS of surprise and amazement, that confession of having been startled and some few protests over having been shocked by J. Parker Read, Jr.'s latest Louise Glaum production, "Sex," are the emotional demonstrations that have followed the showing of C. Gardner Sullivan's big story to the critics of the New York papers, according to W. Hodkinson, who are distributing this feature.

Miss Glaum's portrayal of Mr. Sullivan's bold and challenging role in "Sex" has brought about, quite unexpectedly, an uproar in the ranks of the critics. Perhaps the whole thing is due to the choice of the title "Sex," but in all events, states the company, the critical units have gone into quivers of excitement over the sudden discovery that there is such a thing as sex and considerable comment is the result.

Louise Glaum PictureStartles Critics at Showing

No critic, it is said, dares to forecast other than a tremendous financial success for Miss Glaum's big new production, and the lavish praise of the beauties and the richness of the production are sustained by an immediate nationwide demand for the picture to play pre-release engagements in the large cities on April 11.

To Jacob Fabian, the Paterson, N. J., showman and First National franchise holder, falls the honor of having the world premiere of "Sex." The picture opens a week's engagement at Fabian's Garden theatre in Paterson beginning March 29, and Charles Dooley, general manager of the Fabian enterprises, took this chance by rushing his opening after being told there was a possibility that the lithographs and certain accessories could not be definitely guaranteed of delivery in advance of that date. Having seen the picture with J. G. Kohl, the Newark manager of the W. W. Hodkinson Corporation, Mr. Dooley determined that if necessary he would make his own accessories for "Sex" and the date was permitted to stand in keeping with his wishes.

Trade showings of "Sex" are being held this week in the thirty-two cities where the W. W. Hodkinson maintains branch managers and sales representation and preliminary inquiries from first run exhibitors reveal that exhibitor demand for the picture will be greater than the demand shown for any previous special production released under the Hodkinson auspices.
Capellani Picture Praised

Robertson-Cole Believes Latest Feature Will Excel All Others

Robertson-Cole describes "Cabinet of Dr. Teller," the latest release from his company, as "one of the most interesting films ever made." He believes it will establish his company as a leader in the industry.

The film tells the story of a mad scientist who creates a creature that can talk. The creature, played by Capellani, becomes the center of a battle between good and evil. Robertson-Cole says the film is "a masterpiece of acting and direction." He predicts it will be a box-office sensation.

New Neilan Release in May

First National Will Distribute Picture, Starring Matt Moore

Marshall Neilan's second independent release, "The River's End," is breaking box-office records everywhere. The film tells the story of a young man who returns to his hometown after a long absence to find his childhood sweetheart has married another man. The film features a young actress named Capellani, who is making her mark in the industry.

Organize First-Run Houses

Neighborhood Exhibitors Plan to Make Their Theatres "First-Runs"

Some independent exhibitors are banding together to organize "first-run" houses. They believe this will help them compete with larger chains. They plan to offer exclusive engagements to their customers, creating a loyal following.

Promotion Given Approval

Wanda Hawley's Selection as Star Is Endorsed By Former Directors

Wanda Hawley has been chosen as the leading lady for a new picture. The film, "The River's End," is being produced by Robertson-Cole and is expected to be a major box-office success.

"I consider her one of the most promising young actresses in the industry," said Robertson-Cole. "She brings a special quality to her performances."
Universal Contest Announced

HARRY M. Berman, General Manager of Exchanges for the Universal Film Manufacturing Company, announced this week the working plan of another national sales contest that is to be started next month among the exchanges. Universal Exchanges have been scattered throughout the United States. Mr. Berman has named it the Four Times Foiled contest, and the object of the amount of privilege money involved.

A new idea that will be vastly pleasing to the branch managers of the group idea, as worked out by Mr. Berman. Under this plan, the exchanges have been divided into five groups and all the competition is within these groups. Thus each exchange, instead of competing against twenty-five other exchanges, will compete only against exchanges of equal possibilities. Explaining this, Mr. Berman said:

"In our sales contests heretofore, we have had a difficult problem, due to the cause there was no possibility of starting everyone equally. Conditions in the field made it impossible for every exchange to be aloof on the same level. We have met this problem by arranging our Exchanges into groups of equal possibilities."

"In the first group, we have the exchanges in Los Angeles, Portland, St. Louis, Chicago, Philadelphia, and the like. These exchanges are about evenly matched, their possibilities are about the same and they are capable of a neck race all the way through."

"It is the same with the other groups. Group No. 2 includes Denver, Seattle, and Chicago. Group No. 3 has Indianapolis, Milwaukee, Kansas City, San Francisco and Des Moines. Group No. 4 has St. Louis, Detroit, Chicago, Los Angeles, Chicago, Milwaukee, and Philadelphia. Group No. 5 has Cincinnati, Detroit, Buffalo, Toronto, Cleveland, and New York."

"Under this system, we have only first prizes. There will be first prize for each winner of each group. In the case of the first two groups, the first prize is for $750 each. The prize for the third group is $1,000. The prize for the fourth and fifth group is $1,750 each."

"That makes the prize totals $8,000. The other $1,000 is to be competed for on a national basis; every exchange against the other. The winner gets the $1,000 which is to be divided among employees not on the sales force."

"We have just notified our branch managers of this new $7,000 prize contest and have not had time as yet to learn how they took it. I understand that they are excited, that they will like it better than any of the contests that have preceded."

"The plan of determining the winner will be along the lines of previous contests. The Business of April, May and June will be measured against that of January, February and March. The largest ratio of increase determines the successful distributor."

Mr. Berman said that the contest among the exchanges was being launched at the busiest time of the season. He expects to tie it up with a regular "Spring Drive," he said, but that "The Virgin of Stamboul" will precede the other exchanges.

"The exchange managers have been waiting for something like this," he concluded. Our last prize contest was tremendously successful; but we expect bigger results this year."

While the regularly affiliated exchanges are engaging in this contest, Universal's independent exchanges also will enter the prize lists. The Big U Exchange, which handles the New York territory, has also started the ball rolling in this regard by setting for itself a lofty standard and agreeing to reach that mark.

Metro Resumes Work in East

STARTING with immediate production of three big special feature pictures created by the Metro star staff, Metro will reopen its New York studios, at No. 3 West Sixty-sixth-street, the first week in April. Announcement to this effect was made officially from the Metro offices.

The trio of stories selected for the initial three productions are "Clothes," the society drama by Avery Hopwood and Channing Pollock, which Metro recently purchased the screen rights; "The Marriages of Mayfair," by Cecil Raleigh, one of the five Drummond melodramas on the Metro production list, and "The Tyranny of Weakness," a novel by Charles Neilson. "Clothes" is already bought for the screen. These will be special productions, Metro announces.

"Clothes," which included a complete renovation and remodeling of the studios as well as actual work on the scenarios since the special new properties have been under way for several weeks. M. P. Staiger, formerly supervisor of offices, is now in charge of the remodeling of the Sixty-sixth-street studios, which have not been used by Metro for more than a year. Emotions from Metro's warehouse were time order restricting the use of coal sent the Metro producing organization west.

"Clothes," the Hopwood-Pollock drama, is rapidly being whipped into continuity form by Arthur Zelner, Mr. Zelner and his wife, Lois Zelner, are both members of the Metro scenario staff, Mr. Zelner was brought on from New York to the Pacific Coast to write the scenario of "Clothes," and he will have his script ready for the director of the production as soon as work is definitely under way at the Sixty-sixth-street studios.

"Clothes" it will be recalled, was Avery Hopwood's introduction to the American public as a playwright. His play, written in collaboration with Channing Pollock, laid its metropolitan premiere September 11, 1906, at the old Manhattan Theatre, Sixth avenue and Thirty-fourth street, which has since been razed to make place for a department store. The cast presenting "Clothes" included Grace George, Douglas Fairbanks and that sterling leading man, Frank Worthington.

"The story of "Clothes" is described as "the portrayal of feminine vanity, extravagance, and cruelty, and the disasters to which such weaknesses may lead."

The drama scored an impressive triumph. "The Tyranny of Weakness," which is to be an S-L Production, distributed by Metro, will be made at the Metro studios and have the benefit of Thawcy's personal supervision. This powerful novel is said to be replete with instantly dramatic and deft character drawing that will provide an all-star cast with splendidly contrived roles.

"The Last of Mrs. Walter" is writing the continuity for "The Tyranny of Weakness." This is his first endeavor since joining the Metro staff of eminent authors, which also includes Bayard Veiller and Winchell Smith. Mr. Walter, who, with "Paid in Full" and "The Easiest Way," has also established his position as one of America's leading dramatists, is equally at home with the most minor pictures and deeply enjoys his task of translating Charles Neville Buck's witty story to the screen. It will be the first of the five specials that Arthur Sawyer and Herbert Lubin recently announced would be made by S-L Pictures.

"The Marriages of Mayfair" will be given a production of the greatest magnitude at Metro. This English melodrama is said to have all the punch and sappiness of action that made Drury Lane famous in London. It will be in the case of "The Best of Luck" and "The Hope." the first two of its quintet of productions, pictured by Metro, will be interpreted by a strong array of talent.
Big Run for Duncan Serial

Heavy Bookings for "The Silent Avenger" Reported by Vitagraph

VITAGRAPH issues the remarkable report this week that its latest super-serial, "The Silent Avenger," of which William Dun- can is now making a three-week tour in Alaska, has received a solid-week run or 105-day continu- ous showing at a big theatre in the Majestic theatre in Hartford, Conn., the show house that has undertaken this unusual enga- gement.

Vitagraph further declares that "The Silent Avenger" had reached, in the third week of its booking campaign, double the amount of bookings signed in a similar period for any previous chaptered production.

"The Silent Avenger" announces a statement from the Vitagraph offices, "enters this early success on the crest of a campaign which has been forthcoming for weeks. The serial is the first of the million-dollar group to come from the William Duncan unit of Vitagraph. It is the production on which Vitagraph has staked not only thousands of dollars, but a tremendous new theory, it is stated. Vitagraph de- clares the picture brings forward for the first time a serial style of action and spectacle which depends only upon heart interest.

"The widespread response from exhibitors in behalf of this serial comes at a time when the market is supplied with an unusual number of chaptered subjects. The William Dun- can production is declared to have universal appeal from the nature of its story and by reason of the established popularity of its stars."

Goldwyn Companies Busy

Cast for "Madame X" Is Chosen; Will Rogers Completes Feature

A unusually strong cast has been selected, it is said, by Goldwyn to support Pauline Frederick in the elaborate picturization of the cele- brated drama "Madame X," starred last week by Goldwyn Pictures Cor- poration at the Culver City Studios under the direction of Frank Lloyd. Little Pat Moore plays the part of Raymond Floriot as a child and Cassie Benger as the young barrister. William Curtinlach is cast as Louis Floriot and others selected for prominent roles are Albert Roece, Sydney Amsdorff, Willard Louis and Lionel Belmore.

Will Rogers has just completed "The Call Me Jim." After a short respite he will start work on his next picture under the direction of Clarence Badger. It is understood that much of the action in the story will be used in Rogers' coming production is laid in the west, affording an opportunity for the rope-throwing cowboy to introduce a number of his horse friends on the screen.

Harry Beaumont is taking the final scenes for Ben Ames Williams' "The Great Accident," starring Tom Moore, and soon will be ready to commence work on his next picture, "Officer 666," adapted from the popular stage farce that ran for more than a year on Broadway under the management of Colman and Harris. Jack Pickford and his com- pany, under the direction of Al Green, have gone to San Diego to take some big race track scenes that will be a spectacular feature of the production.

Mary Pickford Busy Again

Starts on "Op o' Me Thumb," Old Stage Success, for United Artists

CLOSING on the heels of the suc- cess that has been scored in every section of the country by Mary Pickford's first production for United Artists Corporation, "Pollyanna," comes the announce- ment from Hiram Abrams that he has received telegraphic informa- tion from Miss Pickford at her Hollywood studios that she has begun work on the picturization of the Maud Adams stage success, "Op o' Me Thumb."

"Op o' Me Thumb" created a sensation in London some years ago, and immediately after its suc- cess there Charles Frohman ac- quired the American rights for the production for his leading star, Maud Adams, and it was used by her during her successful engage- ment in the Empire theatre, New York, and afterwards on her tours throughout the country. "Op o' Me Thumb" is from the dual pens of two British playwrights, Fred- erick Fenn and Richard Pryce.

Chester Nears End of "Wallingford" Story

A new character in national ficion and films is growing rapidly out at the Vitagraph studio. The company announces this week that George Randolph Chester, collaborat- ing with Mrs. Chester, has com- pleted the twenty-third chapter of his new novel, "The Son of Wallingford."

It is intended that the production which will be made from this story will be under way within a few weeks, and its release will occur at the same time that the novel is running serially in a magazine. "The Son of Wallingford" will be a sequel to the famous stories of "Get-Rich-Quick Wallingford."

Mayo Starts Work Soon on "The Red Lane"

Frank Mayo's next feature for Universal will be "The Red Lane" adapted from the popular novel of that name by Hoffman Day. It will be put into production in a few days.

The story ran serially in the Popular Magazine several years ago.

First view of Larry Semmon's "The Fly Cop," which will be the next release of this comedian's comedies on the Vitagraph program.
Blackton Presents “The Blood Barrier”

Commodore J. Stuart Blackton enters the last half of his first year as a producer of Pathé pictures by issuing “The Blood Barrier,” considered the most virile of the five photo-dramas he has released through Pathé.

Issue of “The Blood Barrier,” the last story of the late Dr. Cyrus Townsend Brady, is being prepared for April 1st, almost six months to a day after “The Moonshine Trail,” Blackton’s first Pathé attraction, went out to exhibitors. Meanwhile he has produced “Dawn,” “My Husband’s Other Wife” and “Respectable by Proxy,” all of which have been big box office winners.

“The Blood Barrier,” said to be different from previous Blackton offerings, is of a melodramatic type and features Sylvia Breamer and Robert Gordon in the leading roles.

Doris Kenyon Popular in “Harvest Moon”

Doris Kenyon’s popularity attained by the success of her first W. W. Hodkinson release, “The Bambouche” and by her overnight rise to stage stardom in A. H. Woods’ “The Girl in the Limousine,” is reflected in the volume of contract bookings received on her second Deitrich-Beck production, “The Harvest Moon,” adapted from Augustus Thomas’ famous stage success.

The cast assembled by Deitrich-Beck, Inc., includes George A. Lesty, Earl Schenck, Wilfred Lyttelton, Grace Barton, Marie Shotwell and Peter Lang.

William DeMille Back at Lasky Studios

William DeMille, producer of Paramount Arclight special productions, is back at the Lasky studio after a brief trip to New York for conferences with the officials of the Famous Players-Lasky Corporation, and to gather material for his forthcoming picture based upon “Quest of His Youth,” Leonard Merrick’s popular novel.

Expand Brunton Organization

THE Robert Brunton Studios, Incorporated, is to be a five-million dollar corporation, formed under the laws of Delaware, according to plans that have now been perfected. A large New York financing concern is back of this Los Angeles firm, and plans provide for very extensive developments along the line of commercial studios.

The Robert Brunton Studios, Incorporated, came into existence during the production of Paral...
Publishers to Exploit "Treasure Island"

Famous Players-Lasky Corporation announces that a tie-up has been effected with Charles Scribner and M. A. Donohue of Chicago in the exploitation campaign for the forthcoming production of "Treasure Island," Robert Louis Stevenson's novel. Both these publishing houses issue the standard forms of the famous novel, the picturization of which Paramount-Arcaft will release early next month.

A standard Paramount-Arcaft poster and photographs, both colored and in black and white or sepia rotogravure sheets, will be used to enhance the attractiveness of local bookshop windows in exploiting "Treasure Island."

Buck Jones Returns to Work After Accident

On January 28th Buck Jones, the widely-heralded cowboy made a star by William Fox, suffered a severe injury to one of his feet while at work in "Forbidden Trails" at the Hollywood studios, and has just returned to finish this new six-reeler. The accident occurred while the star, famed for his horsemanship and daring, was attempting a hazardous feat mounted on his big bighorn, Silver, in one of the scenes of "Forbidden Trails." Buck Jones returns to work before the camera with the assurance of the medical staff that he is as good as new.

C. J. VerHalen Establishes Bureau in Times Building; Well Qualified

C. J. VERHALEN, who recently resigned as advertising and publicity director of Robertson-Cole, after fifteen months with the organization, has opened up offices as advertising engineer in the Times building, Room 1114, Mr. VerHalen has already taken over several state right accounts for which he had laid out the entire advertising and publicity campaign. He will continue to supply the press book to the twenty-four sheets.

Mr. VerHalen has established himself as an advertising counselor, or consulting advertising engineer, giving expert advice and service to any organization contemplating a campaign. This service will be particularly valuable to those organizations who are without a fully equipped advertising staff, but Mr. VerHalen will also be available in a consulting capacity to other companies.

The need of just such an organization as this has long been felt in the industry, according to many of the independent producers and state right men who have consulted Mr. VerHalen. It is the belief of these men that accurately directed advertising has cost them many thousands of dollars. It is to remedy this condition the new company with only the highest trained specialists on its staff has been established.

After ten years in the industry directing advertising and sales campaigns, Mr. VerHalen is eminently qualified for the work. During that time he has had experience in every branch of the industry as an executive. He is accredited with the responsibility for many brilliant advertising campaigns.

Russell in A Suitable Role

William Russell is said to be at his best in the American production, "Slam-Bang Jim," adapted from "Snap Judgement," in which he appears as an indescribable, happy-go-lucky, city chap who wins the admiration of all as he copes with a succession of strenuous complications in an Arizona setting. It is a typical Russell role, with the mixture of comedy which, it is expected, will make "Slam-Bang Jim" particularly popular from the box office point of view. Considering the popularity of the Russell pictures filmed by the American, and, in this comedy-drama the intermingling of the East and West, giving the high points of both, it is not surprising that heavy bookings preceded the actual distribution of the prints," says a report from the American Film Company. "Unless it was in 'Six Feet Four,' Russell never had a better opportunity to let himself loose as the hero of humorous escapades and exciting adventures on a large scale.

"The Flying A drama is a story of mistaken identity and scrambled love. The high spots are a bridal scene which fades away in tears, and with melodramas on the absent but hopeful bridegroom; a free-for-all alley fist fight with police assistance; a real Western hold-up three against one hundred; a far Western dance hall in motion; a New York millionaire in a mad chase on mule-back, and finally the lovers again planning another wedding."

William Russell is ably supported by Francesca Billington, Harvey Clark, Addie Glenson, Charles Newton, Perry Banks, Clarence Barron, Bull Montana, Ashton Dearthol and the four-year-old Ruth Everdell. Edward Slopman was the director. "Slam-Bang Jim" is being distributed by the Pathé exchanges.

Big House Opens With Goldwyn Pictures

What is claimed to be another triumph for Goldwyn Pictures was scored this week, when two of the current releases were booked as opening attractions for the new Strand theatre in Binghamton, N. Y., a $300,000 house that is classed with the finest modern theatres in the state.

Having made a careful survey of all of the available material on the market, it is said, the manager selected "The Little Shepherd of Kingdom Come" for the first half of the opening week, and "The Blooming Angel" for the remaining days. Both of these productions have met with great popular favor at the New York Strand and other leading theatres in the largest cities of the country where they were given pre-release showings.

Franklin Films "Athalee" in Sierras

A wire just received by Isaac Wolper, president of the Mayflower Photoplay Corporation, from Sidney A. Franklin conveys the information that the director has penetrated deep into the Sierra Nevada snow country and is now filming scenes for "Athalee," by Robert W. Chambers, to be Franklin's first Mayflower production.

Mr. Franklin is accompanied by Sylvia Breamer, Conrad Nagle, Rosemary Tichby, Robert Cain and San De Grasse, the principal players in the "Athalee" cast, and a complete staff of technical experts.

"Better Pay" Contest Awards Third Prize

Miss L. V. Conover, of Los Angeles, is the winner of this week's prize of $50 in the "Better Pay for Teachers" movement of the Literary Digest's "Topics of the Day." Previous contests were won by Philadelphia and Brooklyn residents.

Miss Conover's topic was as follows: "The childhood of today is the government of tomorrow. The best possible training today is the only guarantee of the best possible Government tomorrow. Such training cannot be given by teachers harassed by poverty. Let the nation assure its future and for a great work pay a just price."
Tourneur to Travel in Europe and Africa

Maurice Tourneur is planning to leave America this fall for an extended trip through England, France, Spain and Northern Africa. His contract with Famous Players-Lasky will expire in time for him to make several productions for the Associated Producers by the end of the summer months, when he expects to take the first vacation he has had in several years.

Mr. Tourneur emphatically states that it is not his intention to make pictures on the other side, and that this country is not only the ideal place for making pictures, but the only practical place.

Cosmopolitan Production to Have Lavish Sets

The entire "Land of Joy" company of twenty-two Spanish players took part in several scenes taken at the Cosmopolitan Studio, 12th street and Second avenue, New York, last Sunday, by Director Robert G. Vignola for his forthcoming Cosmopolitan production, "The World and His Wife," featuring Alma Rubens. A Spanish period set comprising a whole mansion with garden, marble pool and other rich man's extravagances was constructed at the studio, and occupied the entire floor space which normally is sufficient to permit four companies to work simultaneously.

Baron de Daue Off for France After Visit

Baron de Daue, who has been in America for the past two months in the interest of the Societe des Films Mercanton of Paris, sailed on Saturday for France after completing arrangements for a closer affiliation with American producers, foremost of the French motion picture producers.

During his stay here, Baron de Daue completed arrangements for Guy Crosswell Smith, Ltd., of New York, to represent the Mercanton interests in the country. He also disposed to an American Syndicate the world picture rights in Knocolach's play, "Kismet," which Ous Skinner did on the American stage a few years back.

For good "snow stuff" and "blue shirt" action Charles Miller's new picture for Mayflower, "The Law of the Yukon," starring June Rvidge, promises much. Reader will release the picture.

Bessie Love Has Own Company

FOLLOWING the announcement of negotiations between Miss Bessie Love and Chicago capitalists, interested in a big project represented by A. J. Callaghan, comes further confirmation that the former Vitagraph star is to be presented in a series of high-grade vehicles adapted from big novels and produced under expert direction with regard to time or money limitations.

The formation of the Bessie Love Producing Company with the youthful star at its head is the result of the determination of a group of Chicago film men to place this star in surroundings which will bring out in a bigger way than ever the undisputed talents which she possesses. Considerable money has already been spent in the new purchase of several novels for screen adaptation and in the rental of the Bessie Love studio at 6642 Santa Monica Boulevard, Hollywood, California, where the star is already at work.

Andrew J. Callaghan, the Chicago film executive, who is at the head of the Chicago syndicate which is sponsoring Miss Love in her forthcoming independent productions, has retained the services of two of the most notable directors in the industry, Joseph de Grasse and Ida May Park. So confident is Mr. Callaghan of the latent dramatic powers of this young actress that he has created an entirely new department in production, work by securing what is described as the unbeatble directorial combination of a well-known man and woman to bring out the best that is in the charming screen star.

Miss Love, who has often been declared to be the nearest to Mary Pickford in talent and magnetism among the diminutive stars, readily concluded an engagement with the Vitagraph company. Since then three of the largest producing companies in the country have been bidding for her services, it is stated. The affiliation of Miss Love, as an independent star, with the Callaghan organization follows her own expressed desire, and also the desire of her sponsors to devote much time, thought and money to the adequate handing of a personality discovered by Griffith and popular with millions of fans the country over.

After winning her way to stardom under the Griffith banner, Miss Love joined the Triangle forces, and later she continued to star in Pathé and Vitagraph releases. Now, according to the statement just issued, a corporation has been established around her personality, called the Bessie Love Productions, Inc.

Mr. Callaghan, who is at the head of this organization, declared last week after having seen his new star begin production, that practically no limit was to be placed on the sum to be expended for superior story material for Miss Love, and that available copy-righted books and stories suited to her personality would be purchased.

"After having seen the first results of Miss Love's work under the Triangle banner, Mr. de Grasse and Miss Park, her directors, I am entirely satisfied to have cast my lot with this remarkable and promising young actress," said Mr. Callaghan in a statement from the Los Angeles studios. "We believe, that Miss Love possesses not only a dramatic quality, but every other dramatic quality fully brought out on the screen. For a long time we have had our eye on this charming little lady, who combines with youth and beauty a rare feeling for dramatic expression, and we feel highly elated that she has become our partner."

It is plain, of course, that Miss Love comes to the Callaghan organization with a substantial financial interest in her future work. With such an incentive, and with the further advantage of big vehicles, first-class direction and all thecologic "big money" that the motion picture industry is due to see a new Bessie Love, a recreative artist with the call of the screen, at the service of the great picture fans of the nation placed in entirely new surroundings for exhibition. The country at large will notice the final results, as to its own interest in better stories, better production, and better direction which is bringing Miss Love to the front as never before as a screen star who invites close watching.

Amplifies Production Plans

Pathé to Announce Acquisitions of Big Films and Popular Beauty

The plans of Pathé Exchange, Inc., for features and big specials have been amplified so that within a short time an announcement of some very pretentious productions and the listing of a popular beauty of the screen, Pathé's feature business has grown to such an extent that ambitious plans are

uniting to meet future development for such time to come. Blanche Sweet, it is promised, will be seen in productions even greater than those that have been announced for the Pathé program. The coming production of "Sherly," Edgar Lewis' second feature as the only really the every bit as strong a feature as "Other Men's Shoes." J. Stuart Blackton characterizes his coming release, "The Blood Barrier," as "a master melodramatic achievement. Included also in the announcement are "Rio Grande," an Edwin Carewe production adapted from Augustus Thomas' great stage play; "Frank Keenan in "The Ten Commandments," and Max Linder in "The Little Cafe," an adaptation from Kay & Eranget's theatrical success of the same name.

Paul Brunet, Vice-President and General Manager of Pathé Exchange, Inc., when his attention was brought to a rumor that his organization contemplated dis-
Activities of the Independents

STATE RIGHTS EXPORT

Radiosoul Issues Statement
Will Distribute the Products of Swedish Biograph Co. in America

It has now been definitely established that the newly formed Radiosoul Films, Inc., has secured a contract for the exclusive exploitation of the entire product of the Swedish Biograph for the United States and Canada. This means that Victor Seastrom is to become an institution in our film world.

Mr. L. E. Miller, President of the Radiosoul, answering how it is possible that an artist of Victor Seastrom's caliber should be practically unknown in America, which is announced as Seastrom's native country, said that the question of Seastrom's delicate and perplexing matter to be disposed of by the unanimous verdict of the critics themselves in the press. As to how it happened that Seastrom, a native American, is practically unknown in his country, this, Mr. Miller says, is altogether a delicate and perplexing matter to be disposed of in general terms. It is enough to recall, says the Radiosoul Films, the fate of many of our greatest singers, painters, and even men of letters.

Although the Radiosoul has been formed for both purposes—the exploitation of pictures made by Victor Seastrom, and also to make its own pictures, the organization will at present dedicate itself exclusively to the output of the Swedish Biograph product.

A new film concern," said Mr. Miller, "almost like a new political party considers itself duty bound to present to the exhibitors a platform with a string of stars and names in lieu of planks, and a bunch of promises as a program. We propose to do nothing of the sort. We simply say, we have observed some vacuities in the sun and we want to get a place there if we can, and the only promise we can make to the public is that we will try to succeed.

Author Views Picture

A special showing of Numa Pictures production of "The Return of Tarzan" was given on March 5 at the Superba theatre in Los Angeles, complimentary to Edgar Rice Burroughs, author of the popular Tarzan stories.

"Democracy" Typifies Americanism

The produced photograms, "Democracy—The Vision Restored," is the fulfillment of an idea born in the mind of Lee OBarr during his college days, and it found its first public expression in July, 1925, when he lectured on "Democracy and the Future" at the Miami Valley Chautauqua. For fifteen years, he has expanded this vision direct to and with the people of America.

Democracy has been the underlying thought and keynote of every lecture I have delivered in the course of my fifteen years as a Chautauqua exclusive. For fifteen years, I, Mr. OBarr, have made it my life's work to bring to the minds of the American people, a realization of the true meaning of Democracy. By personal contact with millions of people in forty-six states and territories of our Union, during my public career, I firmly believe that I have gleaned the very essence and fundamental principles which are embodied in that all-powerful theme—Democracy, which typifies Americanism.

In ten-reel dramas "Democracy—The Vision Restored" I have embodied this completed theme.

Inter-Ocean to Handle "The Gift Supreme"

"The Gift Supreme," the third of the productions made by the C. R. McCauley's Photoplays, Inc., has been acquired by Inter-Ocean Film Corporation for the south and west distribution, according to an announcement issued during the week by the New York-based Inter-Ocean Film Corporation.

In purchasing this production, states Inter-Ocean, "we were influenced primarily by the humanness of the story and the fidelity with which this element has been transferred to the screen. The market for attractions of this nature is always large and we are positive that our clients will consider this as an obtaining territorial franchise for this offering.

Prints "The Gift Supreme" are now available for immediate screening for resident foreign buyers. Inter-Ocean also announces an elaborate and far-reaching advertising and publicity campaign in behalf of the production.

Kremer Will Distribute "Screen Smiles"

Victor Kremer, president of the Victor Film Features, Inc., announced this week that negotiations had been completed whereby "Screen Smiles," the latest "Screen Smiles" product to be acquired for the United States and Canada.

"Screen Smiles" is a five hundred foot novelty reel said to be the latest thing in the way of topical films. Dealing with current events and news of the day in humorous style, the various sayings are illustrated with animated cartoons, the whole conceived and designed by Herman Yudkin, creator of the topical sayings idea in滑 for several years ago. Mr. Victor Kremer Film Features, Inc., will distribute "Screen Smiles" on the state right market, providing 52 reels a year.
Dana Is Pleased With Market

P. R. Dana, sales manager of the Arrow Film Corporation, has returned from an extensive western trip, during which he made a first hand study of the independent market, and the independent methods of booking feature productions.

He was enthusiastic about the wonderfule progress the independent system has made in recent months, and declared that exhibitors everywhere are becoming more and more interested in its mechanics.

"I have talked to some of the most prominent exhibitors in the territories I visited," he stated, "and not one of them has a word to say against the independent system.

A year or eighteen months ago, there would have been plenty of kicks. That was when independent booking and buying was just getting into stride, and before a large number of exchange men and exhibitors had given it a try.

Mr. Dana said that he had failed to find either an exchange man or an exhibitor who was not interested in the independent system.

"They are beginning to realize that the tremendous saving possible in booking pictures free from the interference of producers," he stated. "As far as I can tell there is no financial saving, but there is also a conservation of energy and trouble. There is a minimum of detail in independent booking, where there is a maximum in other systems."

Mr. Dana declared that the tendency upon the part of individual exhibitors and exchange men to book independently was a natural thing. He had generally discovered that better pictures, better exploitation and better methods characterized the independent system.

"Too few exhibitors have realized this until the present condition of the picture market made the fact dawn upon them."

"The watchword of the times is economy," said Mr. Dana, "and I think it is one great reason that independent booking is thriving. Exhibitors and exchange men have made the illuminating discovery that real pictures can be obtained for much less actual cash than they have been spending in the past, and that their audiences appreciate the pictures with the same appreciation they give other features.

Mr. Dana was particularly interested, during his trip, in the disposition of territory for the series of "Tex, the Elucider of Mysteries," series. He announced upon his return that while most of the territories in the United States had been disposed of, there were only a few territories which remained available for those feature rights buyers.

"The "Tex" series is a response to an unspoken demand upon the part of exhibitors," said Mr. Dana, "in booking the entire series of twelve pictures, the exhibitor gets twelve features, each complete in itself, but with the tacit assumption that his audiences that these same characters will at an early date return to see the interest in the mystery and its solution. The series has made a distinct hit.

We are now giving his attention to "The Lost Daughter" and "Before the White Man Came," the latest features announced by Arrow.

Christie in the Feature Field

"The Christie Film Company will become almost as well known within twelve months in the field of big feature production as it has been for comedies," was the statement of Charles H. Christie, general manager of the Christie firm, who arrived in Los Angeles today after a trip through the South and East.

Mr. Christie arrived at his studio after a trip which included many cities in the Southern states and two weeks' stay in New York, where he was in conference with the officials of the Robertson-Cole company, which is handling the releases of the new Chic Sale feature, "The Smart Alec," which is now being made at the Christie studio in Los Angeles.

"The production of The Smart Alec, by Irving Cobb, with Chic Sale, and a feature cast, marks the entry of the Christie firm into the independent System Is Well Liked, Says Arrow Manager

forces concentrating at present on chic Sale feature

production of features of greater length, which is only a start in the expansion which comes as a natural growth. We are established in the field of one reel comedies a year ago, when we launched our two-reel special comedies. At the present time we are engaged in twelve of these and the fact that we are going into productions of greater magnitude does not mean that we shall abandon our efforts along comedy lines. It is merely a broadening out into bigger and better things," said Christie in answer to a report that the Christie film company was deserting the comedy field entirely.

"We are ready and able to acquire the acquisition of the rights to So Long Letty, which contains material for a big special picture backed by its tremendous drawing power since its years of success as a stage play."

"The production will be one of a number of big features which we are planning production of which will begin in June of this year. New arrangements have been made for the releases of these features, but the market is assured."

We believe there is ample room in the photoplay market for features of the character which we are planning, along the lines of comedy drama, made in high production, with no particular emphasis on star parts, although each feature will have an engaging cast of people, whose names are already established in the trade."

The feature which is in progress, with Chic Sale, is an example of what we mean in feature casts. It includes, besides Mr. Sale, in varying roles, such names as Dorothy Moore, Bob McKim, Walt Whitman, Lydina Yemans Tius, J. P. Lockney, Bert Woodruff, Cohn Rogers, and a list of names which would do credit to any feature production ever made.

"We are now looking over the entire field on both coasts for a cast for "So Long Letty," which will be produced under A. Christie's direction.

We are now planning the production of the third of the series of "Bringing Up Father" comedies which will be released by Pathé, in addition to handling the distribution of the Chic Sale feature, and has an able corps of directors engaged in the production of Christie Comedies and a number of other men as Scott Sidney, William Beaudine, Frederic Sullivan, Alex. Lovell, among others, the latter of whom is handling the megaphone on "Bringing Up Father."

Prize Winning Story For Vitagraph Star

Vitagraph has just purchased as a film vehicle for Corinne Griffith of the famous and frequently entitles, "Gambsoles 4-B," which was among the thirty stories which won prizes in the recent O. Henry Memorial contest.

Victor Kremer Film Features, Inc., has renewed its East Woodburn's famous success, "Dinner's Dress Suit," after reediting.

Kremer Off On Extended Business Trip

Victor Kremer, president of the Victor Kremer Film Features, Inc., will leave this week for an extended tour of the various states right exchange, throughout the United States and Canada.

This trip will be made in the interest of the five Chaplin comedies which his organization is distributing together with Skinner's Dress Suit and the recently acquired novelty series, "McKim, Braut and Smile." Mr. Kremer's purpose in making this trip is two-fold, as he will not only visit those exchanges now distributing the Chaplin productions, but will also endeavor to dispose of the remaining territory for the Chaplin comedies.

Picture Tie-Up with Corona Typewriter

The window display of the Corona Typewriter sales depot on Forty-second street, between Broadway and Sixth avenue, is to exploit "Empty Arms." Martin Feurer is the creator of the display. The window will present the interior of a picture theatre in miniature. On the screen will appear a still of "Empty Arms," featuring Greta Kane and Thurston Hall. At the right of the orchestra space will be arranged a cut-out of the author, Willard King Bradley, seated before a Corona typewriter, the idea being to suggest that the author is engaged in typing the scene depicted on the screen.

"Iliterate Digest" Now in Market

The first issue of the widely heralded Will Rogers' "Iliterate Digest," is now ready for release, according to Joe Brandt, eastern representative for the Marion H. Kohn Productions, which is filming this novel.

It is the general belief that this reel is merely a set of screened epigrams, and wishes to dispel any such ideas. Will Rogers actually appears in the reel in a novel presentation. His sayings concern topics of current interest and each one is dealt with in highly humorous manner. Special permission to film Rogers and the "Iliterate Digest" was secured from Samuel Goldwyn and the Goldwyn Distributing Corporation.
“Blind Love” Rights Sold

New England Territory to Herman Rifkin and Western to Equity Co.

Following carefully planned exploitation and advertising campaigns, including newspaper space, the release of “Blind Love” has spread in the leading trade publications, a personal canvass of the important state rights’ territories, and communications with the leading exhibitors throughout the country by means of a personal letter to each. Gerald P. Hanson, producer and Nathan Hirsh, distributor of the six-reel feature, “Blind Love,” starring Lucy Cotton and George Leitner, announce that the New England territory has been purchased by Herman Rifkin, of Boston, and the California, Nevada and Arizona territory to Equity Film Corporation, of San Francisco, with the Southern territories under consideration. As a result of the letter sent out, the exhibitors, Mr. Hirsh states that the developed from this one source their exchanges was so instinctive that the buyers to protect their proper titles, the difficulties of securing the sales, are properly purchased, the Chennells secured the Greater Equity peculiarly to be a subject of the latest picture, “Blind Love.”

Price Secures New Release

Billy Rhodes Stars in Five-Reel Comedy–Drama, “His Pajama Girl”

C. B. Price Co., Inc., have acquired the latest production of the Southern California Producing Company, a five-reel comedy–drama, “His Pajama Girl,” starring Billy Rhodes. Mr. Price, who just returned from a trip to the Coast, saw the picture in its final stage and immediately made a deal with the officials of the Southern California Producing Company for the marketing of the picture on the state right plan.

An extensive campaign has been prepared according to Mr. Price, that will not only cover the state right buyers but will also directly to the exhibitor, thus creating a market for the purchasers of the various territories. The picture, according to reports is rich in possibilities, and many novel angles have been conceived that will come to the motion picture trade as something absolutely novel in motion picture exploitation says the C. B. Price Company.

Mr. Price, in talking of the purchase of “His Pajama Girl” was very enthusiastic about the picture, in classifying it, he remarked, “The state right field, and in fact the entire motion picture industry, has developed from the time to different styles in motion pictures. The first sensational effort was, of course, the creation of the vampire film, then came the sex films, later the bathing girls, and now I believe we have hit on the newest vogue that will continue by producers, the Pajama Girl film.

In addition to having what we consider the greatest box office title that has been seen on a film in some great time, I also believe that we have a subject that lends itself to a broader line of exploitation than any picture ever before put out on the territorial plan.”

Bloom Sells Rights on “Vod-a-Vil” Movies

Samuel S. Bloom, of Philadelphia, visited the Commonwealth offices in Chicago last week and while there was in conference with President Harry Spunth for twenty-four more “Vod-a-Vil” movies for eastern and western Pennsylvania, West Virginia, Maryland, District of Columbia and southern Indiana, Mr. Bloom, acting for Commonwealth, has also sold Lynn Abramson of Graphic Film Corporation, a series of “Vod-a-Vil” movies for New York state and northern New Jersey.

Don Walk is Made Head of Arrow Publicity

Don Walk, formerly of the Universal Film Manufacturing Co., has taken charge of advertising and publicity for the Arrow Film Corporation, according to an announcement by W. E. Shilling, president, this week. B. P. Dana, who has been in charge of that work in the past, has been advanced to the position of sales manager, and will continue to confine his effort to that branch of the business.

Form Tri-Star Corporation

Prominent Picture Directors Are to Feature Miss Ethel Barrymore

Joseph Byron Totten and Joseph W. Smiley, prominent film directors, who recently formed the Tri-Star Picture Corporation, have leased the Victor studios, Nos. 645-651 West 43rd street, for a long term for the making of a series of special productions under the Tri-Star banner.

Ethel Barrymore, star of “Dissipates,” the dramatic success now running at the Empire theatre, and the first stage and screen luminary to be placed under the Tri-Star management by Totten and Smiley, commences studio work this week, all of her sessions before the camera having been arranged so as to avoid any conflict whatsoever with the minute or evening performances.

The initial Tri-Star super-production will be a screen version of R. L. Stevenson’s story, “The Super-Woman,” with the film adaptation and continuity developed by George DuBois. In the opinion of Directors Totten and Smiley, this vehicle is peculiarly fitted for Miss Barrymore’s ability and technique. Although an unusual story in itself, the name part of “The Super-Woman” carries with it an exceptionally sympathetic theme which lends itself admirably to the talents of the star, who has endeared herself to patrons of the American stage and screen thorough her individualistic interpretations of difficult roles.

Miss Leslie Bingham has been appointed studio manager and casting director for all Tri-Star productions. George B. Chacmelas will be technical director, supervising that branch of the work, while W. S. Cooper will be chief cameraman in charge of all photographic work.

Preview Of “The Mask” Soon In Los Angeles

The first of the new series of Col. W. N. Selig Productions, an adaptation from the Arthur Hornblow berry book, “The Mask,” is now completed, and private preview to people of the trade will shortly be given in Los Angeles.

A number of the big incidents of this story are laid in the diamond mine country of South Africa, and to properly dress these scenes, buildings, machinery and all necessary properties were built, and manufactured in duplicate of photographs especially secured for that purpose.

Arrow Film to Distribute Indian Picture

An unusual photoplay feature has been obtained by the Arrow Film Corporation, according to W. E. Shilling, president, of the company, for release to independents. The play is called “Before the White Man Came,” and the plot is laid in the tribal countries of the Old West before the advent of the pioneers from the eastern settlements. Every character in it is portrayed by an Indian.
Billy Rhodes Picture Ready
National Film to Put "Nobody's Girl" on State Rights Market

JOE BRANDT, eastern representative for the National Film Corporation of America, announces that the latest National feature picture, "Nobody's Girl," in which Billy Rhodes plays the stellar role, is now ready for release and will be marketed on the state rights plan.

"Nobody's Girl" is said to offer a plot which is different from the ordinary. The plot is laid chiefly on Devil's Island, the home of a band of criminals, smugglers, and thieves. The star is cast in among them and eventually is the means of their extermination. Of course she becomes "somebody's girl" at last.

National claims that this picture will make a decided hit with the younger generation because of Billy Rhodes' captivating acting and mischievous pranks. No expense was spared to make it absolutely perfect from the first production standpoint.

Frances Grandon, who directed Billy Rhodes in "The Lion and the Lion," is responsible for this production. The star's previous successes were "Hoop La!," "In Search of Arcady," "The Love Call," and "The Blue Bonnet." Prominent in her support in "Nobody's Girl" are Melbourne McDowell, who takes the part of Red Gill, and Mary Alden, who plays the role of the Jason woman.

Ready for "Tarzan" Serial
Work Starts April 1st; Jack Hoxie to Star; Real Tropics as Setting

JACK HOXIE, who has become one of the leading serial stars through his work in "Lightning Bryce," the serial produced by the National Film Corporation, is said to be enjoying great popularity in this country and abroad, and is to star in a new feature thriller by National.

The screen rights for the last of the Edgar Rice Burroughs books of the Tarzan series, "The Son of Tarzan," have been purchased by National and will serve as the vehicle for Hoxie's new serial. The National Film Corporation screened Burroughs's previous works, "Tarzan of the Apes" and "The Romance of Tarzan" several years ago, and because of the unusual character of the films these two productions are still being exhibited in their original form.

L. V. Jefferson, who is writing the continuity for this serial, has already reduced the original version of "The Son of Tarzan" to ten episodes. Henry M. Ruthe, National's president, has stated that every effort will be made to make it the biggest serial of the year and that it will be the costliest picture ever produced by his company.

As the scene of the story is laid in the tropics, to get realism in the picture, the Arrow Film Corporation, which secures an island in the South Pacific where the serial will be made, Jack Hoxie will be accompanied by a large staff of tropical and camera experts. Work on the first episode will be started about April 1.

"Lost Daughter" Is Latest Arrow Feature

W. E. Shallenberger, president of the company announced the acquisition by his company of another new feature which is ready for release to independent buyers. This is "The Lost Daughter," a special feature production in which charming Olive Carew, star of many productions, portrays the leading role.

The story was written by Cecilia Wetheral, author of other screen successes, and is a new style of the mountain girl type of story. The cast includes such players as Arnold Gregg, William Irving, Henry Barrows and others.

Territory Sells Fast for Jans Feature

Herbanu F. Jans, president of Jans Pictures, Inc., which are producing the series of six Olive Tell features, the first of which is "Love Without Question," sent the following telegram to his office in the United States:

We have sold seventy-five per cent of the territory in the United States. Exhibitors very enthusiastic over "Love Without Question."

The second of the series is well under way and it is expected it will soon be ready for assembling and taking. Under the arrangement set forth by Jans Pictures, Inc., exhibitors will be able to book the entire series of six pictures.

Directors Engaged for Whitechapel Picture

In connection with its forthcoming production of "The Faithless Woman," a picture, which has as its background the Whitechapel district of London, the United States Photoplay Corporation states:

"We have Harry McRae Welsh, under contract to direct the production; for the assistant director, we have Philip Franklin, director. These gentlemen with Capt. F. F. Stoll in producing this gigantic photoplay."
Many Sales by Inter-Ocean Rights on Feature Pictures Sold for South American Countries

Many important sales are reported by Inter-Ocean Film Corporation, an announcement issued this week, informs the trade. The Lurking Peril, starring Anna Laugh and Charles Hutchison; 'The Mystery Man' featuring Pauline, the well-known vaudeville hypnotist; and 'The Whirlwind' with Charles Hutchison in the stellar role, three serials were placed this week by Inter-Ocean for physical distribution in Chile, Peru, Bolivia and Ecuador. The deal involves the acquisition of ninety reels together with posters, lobby display and the necessary press material which usually accompanies a serial, by the company which Inter-Ocean Film Corporation represents in the capacity of confidential sales agent.

"An Adventure," recently acquired by Inter-Ocean Film Corporation for distribution throughout the entire world, exclusive of the United States, was sold last week to one of the largest Mexican film renters for distribution in Mexico.

"Barecaut," an adaptation of the novel by Charles Neville Buck, was disposed of for Porto Rico, Santo Domingo and Venezuela. This sale is said to have been made for a large financial consideration.

The Transgressor' and "The Burning Question," two productions made by the Catholic Art Association, and for which Inter-Ocean Film Corporation arc world distributors, were also disposed of for distribution in Porto Rico, and Santo Domingo.

It may be interesting to note that all of the sales were directly consummated by C. Salvador, who is in charge of film sales for Inter-Ocean Film Corporation in South America and the Spanish-speaking countries.

"Democracy," Ten-Reel Drama, Completed

"Democracy," or "The Vision Restored," a powerful ten-reel screen drama, with a punch and a purpose, has been completed, under the direction of William Nigh, at the Thomas A. Edison studios in New York City, according to the announcement of Lee Francis Lybarger, president of the Democracy Photoplay Corporation. This fulfills the original plans of the organization, as published in December, 1918.

Releasing plans have not been definitely decided upon, although the company is subject to the interest of the largest distributing organizations, half a dozen or more companies may be sent out by Mr. Lybarger to present it in the best theatres in the big cities of the United States.

George Wheeler Joins Atlas Educational

George Frederic Wheeler has just arrived in Chicago from the Coast to take up the position of Director with the Atlas Educational Film Company. Mr. Wheeler is widely known in the motion picture world having been with D. W. Griffith, Triangle, and his own producing company. His early work as a producer and lecturer covers a long period of successful entertaining.

"Parted Curtains" on Way
National Film's New Feature Is Now Getting Finishing Touches

"PARTED CURTAINS," the feature production filmed by the National Film Corporation of America, will soon be ready for release. A print of the picture has been received at the New York office and is now being put through the finishing stages.

Henry B.Walsh, who starred in "Confession" and Griffith's masterpiece, "The Birth of a Nation," plays the leading part in this production, taking the role of the quintessential thief who is falsely accused of crime and seeks to regain his good name in society.

"Parted Curtains" is from the story of the same name by Frank Welsh, whose stories have appeared in the leading magazines. It deals with the struggle of a criminal to live down the smear of the prison stamp, Walsh, in the role of Jenkins, serves a long prison sentence because of a false accusation. When he is released, no one believes his story and he is a subject to live in a vain search for work.

Bertram Bracken, who produced "Confession," "The Eternal Sappho," "East Lynne" and other successful photodramas is also responsible for the direction of "Parted Curtains." Mary Alden tops the all-star supporting cast. Included in the cast are Mr. H. Clifford who played the part of the Canadian in the "Confession." Margaret Landis is cast in the role of Jenkins' sweetheart.

Joe Brandt, eastern representative of the National Film Corporation, has announced that this production will be sold to state rights buyers and that it will be released in the early part of April.

STATEMENT OF OWNERSHIP, MANAGEMENT, ETC., REQUIRED BY THE ACT OF AUGUST 24, 1912, OF "Motion Picture News," Published at New York, N. Y., for April 4, 1920.

State of New York
City of New York

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillette, 729 Seventh Avenue, a corporation, which is the publisher of the "Motion Picture News," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, and circulation of said publication.

1. That the names and addresses of the publisher, managing editor, and business managers are:

   Motion Picture News, Inc., 729 Tenth Avenue, N. Y. C.; Editor, Wm. A. Johnston; Assistant Editor, R. E. Hall, N. Y. C.; Managing Editor, Robert E. Hall, 729 Tenth Avenue, N. Y. C.; Business Manager, E. Kendall Gillette, 729 Tenth Avenue, N. Y. C.

2. That the owners are (give names and addresses of individual owners, giving the percentages of stock owned by each, and the names and addresses of stockholders owning or holding 1 percent or more of the total amount of stock):

   Motion Picture News, Inc., 729 Tenth Avenue, N. Y. C.; Wm. A. Johnston, 729 Tenth Avenue, N. Y. C.; E. Kendall Gillette, 729 Tenth Avenue, N. Y. C.; Henry E. Newall, 729 Seventh Avenue, N. Y. C.; Percy A. Allen, 729 Tenth Avenue, N. Y. C.; C. McDowell, 129 Seventh Avenue, N. Y. C.; George Welsh, 729 Tenth Avenue, N. Y. C.; Carl Tucker, 729 Tenth Avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are (if there are none, so state).

4. That the two paragraphs next above are accurate and complete, and that the names of the known bondholders, mortgagees, and security holders, if any, contain not only the list of the largest but also the names of all security holders who do not appear upon the books of the company as trustees, but also stocks and securities in a capacity other than that of a bona fide owner; and this affidavit has no reason to believe that any other person, association or corporation has any interest direct or indirect in the paid stock, bonds, or other securities other than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is... (This information is required from daily publications only.)

E. KENDALL GILLETTE
Business Manager.
One of the biggest publicity stunts ever put over and which has been arranged by Universal and Harry Rice, Chicago Publicity Director, is a busy getting out copy for the columns of the Chicago Herald & Examiner.

Co-operating with the Roosevelt Protective Order of Elks, Universal has offered a prize of $10,000 for the most beautiful girl available to pose as the "Spirit of America" on the principal float of the Elks parade to be held in Chicago, July 4th. In addition to the $10,000 prize, Carl Laemmle, president of Universal, will give the winner of the contest an opportunity to be featured star in some of his company's productions at a salary of $11,000 for the first year if she shows she is adaptable to picture work. Mr. Laemmle's offer to the winner involves an immediate trip to Universal City with all expenses paid and a guaranteed salary during the period of training necessary.

On Sunday, March 13, the Herald & Examiner came out with a page spread heralding the contest and announcing Mr. Laemmle's offer, and this will be followed up by columns of space every day until the contest is decided.

Publicity Director Rice has planned to give the contest added value, and, possibly, one point by having the various young women desiring to enter the contest, take their photographs to their neighborhood local branch of the picture theatre, which will in turn hand them over to the Herald & Examiner, so that the victorious candidate will be known as the Woodlawn Girl, the Riviera Girl, the Covenant Garden Girl and etc.

The Acme Theatre at 7251 Vincennes Avenue, has been purchased by D. C. Miller and B. F. Tecttel who will remodel it into a first-class picture house. These partners are said to be looking for other theatres to purchase.

"The Forbidden Woman," the film starring Alla Nazimova, has been there and is going to work the south side of the city. He, for a while, will be taking advantage of the Arthur S. Hyman Attractions.

Ralph Proctor, assistant general manager of the United Artists, has been in Chicago last week. It was rumored that the United Artists was going to take over a theatre in the Windy City.

S. I. Greiver has purchased "Husbands and Wives," starring Vivian Martin for Illinois and Indiana. This is the first big picture Mr. Greiver has bought since, "The Birth of a Race," and he declares he intends to give "Husbands and Wives" the same intensive exploitation he did that picture. If he does this, it means something big, as the way he put over "The Birth of a Race" was well remembered in local moving picture circles.

May 1st is drawing dangerously near for the film exchanges, which, according to the Chicago Fire Ordinance, must be out of the loop on that date, but one plan after another for new film buildings have fallen through and there seems to be no immediate prospect of the exchange finding a home together.

Ed Brichto is again on the sales staff of the Sibley exchange, and is going to work the south side of the city. He, for a while, will be taking advantage of the Arthur S. Hyman Attractions.

Manager Fred Allen reports that the Rose Theatre will have another Vitagraph Week, beginning April 4th, when "The Sporting Duchess," featuring Alice Joyce and a Larry Semon comedy will be screened at this popular loop theatre.

H. K. Yale of Denver, stopped over in Chicago on his way west from New York for a conference with S. I. Greiver, whose employment he is handling for Seattle, Salt Lake and Denver territories.

Roderick Ross of Ross & Company, and Irving Mack, have taken over the advertising, printing, engraving and other miscellaneous departments of Willis & Edels & Mack, and will hereafter take care of this service for exhibitors, and exchange men under the name of Ross & Mack. The new firm will inaugurate one service which will be especially appreciated by exhibitors, a twenty-four hour service on throw-aways and heralds so that hasty calls for help along this line will be taken care of promptly, day or night. The name of the company is new, but both partners are well known to film men of Chicago. The offices of the company will be in the Consumers Building and the engraving and printing departments are to be started in the Ross & Company plant on Wells Street.

The Master Advertisers is the name of the new company which has opened offices in the Consumers' Building and will handle publicity and advertising for exhibitors and exchange men. Four progressive young men well known in moving picture circles comprise the firm, they are Sam Gold, S. A. Delson, Al Deeneces and J. Fisher.

The cold-blooded murderer of William Mills, manager of the Crawford Theatre, which came as a surprise to moving picture men, among whom he had a wide acquaintance, has been solved through the confession of Edward Brisbane, a former inmate of Pontiac Reformatory, who is in the hands of the police. Brisbane admitted the crime and is now thinking that the woman cashier was alone in the ticket booth, counting money, for an hour, when he came in, surprised and surprised to find Manager Mills there, shot down in cold blood and fled.

Paul Gerard Smith of Garciou-Smith is finding time to write many plays and vaudeville acts in addition to his publicity and exploitation work for moving picture men, and is meeting with considerable success. "Author Author" his two act comedy will open at the Little Theatre, Los Angeles, March 25-26. He has sold a vaudeville act, "Oh, Grandma!" to Hunt & Hunt, and a burlesque moving picture act, which is being shown in San Francisco, by Schaefer, Jensen and Schaefer, and both at present are in rehearsal.

Paul Busch, Chicago manager for Republic, is reorganizing his sales staff into two separate departments in connection with the new selling plans of the organization, and adding several men to his staff. One body of salesmen will give their entire attention to selling features, another to short reels and serials and both will be under the immediate supervision of Mr. Busch. The thirteen salesmen will be divided as follows: Five on short reels and serials; five on features; two on special feature men and one salesman booking both features and short reels in smaller towns.

The latest release under the new selling plan is "The Girl Of The Sea," which has been booked at the Chicago loop for two weeks with an option of a further run of two weeks, the admission to be charged being 35 cents. Mr. Busch regards this as one of the big pictures of the year and is planning some special exploitation and advertising for it.

Other early releases, which the speaking features of the company will promote, are "Mollers of Men," "The Great Shadow," "Music Plaything" and "The One Way Trail.

Paul De Onato, formerly with Metro, Tommy Greenwood, who sold for Hubbard, and Warren S. Schaefer, have been added to Republic's sales staff in Chicago, and the matters of other recent pictures will be given out in a few days.

Exhibitors crowded the Vitagraph projection room Monday and Tuesday of this week as guests of the Exhibitors Company to view the first three episodes of the serial, "A Woman in Grey," which was produced by A. M. Williamson, featuring Airline Pretty, supported by Henry G. Selig, the pictures were new and were heard both on the photography and stirring action in the picture.

Manager Grauntz, of Metro's Chicago Exchange, is enthusiastic over the current releases and is betting on a big success with "Alias Jimmy Valentine," featur ing Bert Lytell, as it does close on the star's big hit, "The Right Of Way." Exhibitors already are displaying marked interest in "Shore Acres," to which no viewing of the picture has been had, as yet, in Chicago. According to Mr. Grauntz it is one of those instances where exhibitors sense a big picture even before they have had a chance to see it. "A Child," which is heralded as a typical Maxinov picture, is another for which the bookings are expected in the Chicago territory.

Berry T. Hodge has joined the sales force working out of the United Picture Theatres' Chicago Exchange and will specialize on comedies.

Paul De Onato has resigned from the sales staff of Metro and Harold Gimbel has joined the staff, and will cover eastern Illinois territory.

District Manager Jack O'Toole, of United Picture Theatres, Inc., has appointed Geo. J. Stimson, formerly manager of the Beach Theatre, to its sales staff.

Carl Laemmle, president of the Universal Film Company, was in Chicago last week for a few hours for a conference with local officials of the corporation.
permanently located on the 18th floor of the Consumers Building. Physical distribution of films is being handled by Famous Players-Lasky Productions. Release date has been set as March 26th for the loop districts, and April 4th for the Chicago territory.

C. Edby Eckels, who recently has become manager for Natl Hart, in addition to his duties as general manager to the Capitol Film Service company and partner in Willis & Eckels, is planning two trips within the next few weeks, one to the west coast to confer with Hart in regard to Mr. Hart’s program of five-reel productions for this year, and another to New York where he plans to open a branch office for Eckels and Mack who are the makers and originators of Filmarco Traders.

Edby, by the way, recently received the sweetest surprise of his career. It was an entire crate of Credo Pralines, which was shipped to him by Gene Pearce of New Orleans, immediately after he returned from a recent trip to Chicago where he attended the convention of independents.

The Ludwig Film Exchange of Minneapolis, have opened a branch in the Gas House; they are looking for the distribution of the Exhibitors’ Mutual Productions in southern Wisconsin.

Joseph Mergener has been appointed manager of the Pathe Exchange, Milwaukee, with Mr. Charles Taylor as assistant. Mr. Mergener takes the place of Wm. Aschman, recently transferred to the management of the Chicago Pathe office. Mr. Mergener is one of the oldest film men in the industry, having been at one time, manager of the local Mutual office.

J. J. Tadysch is having plans prepared for the creation of a new modern, 5,000 seat house at Two Rivers, Wis. Construction of the structure will start in spring. He is the owner of the Empire theatre in the same city, a 750 seat house.

M. A. Dodge, president of the Dodge Theatre Service Corporation with headquarters in Milwaukee, arrived in Chicago recently from the west coast, bringing with him a six reel picture, "Witches Gold," a story of the Texas Oil Fields, which he filmed in the Burck-Hartnet district and which is said to portray life in the oil fields with startling fidelity. The first print has been made and it is Mr. Dodge’s intention to release the picture on the independent market at the earliest date. It is understood to be planning some big pictures in the near future and shortly will return to the coast.

A. F. Ebers has opened the Paris theatre, Milwaukee, after making extensive improvements. This house has been dark for several months since it was purchased by a "Wizard of Finance." William Randolph Hearst (left), Robb G. at the International studio, New York. "World and His Wife," in which

Carleton Rigger has reopened the former Paramount theatre, Milwaukee, which he has renamed the Iris. The christening was done with a bottle of wine (Mr. Rigger states it was real too), a young man burst upon the stage to the conflagration of the orchestra pit and exclaimed, "I Christen thee Iris." Mr. Rigger states that he is in the market for other Milwaukee houses and is looking for a site to build a downtown theatre. He has opened offices in the Alhambra Theatre Building.

The parcels of many film cutters lead to Rothecker’s Chicago plans. W. A. Smith, enter for King Vidor, and Gull S. Carter, of the M. A. Dodge Film Company, became acquainted when their companies occupied stages one and two of the High School. The former has opened offices in Chicago, and the latter, in March found them at tables one and two in the eating room at the Chicago Rothecker Laboratory.

Harry Weiss, whose resignation as one of the managers of First National Exhibitors Exchange, Chicago, recently was announced in these columns, ended his connection with First National on March 22nd. Mr. Weiss wishes to denote the reports which have been going around that he has become affiliated with Associated Producers, the Cele- brated Players Film Corporation or any other concern. He states, however, that he has already per- fected new arrangements and will, in a few days, announce his new connection.

Two recent additions to the sales staff of Metro’s Chicago office are James G. Gilman, formerly with Triangle and S. R. Moscati, recently with Hallmark. They will work the Chicago territory.

Edward Dillon has been engaged by Metro to direct Viola Dana in "Parlor, Bedroom and Bath." Mr. Dillon left New York yesterday to direct this production, after completing "The Amateur Wife," starring Irene Castle, Englund Bettz will be Miss Dana’s leading man.

Mary Allison has completed "The Thruster," a romantic comedy about the "Fine Feathers" which will be the title of her next picture, as well as the story of the film. She and she has been promised a vacation of two weeks to look up the latter, while H. Thompson Rich puts the finishing touches on his part, the continuation. Miss Allison made three trips to Santa Barbara before her travel arrangements were obtained for "The Thruster."

LAKE COUNTY

Robert Churchill and William Haynes, of Equity pictures, holders of the Michigan franchise, will both attend the Equity tabernacle in Chicago, the week of April 3.

J. O. Brooks, for some time on the local Pathe force, has been promoted to a fixture sales position in the Chicago territory by George W. Sampson, executive manager. Pathe will charge of feature sales in the city.

"On With the Dance" at the Broad Strand, was opened for the first time, according to Manager Pearl Goldberg, for the big "Musical Miracle Man!" or "Male and Female."

Several changes are scheduled among Detroit film exchanges, April 1, at the Film building. The Goldwyn exchange will take quarters at present held by Republic, who will take part of the offices. Equity will occupy the rooms held by Goldwyn. Muter United and other independent exchanges also say they will be in the move.

Out at the Alhambra theatre Charles Darrell, the manager, styles his community’s sing "Psalms Songs." All Frank Bennett puts on the songs numbers every Wednesday night.

OKLAHOMA

Film magnates, it seems, have also been determined to "magnify" in the theatre department of the picture field. Cecil De Mille, successor to the Famous Players-Lasky Corporation, and the Southern Oklahoman theatre have purchased some oil interests.

Attendants upon the Utilities Association, several hundred in number, enjoyed a performance at the Liberty theatre recently, occupying a whole section of the theatre, following a big religious meeting which seemed to be having the time of their lives.

A $100,000 theatre is being erected by local capitalists at Pawhuska, Okla. A $50,000 theatre is being erected at Vinata, Okla. An Automat theatre is being erected at Muskogee, Okla., which will be completed in time for the spring season, it is expected.

John E. Eisinger, manager of the opera house, has announced that he will erect a moving picture theatre at that place in the near future.

A. C. Newing has leased a block of ground at Bassie Terre, Mo., and will build an opera house there.

The Fraternal Opera House at Popular Bluffs, Mo., has been completely remodeled and will play vaudeville and pictur...
A new and striking photograph of Mary Pickford, whose "Pollyanna" for United Artists is creating records to be aimed at, in every section of the country.
UNIVERSAL CITY is without a general manager since the departure of Tarkington Baker, who departed for New York last week after tendering his resignation. The condition is expected to continue until the arrival of President Carl Laemmle, who is expected in Los Angeles about March 30th. W. R. Howard has been serving as general manager following his work on Huston's project, "Moonlighting in Dallas." A decision is expected to fill the vacancy, but this could not be confirmed at Universal City.

Mary Charleson has been selected as the lead for "Crescent Acres," a story now being made by Reeves Eason and starring Harry Carey. Fontaine LaRue will play the heroine in this picture, which Miss LaRue has played in a number of recent West Coast feature productions.

Cable advice from Henry McKee received at Universal City states that the Universal production of "The Dragon's Net," Indian country and islands, is now on its way from the Philippines to the Hawaiian islands, and the company will sail for home within a month.

Universal, this week, has director, cameraman and three players at Yuma, Arizona, where scenes will be made of a big engineering project in which a mountain charged with dynamite will be blown up. This will utilize in an early Universal Western called "Legend of the Lichen."

Lucien Hubbard has arrived at Universal City to assume the position of scenario editor, succeeding Perry Rhod, who has gone to Metro Studios. J. C. Brownell, New York Scenario Editor for Universal, who is at the Coast, plans to return to the New York office within the next few days.

George Peppard, who has been identified with the Jesse B. Hampton productions, Louis B. Mayer and Ben Wilson, have been told at the Universal scenario staff and will write the continuation for the final episode of the Eddy Polo serial, "The Vanishing Doughboy." The early chapters for this were written by Hope Longing, who has been placed in charge of the serial and western dramatic company.

"Hooft" Gibson is working in a western story, Maxine screen-tested "Pardners" with Thomas Perry as his lead. Two serial companies are already at work, those of Eddy Polo in "The Vanishing Dagoer" directed by Edward Kull and "The Moon Riders" featuring Art Acord under the direction of Max Socias.
The Bessie Barriscale organization has completed "The Notorious Mrs. Sands," which was made under the direction of William Christy Catonic from an original story and scenario by May Harvey. Forrest Stanley is leading man in this production. After a vacation of two weeks, Miss Barriscale will resume work.

The J. Warren Kerrigan unit under the direction of Jack Warde is well into production of "The House of Whispers," which is a high class mystery story with the plot involving situations very prominent in such stories almost entirely missing. Director Warde has a very unusual cast which includes Josephine Roberts, Margery Wilson and Fritzi Brunette as leading woman. At present it is planned that Kerrigan's next picture will have foreign locale atmosphere.

The Annette Kellerman company is back from San Francisco and is now working on diving scenes made in the big Brunton Studio's tank.

The Dempsey serial company has returned to the securing of mountain and desert scenes in the vicinity of Tehachapi, California and are now working at the Brunton studios on the interiors for the fourteen chapter. In this chapter Dempsey is stranded in a small western town and he is fighting a local slugger. A big ring set was built for these scenes and about 300 people saw the fight which was between Dempsey and the local slugger. He is working on this serial and is expected to complete it by the end of the month. The serial is to be completed by April 1.

NATIONAL

The National Film Corporation has completed the title for the forthcoming serial which will star Jack Hoxie, who was featured in "Lightening Brice," and who is about to travel to the serial to be titled "The Son of Tarzan," and adapted from the Edgar Rice Burroughs stories of the Tarzan series. Nationallimply is putting the serial in progress and "Taranza of the Apes," and the sequel "The Romance of Taranza." The serial will be ready for the first ten episodes to be put in circulation by L. V. Jeffers and the serial will be started by April 1. The location crew of the National have been searching for a location suitable for this film and a great portion of the scenes of the serial will be made on an island in the Pacific.

The first of the new National comedies, Buddy Post series, has been completed and is titled "Love and Loot." Post is supported in these by Helen Howard who was recently seen in American productions. Mark Goldin is the director.

President Harry M. Rubey of the National issued a denial to the rumors that Isadore Bernstein is to leave National where he has served as General Manager. Bernstein is to remain with National according to Rubey's statement. Marion H. Kohn has returned to Los Angeles to give his personal attention to the making of the three serials of Marion H. Kohn productions. Marion Kohn announced that he has completed arrangements for distribution of the Will Roger's "The Wild Horse" which has been secured for this epicomedy review and the first National release will be made April 4. The sale of these films will be handled by Joe Brandt, 1600 Broadway, New York.

GOLDWYN

TWELVE subjects are in production at Goldwyn Univer City Studios, the number being divided equally between star and all star subjects.

Clarence Badger is making the final scenes for "Jest Call Me Jim," with Will Rogers, and is to direct the next Rogers picture, which will be an adaptation from the Eleanor Gates story, "Alice Lloyd." The story is of a semi-western character and will give Rogers and his screen partner an opportunity to work before the camera.

Upon the completion of the Tom Moore subject, "The Great Accident," work will be started under the direction of Harry Beaumont upon the making of the well known stage comedy "Officer 666." Reginald Barker has a few more scenes to make for the "Branding Iron," adapted from the Burt story of the same name, and he is then to make a screen version of the stage success, "Bunya Pulls the Strings," from the play by Graham Moffett. Louis B. Mayer arrived at the Goldwyn Studios to look over many of the scenes made by T. Hayes Hunter for an all-star cast for the King story, "Earth Bound." Many of the interiors for this are to be made, including that of an Episcopal church, which occupies all of stage six at the Goldwyn plant. This is the largest stage of the studio and the entire depth and width is needed for this setting. The columns used are eight feet in diameter and a crucifix which hangs over the altar is seventeen and a half feet long. Author King will remain at the Goldwyn plant until the completion of this film. It has been decided that Hunter shall next direct the Benson of Hall Caine's story and play, "The Christian," which will probably be put in production for a number of weeks, Wallace Worsley is making the final scenes for "The Penalty," from the Morris story, and is next to direct "Yellow Men and Gold."

Complete cast for Pauline Frederick production of "Madame X." has been selected, and besides the leads including Casson Ferguson and William Curtright, previously announced, will include Pat Moore, Mande Louis, Harrie Kirkland, Albert Rosco, Sidney Ainsworth, Willard Louis and Lionel Belmore.

Besides Alice Hollister and Lewis Stone, who are to play leads in "Milestones," under the direction of Paul Seward, the cast will consist of Harley Clark, Gerald Pring, Gertrude Norman, Carol Fleming and Lincoln Howel.

Sidney Alcott has completed all scenes for the Rupert Hughes production, "Scotch My Back," and Victor Schertzinger has the last of the Mabel Normand scenes made for "The Slim Princess."

Vice-President, Alphonm Lehr this week returned from a stay of several days in New York and assumed his duties as general manager of the Goldwyn plant.

F. P. LASKY

A MORE complete producing schedule than has been given out previously was announced this week by Jesse L. Lasky, in charge of production for the Famous Players-Lasky Studio. According to the statement made by Mr. Lasky the West Coast productions are to be handled during the coming months than at any previous time, and the producing schedule now prepared provides for some of the biggest film subjects undertaken by this organization.

One of the most important features is the announcement that two
Some rain-some sun.

Maude George is learning to talk Spanish.

Gogi, the Siamese, has put his name on a nice contract.

There is no news from our theater this week.

Better Half is to be Lew Cody's next production, according to a recent announcement.

Cassy Ferguson is entertain-

ing westerners with her latest novels.

Teddy Sampson is back from New York with a lot to report.

Nano Children writes poetry. Some has been published.

Fred C. Quimby left our village flat to go back to New York.

G. M. A. Leue of Goldy's is back from the west.

Lida Baird and friend husband, Arthur Beck, have come to our favorite theater to see the new show.

Pauline Frederick has been in New York.

Raymond Pollack is taking his two children to see the new show.

Chic Sile is seen on Broadway eating a radish and then the band played.

Leah Bullock and her husband, J. E. S. Bullock, have been in New York with a lot of news to tell.

C. Gardner Sullivan started his new book this week.

John Hopper handled his truly a treat.

Irvin Ziegler.

Anta Stewart has a new movie called "The New Society."  

G. E. Floyd says his new movie is one of the best he has ever seen.

Dorothy M. Roberts is with us this week.

Our Motto: All the News.  

If it's News, it's News.
The Rise of Frank Borzage
From Stage-Manager to Director
Via "Stock and Rep," He Climbed

FRANK BORZAGE, director of Fannie Hurst's "Humoresque," featuring Alma Rubens, his first picture for Cosmopolitan Productions, is a Salt Lake boy. While his first blink at God's sunlight came to him in the Mormon capital he never exhibited any signs of the matrimonial attitude for which it has been lauded and slandered, and his wives are "one and fluently ampled." By his wife, he will know he is happily married.

Like a few others of the historic clan, Borzage was born with the love of the theatre in his heart. Various obstacles conspired to keep him away from the stage, however, and it wasn't until his thirtieth year on earth that he made his first appearance. Borzage doesn't talk much about his initial efforts behind the footlights, but he stuck to the stage, notwithstanding, and shortly afterwards, he became assistant stage manager. This new job gave him ample opportunities not only to study the theatre but also to give circulation to his ambition to act, and he played "bits."

Eight long, hard, and sometimes lean years of this "stock and rep" life, and then Frank Borzage became a full-fledged stage director and character actor.

Now comes the paradox of it. All these years Borzage had played character parts because in the opinion of his friends and himself he wasn't cut out for anything else.

Personal and Otherwise

June Elvidge accepted an invitation of the Social Welfare League last week, to act as sales person in one of the local department stores, under an arrangement whereby 10 percent of her sales went to various charities selected by the League. Miss Elvidge, it seems, chose a certain millinery department, and as soon as it was discovered that she was playing the role of sales girl, business increased so rapidly that the buyer is reported to have sent out a hurry call for more stock. Miss Elvidge's most recent picture, Charles Miller's production of "The Law of the Yukon," will be released shortly.

Artclass Pictures are worried about their contracted player, Walter Miller, and wondering just how they can exert a strong parental arm across the continent to bring him back East. Mr. Miller played one of the strong roles in "The Return of Tarzan" for Numa Pictures, upon completion of which he was loaned to Selznick for "The Invisible Divorce," and he is now playing opposite Betty Compton in that player's first production in her own corporation. Artclass are expecting him to New York within a month, however, to commence work on one of their productions for Robertson-Cole release.

Accompanying the completed print of "The Return of Tarzan," which recently reached New York, was Mrs. Walter Beecwirth, who chaperoned the 18 lions under contract to Messrs. Weiss, and now housed at their Yonkers studio.

Billie Burke and Percy Marmon are at work in Sixteenth Century costumes at the Amsterdam Opera House, where a scene of that period is being interpolated by Director John Robertson into "Away Goes Prudence."

James Vincent, President of the Motion Picture Directors' Association, has been engaged by the American Cinema Corp. to produce their next picture.

Gladen James, who has just completed the leading role in "A Good Woman," a Whitches-Parke production, has been engaged to play with Norma Talmadge in "Yes or No," under the direction of R. W. Neil. Mr. James was seen with Alva Talmadge some time ago in "The Social Secretary," "The Safety Curtain" and "The Heart of Votona."

Estelle Taylor left recently for Lake Saranae, where she is to start work on the Fox superproduction "Aliby's Dress," in which she is to play the leading role under the direction of Charles Brabin.

Leon Gendington makes his screen debut in "The World and His Wife," a picture that Robert G. Vignola is making for International, with an all-star cast that includes Alma Rubens, Montagu Love, Pedro de Cordoba and Charles Gerrard. Mr. Vignola is said to be very enthusiastic about this new juvenile, and to consider him one of the screen "finds" of the year.

Anouncement has been made by the U. S. Photoplay Corp., owner of "International," of the opening of the Lincoln Studios at Grantwood for two years, where picture production is scheduled to begin June 1st. Contracts are said to have been signed with Richard Towers, who will be starred, and William A. Stowe, Leslie Hunt, Corrine Uzzell and Irene Tomt. Henry McKeone Webst the director, with John I. McCutcheon as co-director and Herbert Messmore as technical director. "Determination," which was written and directed by Captain Frederick F. Stock, will be released during the coming summer.

Owen Moore is expected East again to work at the Selznick Studios here. He has been at their West Coast studio for several weeks playing in "His Word is Honor."

Burton George is now directing "The Prince of Pines" for Selznick, in which there are six leading parts. The scenario was written by Willard Mach, who expects to appear in a spoken version of the play.
H

6 iI

.

2

.

Motion Picture News

Releases

Advance
Vta V aUVV, InformatiorTc^^

1

reproduce

subjects as
u.* tll
the regular producers, in short
A . v.. both
, inH^ndent
independent and the
the
current and earlier releases made by
list instead of at the bottom.
respective
All forthcoming film, also
each
of
the
top
at
leases
lphabetically with all the later ree well as features, are arranged a
,.

,

:

CORP.
ALEXANDER FILM
(Roy Stewart)

—The

Mar. 15

Westerns
Franklyn Farnttm)
Twelfth, The Cowboy and the Rajah
Eleventh. Cupid's Roundup
Tenth, "Breezy" Bob

INDIAN SUBJECTS
Mar.
Mar.

29— Defying
22— Cominc

SS-

'fc^

the Chief.

Lone Woll

of

B
Kht oT.he DeVdWOOd TraiL

Nituli,

22— Cabareting Under

Mar.

AMERICAN FILM

CO., INC.

FLYING "A" SPECIALS
Slam lt.-iiiK J'"
The Honey I'"

The Dnnlti'r
The Volley ol
II, Mi.

Feel

1

To

.ii

FILM CORPOKATluN
ARROW Scorpion
(Cobb- Johnson)

o

Street (Cobb-Johnion)
Cas0. v .
(opeVilignntea
Vilignntes (Special
Fool's Gold (Mitchell Lewia).

,

-

Nature

ol

(

(Anne

Peril

Lurkln)

Luther-Geo.

15

P

Carter);
FatJf'Slgo (Claire Anderaon-Harry
Episodei
Hoxle); lS Eplaode
Lightning Bryce (Ant Little-Jock
We
Vcstcrn.
_ . __ . „

WESTERN DRAMAS

ONEaW

j
*

Hank Mann (Hank Mann)....

2
2

Sunbeam (Fatty Filbert-Bert Tracey)..
Hank Mann (Hank Mann-Madge Kirby)

(Lucy
Daring (Tom

Blind Love

Mar.

2
1
1
1

—
—

J
J
*

Right

2

Apr.
in
Apr.
Apr. 11
Apr. 4
Mar. 28— The Boys' Big Club
Mar. 21 Strassburg Redeemed
Mar. 14 The Kingdom of the Yellow Kobe
Mar. 7 Bustling Brussels
Feb. 29—The Yankee Watch on the Rhine
Feb. 22— Oriental College Boys and Co-Eds
Feb. 15 Parisian Faces and Figures

I
1

—Down

Stara

at
1

11

,...*.]
1

1

1

Feb.

1

Feb.
Feb.
Feb.
Feb.

Reel Episodes.

Fire
—
— In and

C3

of

?!=IduorS
60— Adam and Eve
59
58

—Pigs and

Kongo San
Andes

:

—Wanted an Elevator

The Toll Gate (W.

Feb.
Jan.

—The Great American Yawn and Getting
Angoran
— Barks and Skippers and Men, Monkeys
Human Beings
31 — In 3 Naturalist's Garden and Horseshoe
7

His

1

and
and

Bridal Veil

Jan.

— Hippety
Checks

24

(At State Right Exchanges)
Mar.

TWO REELERS

—Petticoats and Pants
—
Bridal Night-mare!".".;'.

Fell.
r-t
Feb.—
Her

Rrirlil

m;„i,,

Mary's Nightmare
Watch Your Step-Mother
Nearly Newly weds
Fair But False
Kids and Kidlcts

h Looney Honeymoon
Kidnapping Caroline

Feb.
Feb.

9

"•"

%_

SINGLE REEL COMEDIES

-Young Kra7 Winthrro'CEthei

J

—
—

Am

.

—
W ^Th^rJ^

....
.,,

H

GAYETY COMEDIES
.

l

t

""'i
\\

w

-What's Vour Husband Doing? (MacLekn, May)
4fiQ2
Jan, —The Tree of Knowledge (Robert"
WaVC
4940
xk"Tl-L"
"VV;Commandment (Ethel
Tan
a
Jan.
The
Thr-*-Thirlcen,b
Clay
tonT~
™*
4721
t»«""' t"„" "ii "L' VV
t£ w« J° hns °n (Bryant Washburn) .443
"

.

Clayton)

!4707
Huckleberry Finn (Special)
7186
Fnh
TVn.
r-._»i.\
r - rr
hc &m-.i.,.
ateurr Wife ii
(Irene Castle)
5358
E c £'~"I
Feb.—
Black is White (Dorothy Dalton)
SS62
Feb. —Mary s Ankle (MacLean-May)
4660
Feb.
With the Dance (Special)
6483
Best Cellars (Bryant Washburn)
........ nit ,11 . .4822
pti.'
Tn*.,?'? c "di a
t£h
nl!
c" df , »"«*(Marguerite Clark). 4448
4144
l < (Lionel Barrymore)
Jan.
Ihe Copperhead
6351

w*

.

'

—On

,

Beaned, on the Boarder (Bletchcr-Rcynolds)
Fatal Wallop (Geo. Ovey).....
Silk Stockings (Geo. Ovey)
Ki ..I in a Harem (Bletdier^eynoWi)
Why Cooks Go Cuckoo (Geo. Ovey)..
Fireman. Save My Gal (Geo. Ovey)..
Ladies Musi Dance (Geo. Ovey)

The

S:

—

Hoppety Woppety and Cash Your

CHRISTIE FILM COMEDIES
CHRISTIE

7

Hart)
5590
Terror Island (Houdini)
5513
The False Road (Enid Bennett)
The Cost (Violet Hcming)
5547
Thou Art the Man (Robert Warwick)
5003
Treasure Island (Tourncur)
..5134
Mar.— Easy to Get (Marguerite Clark)
4110
Mar.— My Lady's Garter (Tourneur Prod.)
4823
Mar.— April Folly (Cosmopolitan)
4983
Mar. Excuse My Dust (Wallace Reid)
4330
Mar.— Mary Ellen Comes to Town (Dorothy
Gish)
4704
Mar.—Jack Straw (Robert Warwick)
4707
Mar.— His House in Order (Elsie Ferguson)
4942
Mar. Alarm Clock Andy (Charles Ray)
4938

SCREEN ICS
Feb,

Kimball Young)

PARAMOUNT-ARTCRAFT

Kava

—

"

J

nett)

"

Woman m

—Everywoman
Dec.

Dec.

—Red Hot

1

1
1
1
1

.1
1

1
1
1

Job
15—The Lure of Fashion

—Museum

8

Mysteries

1— Famous Women

—Speed

famous players-lasky exch.

j

1

—The Growth With
of the North American
22— On the
Grandma

Dec. 14

1

::.:::.:::::::::::::::::::
in the

.

S

1

in

1

World's

Work

1

11— Ship Ahoy
Mar. 28— Cleaning Up (Al. St. John)
Dec. 28— To Good to be True (Ernest Truex)

Spruce

of

1

Out

I

EQUITY PICTURES CORP.
Sfc
ZTcJS m^o^^y/i
Eyes
Youth (Clara

CHESTER-OUTING PICTURES
64

1

.

War

1

1

7

1

Apr.

.

•

1

of

1

Rumania

The Why of a Volcano.
The Second Chance.

5
Justice (Cyril Scott).........
a
The Guilty Woman (Mane EmpresB)
Adventures of Helen (Helen Holmes Serial) 20 two-

1

in

TRUEX AND OTHER COMEDIES

5

1

in

CPirriATC
»i MJAL&

Dean-Louise Huff)

1

—
—
Sunshine and Shadows
—
—A Night in June
PARAMOUNT MAGAZINE
Apr. 25 —The Nurse of the Tenements
Apr. 18 — Mental Acrobatics
—Tailoring Metal
Apr.
Apr. 4 —The Zero Hour
Art
Mar. 28—The Song Factory.
Mar. 21 — Game Trails
the Southland
Mar. 14— Reclaiming the Everglades
Mar.
—Popping the Question
29
7

The Chtlkat Cubs
Wanderlust

(Julia

1

1

Nov. 23
Nov. 9

•>

She Pays

1

From a Piscatorial Angle
Memory Lane

Dec. 21

3
5

1

1

the Strand in

Mn)..«H

of

1
1

St.

Dec. 14

Released

Relief of Poland
Constantinople, the Gateway of the Orient
America's Watch on the Rhine
Belgium, the Broken Kingdom..,

2

the Soil

— Hoodooed
25 — In Lovely Lorraine
Stam
18— Up-Country
—Martyred
The Franco-British Rhine
Cities
—

—
P ARAM OUNT-B URLLNGH AM
Moritz
Dec. 28— Winter Sports at
London

Educational

and

14— Teasing

Feb. 22

Persuasive Peggy (Peggy Hyland)
Eternal Penalty (Henry Kolker..
Roses and Thorns (Lenore Ulrlct)

Days

£
£
£

•

—
—
—

BRUCE SCENICS

6

-

PARAMOUNT-POST NATURE PICTURES

Archangel, City of Snow
The Tiny Kingdom of Montenegro

CORP.
AYWON FILM
Cotton}

£

_

•

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec.

of

—

28 Housecleaning
Dec. 21 Those Distant Cousins
Dec. 7—After the Circus

Exch.)

Mane, Queen

\
£
*

Dec

PICTS. (Chgo.)

The

Vera)

Doulden-Lilllan

2

Girl

Whiz

PARAMOUNT-BRIGGS COMEDIES

RED CROSS TRAVEL SERIES

TWO-REEL 'COMEDIES

(Eddie

Arrow

4— Gcc

IS—Ten Dollars or len days
18—The Star Boarder
21— Love, Honor and Behave

PARAMO UNT-DE HAVEN COMEDIES

Magazine Screen Supplement
Once Every Month Showing Leading
Work and Play

(Lowell-Crossman-Lawrence)
A' 'ill
NoX-ood. Dramas (Edgar Joneo-Eyely^

18—The Gingham

^
2

Photoplay

Rlazed Trail

*
c

*

1

State

5

7—A Lady's Tailor
Nov. 23 Down on the Farm
Nov. 9— His Last False Step

EDUCATIONAL FILM CORP.
(Through

11— The Garage
16—The Hayseed
7_Back Stage

Dec.

1
Marie DeWald (Aerial Girl)
The Arabian Whirlwind Troupe (Tumbling Arabs).. 1

TlJe

The

£> ec .

\
%
^
Z

La Meen Boys

CoIeman-NeMoyer-Lee)

SERIALS
The Lurking

Feb.
Jan.

1
Reynolds and Gcraldine (Aesthetic Dancers)
I
llundeller (Balancing)
1
Three Whipple Sisters (Boxing and Wrestling)
Evcrson's Comedy Circus (Pony, Dog and Monkey). 1
1
Novelty)
Harry Collier & Co. (Comedy Bicycle

5

The Deaert
Wolvea of the

The Law

Bill

Billy Whiskers (Comedy)
La Farre Sisters (Dancers)
The Dying Swan (Skating)
Free Hand and Love (Acrobatics)
The Flying De Armands

Hum

(Willi

Apr.
Apr.

%
*
*

SPANUTH'S VOD A VIL MOVIES

i

i

i

Foui

Brother

COMMONWEALTH

Mo

i

w
(fliarl.ille wan
iMnntniu «*•

Kv
lh,
Sin

(Margarita Fisher)..

Silver

of

The Thirteenth

>

DifScultle

Nov.
c eDt

PARAMO U NT-SEN NETT COMEDIES

Eighth, When Pals Fall Out
Seventh, Shackles of Fate
Sixth, The Puncher and the Pup
Fifih, The Uphill Climb.
Fourth, Vengeance and the Girl
Third, Hell's Fury Gordon
Second, The Two Doyles
First, The Desert Rat

KATTEJOIIN COMEDIES

Jan.

Two-Reel

(Twelve

5

Lone Hand

PARAMO UINT-ARBUCKLE COMEDIES

CANYON PICTURES CORP.Featuring

the

Sm *

.

Case (Enid Ben-

(Special Cast)
Dollars (Charles Ray)

S410
...".116854
4847

(Al. St.

2
I
2

2

John)

FILM MARKET, INC.
(At State Right Exchanges)
The House Without Children
The City of Purple Dreams
Who Shall Take My Life?
Zongar, the Dare Devil of Romance
The Natural Law
The Grain of Dust
The Lust of the Ages
Has a Man the Right to Kill?
Beware

6

7
5
6
6
6>

«-

>

of Strangers

Persuasive Peggy

6

The SpoilersThe Ne'er Do Well
The Garden of Allah

9
8

8

FILM SPECIALS
JOLLY COMEDIES
1
Feb. 23— Girls Will be Girls (Leo Whilte)
2
Feb. 16 Pardon Me (Gertrude Selby)
1
Feb.
Hubby's Mistake (Gertrude Selby)
2
Feb. 2—The Close Shave (Ben Turpin)
Jan. 26 Breaking Into Society (Billy Armstrong)..!
Jan. 19— Neptune's Step-Daughter (Gertrude Selby).
2
Tan. 12 Artless Artie (Harry Fox)

—

9—

Jan.

5

—
—
—The

2

Nutcrackers (Ben Turpin)

FIRST NATIONAL EXCHANGES
The River's End (Neilan)
The Turning Point (Katherine MacDonald)
The Daughter of Two Worlds (Norma Talmadge)
Even as Eve (Grace Darling)

Two Weeks

(Constance Talmadge)
Greatest Question (Griffith)
Day's Pleasure (Chaplin)
The Beauty Market (Katherine MacDonald)
Heart O' the Hills (Mary Pickford)
Mind the Paint Girl (Anita Stewart)
The Thunderbolt (Katherine MacDonald)
In Old Kentucky (Anita Stewart)
Virtuous Vamp (Constance Talmadge)
Back to God's Country (Nell Shipman)

The

A

Release Information continued on page 3133

6584
5778
6078
6237
5998
6244
1714
6018
6329
5661

4840
7649
5411
633'


V2

272

.

A pril

3

1920

,

.1135

Advance Information on All Film Releases
{('ontinu<<l

DOO LEE FILM

CO., INC. (N. Y.

STATE)

SPECIAL PRODUCTIONS

from

Marked Men
Harry Carey)
The Phantom Melody (Monroe Salisbury)
(

Are You Legally Married? (Lew Cody Rosemary
Thebe)
Reclaimed (Niles Welch Juvenile Scott)
..."
Window Opposite (Leah Baird James Morrison)...
Once to Every Man (Jack Sherrill)

JEWEL PRODUCTIONS,

SELECTED PRODUCTIONS

JEWEL COMEDIES

—

—

—

two weeks)
Neal Hart (2 reel dramas one every two weeks)
Al Jennings (2 reel dramas one every two weeks)..
Napoleon and Sally (one reel comedies)
Tom Mix (one reel dramas, re-issues)
Ann Little (2 reel Western dramas, re-issues)
Lightening Bryce (Fifteen Episode Serial)
Dragon's Den

The

Trails

Adams)

Happened

5

5
5
5

(Lottie Tilford)

(Betty Mason)

6
5

And

7
the Children Pay (Gareth Hughes)
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley one every
2
month)

—

UNITED ARTISTS CORPORATION
6
(Mary Pickford)
Jan. 18— Pollyanna
When the Clouds Roll By (Douglas fair29—

banks)

20— Broken

Oct.

Blossoms (D, W.

Griffith)

UNITED PICTURE THEATRES
Apr. 18— The Eternal Mother (Florence Reed)
Mar. 28 —The Pinch Hitter (Charles Ray) Recreated
Triangle
Mar. 21 —Women Men Forget (Mollie King)
—The Vampire (Dorothy Dalton) Recreated
Mar.

Lions)

Feb. 11

—

——
Moore)

5

the

of

Yukon

(Dorothy

Dal5

ton)

CUCKOO COMEDIES
Feb 29

Bearing,
—Ball
Ralston)

but

Hard Running (Burns2

KEYSTONE COMEDIES
4— First

Apr.

Aid (Special Cast) ................

.2

2
Collier)
Mar 28— Better Late Than Ever (Wm Pearce)
Mar 21— Courts and Cabarets (Peggy
M ar 14 The Two O'Clock Train (Special Cast)..
.

Mar'
Feb'

7— The
8— The

2
of Enemies (Weber- Fields)
2
and Brides (Murray Thurman)
Dancing Master (Alice Lake) ....... .2
Thurraan-Ray^
(Mary
Nut
Loved a

Worst

25— She

Tan

18—Mabers

Speed
coe Arbuckle)

11— Only

a

Cop (Mabel

Normand-Ros-

;-•-*.*

4

A

'ATiVii
Lunch Room Romance (Mabel Normand-

Roscoe Arbuckle)

TRIANGLE COMEDIES
Feb
Feb.

** •-*

Farmers Daughter (Louise Fazenda-

Charles Murray)

'

j an '

. .

22— Bombs

Feb.
Jan.

1Tan

. .

22— The Love

Riot
1— His Baby Doll

1

1

2
I

Dog)

LARRY SEMON COMEDIES

2

The Grocery Clerk
The Head Waiter
Dew Drop Inn

STAR COMEDIES
Apr. 12— Stop That Wedding (Lyons-Moran)
1
Apr. 5 Downing and Uprising (Lyons-Moran)
1
Mar. 29 Butting in on Baby (Lyons-Moran)
1
Mar. 22 Oiling Uncle (Lyons-Moran)
1
Mar. 15— Stop That Shimmie (Lyons-Moran)
I
Mar. 8 Wives and Old Sweethearts ( Lyons-Moran). 1
Mar, 1— Officer Call a Cop (Lyons-Moran)
1
Feb. 23— The Latest in Pants (Lyons-Moran)
1
Feb. 16— Old Clothes for New (Lyons-Moran)
1

29— Seeing Things (Neal
15— His Lucky Blunder
1

—Tailor

1

Burns)
(George Ovey)

1

1

Maid (Neve Gerber)

The Road to Divorce (Mary MacLaren)
Burnt Wings (Mayo-Hill)....
Overland Red (Harry Carey) ...... -.
The Forged Bride (Mary MacLaren)
The Peddler of Lies (Mayo CarewJ
The Prince of Avenue A (James Corbett)
Rouge and Riches (Mary MacLaren)

2

15

... .2

(Warwick-Harmon)

Feb.

18— The

Bull

Thrower

(Gregory-Engel)

WAR

RELIEF SERIES

STAGE WOMEN'S
Mar.
Mar.

15—The Mad Woman (O'Neil-Power)

Feb.
Feb.

16—The Madonna

2
2

2
— His Woman (Julia Arthur)
2
of the Slums (Blinn Eagles).
2— Tom's Little Star (Constance Binney-OtiB
1

Skinner)
Jan.
Jan.

2
2

19— Romeo's Dad (Thos. Wise-Gail Kane)
12— A Baby Doll Bandit (Mrs. Joe MartinJammy Adams)
2

WESTERN AND RAILROAD DRAMAS

—Nose the Book
—When the Cougar Called (Lane-BumB)
29 — Finger PrintB (Robert Reeves)

17

in

2

9

—
—
—

2
2
2
.2

—

2
2

2
.2

2

MAJOR ALLEN'S ANIMAL HUNTS
Apr.
Mar.

5— The

Story of the Wolf

I

—The Story of the Jaguar
Feb. 9 — Eighteenth, Liquid Flames
Feb. 2— Seventeenth, The Wheels of Death
Jan. 26— Sixteenth, Over the Cataract....
Jan. 19— Fifteenth, The Flaming Arrow
Jan. 12 — Fourteenth, Hemmed In
1

1

2
2
2
2
2

THE LION MAN
Two-Reel Episodes Featuring
(Eighteen
Kathleen O'Connor and Jack Perrin)
2
Apr. 12 Sixteenth, The Relentless Renegades
2
Apr. 5 Fifteenth, The Furnace of Fury
Mar.
Mar,
Mar.
Mar.
Mar.
Feb.
Feb.
Feb.

Desperate Deeds

2
2

When Hell Broke Loose
15—Twelfth, The Jaws of Destruction

—Eleventh,
1— Tenth, A

8

At the Mercy

—Seventh,

of
of

2

2

3
2
2
2

Telemachus,

Friend

(TWO REELERS)
Mack

(Special Cant)

2
2
2

Black Eagle (Joe Ryan)
A Philistine in Bohemia (Edna Murphy)
The Call Loan (Jay Morlcy)
The Dream (Alice Calhoun)
(Kate

2
2

Price)

2

The Washerwoman's War (Nell Shipman)
The Trials of Texas Thompson (Nell Shipman)
Switches and Sweeties

2
2
2

(James Aubrey)

(Fifteen Two-Reel Episodes Starring Antonio

Moreno)
The Closing Net
Fourteenth, The Modern Mozeppa
Thirteenth, The Plunging Peril
Twelfth, The Dungeon of Despair
Fifteenth,

Perilous Plunge

Doomed

Fifteen Two-Reel Episodes
Fourth, Tearing Through
Fifth, Blotted Out
Sixth,

—
—
—
—

— Hearst
News (International)
—
International News
— Current EveD (International)
—New Screen
s

Starring

Wm, Duncan
2
2
2

W. H.

PRODUCTIONS

The Lost

Battalion

Cast)

(Special

7

Everybody's Business ( Richmond-Calhoun)
Mickey (Mabel Normand)

6
7
3

Satan's Pawn (Bessie Barriscalc)
The Straight Road ( Bessie Barriscalc)
The Hell Hound of Alaska (Win. S. Hart)
Staking His Life (Wm. S. Hart)...
The Superman (Sansonia)
Custer's Last Fight (J. Barney Sherry)

The Bargain (Wm.
Punctured

Tillie's

The Mystery
The Hawk's

of 13
Trail

S.

5
5
5
5
3

Hart)

Romance

6

(Dressier)

6

(Pord-Theby) 15 Eninode Serial..
(King Baggot) 15 Episode Serial

ONE AND TWO REELERS
Hart Dramas

S.

Shorty Hamilton Comedy Dramas
Keystone Comedies ( Liberty Brand)
Kay Bee Dramas (Union Brand)
Kay Bee Dramas (Columbia Brand)
Arbuckle Comedies
Chaplin Comedies
Sennett Keystone Comedies
Some Nerve (Charlie Chaplin)
Lord Helpus (Charlie Chaplin)
Keystone and Arbuckle Comedies
Keystone Kid Comedies

2
2
1

2
...2
I

&

1

2
2
1
1

1

&

2
2

WILK (JACOB) FEATURES

2

2
2
2

Elmo
2
2
2

2
2

2
2
2
2
1

(At State Right Exchanges)

ALICE BRADY FEATURES
Maternity

The

.5

Trap

A Woman

Alone

Russia

The Dancer's Peril
A Gilded Cage

La Boheme
The Rack ;
The Divorce Game
Sours of Sybil
Misb Petticoats
Self-Made Widow
The Hungry Heart

Man

of the Hour
Stolen Voice
Friday the 13th

Human

1

The Man Who Forgot
Family Honor
Face

VITAGRAPH~EXCHANdifs

5
3

,.S
5
5
5
5
S

5
5
5
5

ROBERT WARWICK FEATURES

1

lagazine (Universal) ... .1

The More Excellent Way (Anita Stewart)
The Flaming Clue (Harry T. Morcy)

2
2
2

The Hidden Blow

Darkest

(Eighteen Two-Reel Episodes Starring
Lincoln)
Apr. 12—Tenth, The Fatal Bullet
Apr. 5— Ninth, The Assassin's Knife
Mar. 29 Eighth, The Fatal Crossing
Mar. 22 Seventh, The House of Mystery
Mar. 15— Sixth, The Battle Under the Sea
Mar. 8 Fifth, The Smuggler's Cave
Mar. 1 Fourth, The Flames of Death
Feb. 23— Third, The Life Line
Feb. 1 6 Second, The Racing Death

2

THE SILENT AVENGER

2

ELMO THE FEARLESS

Fridays
Fridays

O. HENRY
The Ransom
The Passing

of the Monsters..

23— Ninth. Sold Into Slavery
16— Eighth, The Dungeon of Despair
9

3

Dull Care

W.

THE GREAT RADIUM MYSTERY

—
—
29 — Fourteenth,
22—Thirteenth,

2

THE INVISIBLE HAND

Champion Loser
—Light
Hearts and Leaking Pipes (Monberg-Warwick)
2
Mar.
—
Roaring Love Affair (Monberg-Sweet)
Mar. 3— A Red Hot Finish

Mondays
Wednesdays
5
5
5
5
5
5
5

7
7

6

1

NEWS AND MAGAZINE REELS

SPECIAL ATTRACTIONS

5

WOLFVILLE TALES (TWO REELERS)

12— Bill's Wife (Ben Wilson)

—

UNIVERSAL EXCHANGES

VITAGRAPH SPECIALS
Captain Swift (Earle Williams)
The Snorting Duchess (Alice Joyce)
The I'ortunc Hunter ( Enrle Williams)
Slaves of Pride (Alice Joyce)

2

Wonder

(Century

5

Feb. 29— The Hick (Chas. Ray) Recreated Triangle 5
Feb. 22 The Corsican Brothers (Dustin Farnum)...6
Feb. IS— Tiger Girl (Lillian Gish) Recreated Tri5
angle
5
Jan. 25—A Gamble in Souls (Dorothy Dalton)
5
The Clodhopper (Charles Ray)
Jan. 4
D eCj 14 Betty of Greystone (Dorothy Gish-Owen

23— The Flame

Brownie

Little

Mar.
Mar. 22— The Rattler's Hiss (Gibson-Moore)
Mar. 20— Held Up for the Makin's (Gibson-Moore)
Mar. 13 Runni'n' Straight (Gibson-Faire)
Mar. 6— Hair Trigger Stuff (Gibson-Moore)
Feb. 28
The Sheriff's Oath (Gibson-Hill)
Feb. 21 A Sagebrush Gentleman (Burns-Merriara)
Kaintuck's Ward (Burns-O'Dare)
Feb. 14

5

Triangle

Nov.

— Good

Apr.
Apr.

14

S

»
6
6

(Corinne
The Midnight Bride (Gladys Leslie)

BIG V SPECIAL COMEDIES

6
6

5
.5

5

t

Griffith)

Squeaks and Squawks (Jimmy Aubrey).,
Sauce and Senoritai (Montgomery-Rock)
Loafers and Lovers (Montgomery-Rock)
Maids and Muslin (Jimmy Aubrey)

—

—A

Hughes)
Paris (Mme. Yorska)

Griffith)

1

"

Collater.il

CENTURY COMEDIES

Apr. 5
Mar, 29

The Red Viper (Gareth Hughes)
Your Wife and Mine (Eve Dorington)

Dec.

t

RAINBOW COMEDIES

INC.

(Gareth

in

Martin-

Joe

Eleven (Corinne

-

Human

14— Dog Gone Clever (Century Dog)
2
Mar. 22 A Lion's Alliance (Century-Lions)
2
Mar. 10— My Dog Pal (Century Dog)
2
Feb. 23— Tiger Rose and Dandy Lions ( Century

Apr.

Dec.
Dec.
Dec.

(See United Picture Theatres)

TYRAD PICTURES,
Human Passions
Man and Woman

(Mrs.

OKEH KOMEDIES

TRIANGLE EXCHANGES

It

Transom

the

—

:

Hearts

9— Over

Feb.

Jan.

Broken

The Ilium »aul
Anita Stewart
The Birth of a Soul ("Harry T, Morev)

—
—
—

.

Neuse

Perilous

Deadline at

3

Virgin of Stamboul (Priscilla Dean)..
fcb. 2— The Great Air Robbery (Lieut. Ormer
Locklcar-Francelia Bilington)
6
Nov, 17— Blind Husbands (Eric Van Stroheim)
6

Stripped for a Million (Crane Wilbur)
The Profiteer (Jack Sherrill—Alma Hanlon)
When the Desert Smiled (Neal Hart)
Miss Arizona (Gertrude Bondhill)
His Daughter Pays (Gertrude McCoy)
Denny from Ireland (Shorty Hamilton)
5
Pen Vulture (Shorty Hamilton)
5
The Snail (Shorty Hamilton)
5
The Ranger (Shorty Hamilton)
5
When Arizona Won (Shorty Hamilton)
5
Gaie Henry Comedies (2 reels
one every two weeks)
Bull's Eye Comedies (2 reels
one every two weeks)
Original Billy West Comedies (2 reels one every

——

S

INC.

29— The

Mar.

—

—
—

3134)

J I(lffF

All

A

in

Driftwood
the Moonlight

Man
Girl's

Folly

5

Sudden Riches

5

False

Friends

5

5
5
5

5
5

S
5
3
5

S


MASTER FILMS, INC.
Torchy Condemned (Johnny Hines)

MERIT FILM CORP.
False Gold (Mitchell Lewis)
Sir Wolf (Texas Guinan)
Heart of Evil (Special Cast)
Window Opened (Leigh Bumil)

LOCATE TO EVERY MAN (Jack Sherrill)

METRO EXCHANGES
SCREEN CLASSICS, INC. SPECIALS
May—A Daughter of the South (Mitchell Lewis)
May—The Temple of Dawn (Bert Lytell)
May—The Marriages of Mayfair (Special Cast)
May—Four Horsemen (Special Cast)
Apr.—Burning Daylight (Mitchell Lewis)
Apr.—The Skyhawk (Bert Lytell)
Apr.—Fine Feathers (May Allison)
Apr.—Faster, Bedlam and Ruth (Viola Dana)
May.—The Hope (Special Cast)
May.—Alias Harry Valentine (Bert Lytell)
Feb.—Julia (The Mabinogion)
Feb.—Echoes (Hollywood Hall)
Feb.—Old Lady 31 (Eunice Dunn)
Jan.—The Walk-Outs (Mrs. Allison)

NAZIMOVA PRODUCTIONS
Mar.—The Heart of a Child (Nazimova)
June—In Strong Currents (Nazimova)
Aug.—The Brat (Nazimova)
The Red Lavender (Nazimova)
Out of the Fog (Nazimova)
Eye of the Eagle (Nazimova)

TAYLOR HOMES PRODUCTIONS
May—Nothing But Lies (Taylor Homes)
May—The Woman of the House (Taylor Homes)
Dec.—Nothing But the Truth (Taylor Homes)

MISCELLANEOUS
(State Right Features)
Democracy (Special Cast) Democracy Photoplay
Co.
Democracy (Special Cast) Lester Page-Edward White-
Smith
Why Women Sin (Ann exhibit) Western Producer
Henry's Kid (Special Cast)
The Return of Tarzan (Nina Pictures)
Empty Arry (Gold Kite-Thurston Hall) Photoplay
Libraries
Vera Mack (Two Red Western Dramas) Double
Prod., Co.
The Blasphemer (Youth Foundation Film Corp.)
The Confession (Henry Walthall) National Film Corp.
The Mystery Mind-Weekly (J. Robert Pauline) Supreme
Pictures, Inc.
The Penny Philanthropist (Ferry O'Neil-Ralph Mor-
ro) Archway Photoplays, Ltd.
The Whispering-Serena Hightower
The Pictures Corp.
Before the White Man Came (Western Film Corp.)
A Woman in Grey-Serial (Artline-Petty-Henry G. Coll)
Serio-Prod. Co.
The Sacred Flame (Emily Stevens) Schemer-Ross
Prod. Co.
Emmett Dalton (Two Red Western Dramas) Will and
Wish
Sky Eye (Sid Leser)
The Price of the Day (Beatrice Micaela) J. Frank
Hatch Enterprises
The Greater Glory (Transatlantic Film Co. of America)
The Lost City (Janita Hanson) Warner Bros.

COMEDIES
Comedy Art Prods. (Special Pictures, Los Angeles) 2
Torrin Comedies (Caesar Film, Chicago) 2 &
Doublet Comedies (One Reel a Week) Doublet
Prod., Co.
Jolly Comedies (Film Specials)
Bobby Burns (Cosmopolitan Corp.)
Texier Comedies (Territorial Sales Corp.)
Loom and Shovel (Pro-Ind., Inc.)

MONOPOL PICTURES
Crimson Shadows (Frank Pearson)
Alma Where There Stands Two (Emily Larkin)

P情景 Extensions
April—Loving Shadows (Elaine Welsh)
May—The Deadlier Sex (Blanche Wales)
April—Tender (Mabel Baldrige)
Mar.—I Willed Mary (June Caprle)
Feb.—Ida (Dorothy Real)
Feb.—Other Men's Shoes (Crawford Kent)
Jan.—The Little Nana (Viola Cassatt)
Jan.—Fighting Crease (Blanche Hall)
March—Impotent Dave (May Murray)

THE BLACK SECRET
(Fifteen two-reel episodes starring Pearl White and
Clayton Moore)
Jan.—Twelfth, The Chaste Trail
May—Eleventh, The Studio
Jan.—Third, The Jam of Death

TRADE BY DIVISION
(Fifteen Two-Reel Episodes Featuring Stuart
Holmes and Frankie Mann)
April—Third, The Tyrant of the South Seas
April—First, The Mystery Pearl
April—Fourth, The Fighting Chance
April—Seventh, The Silent Bulls
May—Twelfth, The Vault of Terror
April—Fifteenth, The Harlem Model

DAREDEVIL JACK
(Fifteen Two-Reel Episdes Featuring Jack
Dempsey)
Apr.—Sixth, Path of Destruction
April—Ninth, Plunders of Treasure
Apr.—Fourth, Blinding Hate
May—First, The Footsteps of Fate
May—Sixth, A Shadow of Wits
May—Seventh, The Stolen Prayer
May—Fourth, Shanghaired
May—First, That Finished Girl
May—Second, Bells of Doom
May—Fifth, The Fiery Bandit
May—Sixth, The Tramp

(Thirteen Two-Reel Comedies Featuring
Johnny Ray and Margarette Fitzroy)

A Day a Month in Society
AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney
Drew, Mrs. Anna Karin, and others)

ROLIN COMEDIES
Mar.—Cut the Cards (Good Pollard)
Mar.—Bring Your Eyes (Good Pollard)
Feb.—Find the Girl (Susan Pollard)
Feb.—The Right Stuff (Good Pollard)
Feb.—First, A Type of Dad (Susan Pollard)
Feb.—All Lit Up (Susan Pollard)
Jan.—First, The Mysterious Bracelet
Jan.—Second, The Missing Girl
Jan.—Third, The Missing Sabers (Susan Pollard)

ROLIN TWO REELERS
Feb.—His Royal Sister (Harold Lloyd-Mildred
Davis)
Dec.—Part of the Family (Harold Lloyd
Mildred Davis)
Nov.—26th and 27th (Lloyd-Dalichie)

TWOREEL SPECIALS
Nov.—Miss Ginger Snap (Baby Marie Osborne)
Dec.—Miss Little Miss (Baby Marie Osborne)

BLACKOUT PRODUCTIONS
Apr.—12, The Blood Barrier (Bremar-Gordon)
May.—31, The Girl of the Golden Gate (Bremar-
Gordon)
Jan.—My Husband's Other Wife (Bremar-Gordon)
Nov.—20, Ulysses (Snakey-Bravo-Roget, Gordon)

NEWS REELS
Sunday—Topicals of the Day
Wednesday—Pathre News
Sound—Pathre News

PHILIP (ADOLF) CORP.
The Midnight Girl (Adolf-Philip-Marie Tagano)
Mr. My Girl Suzanne (Adolf Philip-Faye Du Forest)
Oh, Louise (Adolf Philip-Marie Tagano)

PIONEER FILM CORPORATION
(At State Right Exchanges)
The Boomerang (Henry W. Balthall)
 Virtuous Sinisters (Wanda Hawley)
Wives of Men (Florence Reid)

REALART PICTURES CORP.
SPECIAL FEATURES
The Lipstick of the Dead Man's Wives
Soldiers of Fortune (Allan Dwan)
The Man Who Slept in the Branch Room (Czantirad)

STAR PRODUCTIONS
Sinners (Alida Brady)
The Stolen Kiss (Casting Ruby)
The Movie Mgr. Of Hollywood (Casting Ruby)
The Mystery Mgr. of Hollywood (Casting Ruby)
The Fear Market (Alice Brady)

Estate Susan (Casting Ruby)

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
Seeing Through (Cass Pitts)
The Lost Brief (Eugene O'Brien)
The Big Leap (Steads
dale)
The Beggar Prince (Susan Hayakawa)
The Big Game (Susan Hayakawa)
Hunting Shadows (L. B. Warner)
The Tong Man (Susan Hayakawa)
The EN (Susan Hayakawa)
A Fugitive from Justice (H. B. Warner)
The Running Man (William Hayakawa)
The Illustrious Prince (Susan Hayakawa)

SPECIALS
The Broken Butterfly (Fournier)

SUPEPRO COMEDIES
Just to Be Framed
Molly's Millions
Hearts and Diamonds

MARTIN JOHNSON PICTURES
Marooned in the South Seas
A Blue Scarlet (Eugene O'Brien)
Recruiting in the Solomon
Dances (Eugene O'Brien)
Dancing with Cigars
Cruising in the Solomon
The Home of the Hula Hula

PRODUCTIONS
Sons of Solomon
Keep Off the Grass
The Last Resort
Still the Mountain
Just Over Yonder

SELZICK ENTERPRISES (LEWIS J.)
SELZICK PICTURES
A。 Distributed (Distributed Select Exchanges)
Youthful Folly (Olive Thomas)
The Woman Game (Elaine Hammerstein)
The Year of the Married Man (Eugene O'Brien)
The Desperate Hero (Owen Moore)
The Undercurrent (Guy Emmons)
The Undercurrent Special (Eugene O'Brien)
Sunset (Barrymore-O'Brien)
His Wife's Money (Owen Moore)

(Sold through Select Exchanges)
She Loves and Lies (Norma Talmadge)
The Drunken Brother (Owen Moore)
The Undesired (Guy Emmons)

PRIZMA
Distributed (Distributed Select Exchanges)
Blind Youth (Special Cast)
The Invisible Divorce

REPUBLIC PICTURES
Children Not Wanted (Geddey Day)
Truly (Reggie) Torrner Production with Clara
Roop Young
The Girl of the Sea (Williamson-Schisnare Prod.)
The Slumber (Sue Etta-Williamson Prod.)
The Blue Pearl (Edith Hallor)
(Reissue) (Western Prod.) Marie Dore
Wm. J. Flynn Special (Herbert Rawlinson)
Jude Brown Special
The Drunken Brother (Owen Moore)

KINOGRAMS
Every Tuesday and Saturday

STATE RIGHT EXCHANGES
DOLL VAN FILM CORP. (CHICAGO)
(In Illinois, Indiana, and Southern Wisconsin)
The Tooth of Dead (Owen Moore)
The People's Defender
City of the Broken Heart
The Grain of Dust
Hearts of the World
The Crucible of Life
Nineteenth of the Law

Release Information continued on page 3135
Mildred Harris Chaplin Contest Nears Close

The Mildred Harris Chaplin contest around the question as to "Which is the inferior sex?" will close April 4th, 1920. The contest is part of the exploitation campaign connected with Mrs. Chaplin's first Mayer-made First National release, "The Inferior Sex," and has aroused a great deal of interest throughout the country it is stated.

Absent Two Years, Miss Hollister Returns

After an absence from the screen of two years, on account of illness, Alice Hollister has returned to motion pictures in the Goldwyn production of the famous stage play "Milestones," by Edward Knoblock and Arnold Bennett. Miss Hollister will have the leading feminine role in the picture, which will be started at Culver City this week.

Jottings from The Studios

June Elvidge, who has been practically snowbound in the Adirondacks for three months, while at work on "The Law of the Yukon," under Charles Miller's direction, returned to America's fashion center, Fifth Avenue, recently, to find that the beautiful gowns which had lain packed away in her wardrobe trunks while she braved the cold in mackinaws and boots, had entirely disappeared in fashion's latest decrees. So instead of indulging in social gaieties, Miss Elvidge set about collecting another array of frocks and frills, and her only hope is that they will work harmoniously with her next picture.

Charles Maigne, whose recent successes have included "The Firing Line" and "The Invisible Bond" starring Irene Castle, and the Paramount-Arcraft specials "The Fighting Chance" and "The Copperhead," is now engaged to direct Mary Mile's Minter.

Enid Bennett is said to have given material assistance in the capacity of Art Director for her latest Thomas Ince production "Happiness," as she is well acquainted with the architecture of European cities, some of which was reproduced for various scenes in the picture.

Julian Josephson has been assigned the task of preparing a series of special features for Lloyd Hughes, the first of which will be entitled "Wheelbarrow Webster."


Irua Harrison, who was last seen as leading woman for Gareth Hughes in "The Red Viper," and opposite Johnny Dooley in the first of the series of Dooley Comedies, returned this week from Georgia, where she finished exteriors for the starring role of the Buffalo Film Company's third picture, "The Daughter of Devil Dan." Miss Harrison is supported by Kempton Greens in the leading role.

Hugh Ford, with a company of Paramount-Arcraft players, headed by Thomas Meighan, has gone to Cuba to make a series of scenes for a forthcoming production. In the party are Martha Mansfield, Frank Lose, Alfred Hickman, Warren Cook, Marie Shotwell, Maude Turner Gordon, and Albert Gram, all members of the cast, also the scenario writer, cameraman and assistant director. They will remain about ten days in Cuba, and will go to one of the large Army camps in the South for more exteriors before returning to New York.

Practical Wisdom

The chief functions of the commercial film Laboratory are to make "Quality Prints" and render "Prompt Service." Any Laboratory which cannot supply both is not functioning.

The Republic policy is for Quality, our physical and financial resources are for Service. The use of modern machinery—the finest raw material and chemicals obtainable plus our expert human element insure Quality. Our desire and willingness to please insure Service.

If you are not now getting "Quality Prints" plus "Prompt Service" you had better let us know and we will immediately transform these words into deeds.

REPUBLIC LABORATORIES, INC.

729 Seventh Avenue New York
Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3137-3160

Grand Staircase
Capitol Theatre
New York City
Two views of the David Picker theatre described on opposite page
New Three Thousand Seat House Opens on Upper Broadway

Picker's Rio Designed to Attract High-Class Patronage

UnaCOMPANIED by the pre-announcements and blare of trumpets that customarily herald the opening of a new Broadway motion picture theatre, David V. Picker's "Rio" on that thoroughfare at 159th Street, commenced life magnificently a few days ago.

The idea should not be gained from the foregoing that the house would not have merited a greater degree of publicity, for such is far from the real fact.

As a large community theatre the "Rio" will more than hold its own with any similar sized house in the country. From lobby to screen the owners have spent moneylavishly to produce a place of amusement fully in keeping with the community in which the theatre is hoped to be the center of attraction.

The theatre itself occupies an entire city block, has a seating capacity of approximately 3,000 and cost $500,000 to build and equip.

Entrance is gained from the Broadway side, through a lobby decorated in imitation marble. The dimensions of the lobby being about twenty-five by forty, with a box office placed in one corner.

From the lobby a set of double doors permits an entrance into the foyer from which stairs lead up to the balcony, loges, boxes, and retiring rooms. A heavy carpeting is placed over all walking areas and on the staircases.

The decorations throughout the house were planned and executed by the Wm. Eckhart Studios, and as a result are fully up to the standard expected. A color scheme of Gold and Blue was selected as the basis on which all color work and hangings were worked out. The fluted columns are of gold as is also much of the exposed decorative plasters, while the blue has been expressed by the tapestries, back drop and the upholstery of chairs and divans. A peculiar gold, brown and blue mottled effect has been carried out on all the wall surfaces of any great area. This gives a richness to the otherwise bare walls and panels.

There are about 1,750 seats on the auditorium floor, served by two center and two outside aisles. The balcony seats another 800, and in addition to these there are 250 box and loge seats located as usual at the front of the balcony.

The staircases leading from the foyer to the balcony enters the latter place at both ends of a balcony foyer or mezzanine. This foyer is made comfortable by a number of blue upholstered divans, comfortable chairs and potted plants.

From one side of the mezzanine foyer ramps lead off to the balcony cross over; on the other side to rest rooms and smoking rooms. The latter are finished in peacock blue and gold.

An exceptionally fine stage has been provided for special acts and features. In size it is 30 x 40 and is equipped with all necessary devices. There are eighteen dressing rooms for the use of artists when vaudeville is shown. Directly in front of the stage apron is the sunken orchestra pit where the console of the Hall Organ has been placed.

Lighting Fixtures

An excellent selection of chandeliers to match the remainder of the house was made. One large fixture drops from the grand dome and illuminates by indirect lighting the orchestra floor and the loge seats. Further back four smaller fixtures of a similar design furnish light for the balcony. Around the side walls are 20 wall lights properly shaded to protect the eyes of the audience during the showing of the pictures at the same time giving off enough illumination indirectly to make it safe for patrons to walk to their seats.

Ventilation

An adequate supply of fresh clean air is assured patrons of the Rio. Up on the roof of the theatre huge Typhoon fans draw in great quantities of air from above the street level and force it down through lattice work in front of the proscenium arch. During the summer months if desired these fans may be reversed in order to withdraw the hot fetid air from the top of the auditorium.

Projection

The projection room is located at the back of the balcony, 148 feet from the stage and is reached by a short iron ladder. In reality the projection room consists of three rooms, one for the rewinding and making of repairs, one for the motor generator sets and switchboard and the third for the two Simplex machines and the stereopticon.

The machine room measures 8 x 10 and contains two 96 amperes Westinghouse motor generator sets, two auto starters and a switchboard. The projector room is 8 x 12 and the rewind room 8 x 9.

From the projection room the picture is thrown 146 feet to the Gardner Velvet Color Fiber screen. A complete system of intercommunicating phones connects projection room with stage, ticket office and manager's desk.

When the whole layout is considered, the decorations, scenic effects, and equipment, there is every reason to believe that the Rio under the able direction of Francis A. Mangan, who is well known throughout the Metropolitan district as Manager of more than usual talent, will be a huge success. The theatre is worthy of the patronage of the neighborhood where it is in operation.

Springfield, Mass., House to be Entirely Remodelled During Coming Summer

Bullard and Bullard Are Drawing Plans to Bring Princess Theatre Up-to-Date

The Princess theatre, which W. W. Watts recently secured, will be thoroughly remodeled during the coming summer. Bullard and Bullard, architects, have prepared plans which will greatly alter the size and appearance of the playhouse.

The main floor will be extended 30 feet and dropped 32 inches, which will permit the installation of about 400 new seats on the ground floor. The entire second floor of the building will be taken out and a balcony and mezzanine floor put in, which will allow about 500 new seats to be added. This will make the Princess the largest theatre in the city in number of seats.

The new lobby will occupy part of the present lobby and also the entire room occupied at present by the Metcalf Company. It will be decorated and finished in the latest style and will be a promenade second to none. The box-office will be on the Fifth street side, making it convenient for ticket purchasers.

The interior of the house will be done over and Watts expects to make it the most beautiful in central Illinois. The best ideas in use in the leading theatres in the country will be utilized in the finishing of the playhouse.
A beautiful new canopy will be added to the front of the building, which will not only be an ornament but also a beneficial addition to the theatre. A handsome electric sign will also be conspicuous when the theatre is finished.

Watts will also take possession of the Lyric theatre about the first of July and extensive improvements will be made on it. The Gaiety will also be gone over, enlarged and redecorated, and many new seats installed.

Watts expects to make the Gaiety, Princess and Lyric theatres second to none in the state when all plans are finished.

Michigan's Capital City to Have Modern and Beautiful Theatre

New Blackstone in Lansing Will Soon Be Under Construction

The theatre census taken by the Motion Picture News last December, showing Lansing, Michigan, to be far behind other cities in the state in theatre construction, set a half dozen local motion picture theatre pioneers to thinking. The result of their deliberations has been the announcement within the past few days of a new $200,000 theatre building.

The census showed Grand Rapids to have a theatre for every 3,000 population; Flint, one for every 4,500; Detroit, one for every 5,000; Lansing, one for every 9,000.

A 50-year lease has been taken on property just west of the Elks' home and south of the Bijou theatre. "The Blackstone," with a seating capacity of 1,700, is to be built on the site. The building will be fireproof, of reinforced concrete, steel and brick. The front will be terra cotta with colored relief panels in the recesses. The roof and balcony will be supported by vast trusses which will eliminate obstructons to the view from any part of the house.

Those behind the Blackstone project are Roy Brown, former owner of the Orpheum theatre; E. C. Jarvis, present owner of the Orpheum and Garden theatres; John S. Wilson, a few years ago in charge of the principal amusement park near this city; J. C. McCallough; Frank A. Wall, who had the Vaudeville theatre some years ago; William T. Britton, alderman of the city, and William R. Towne.

These men have been founders of the motion picture business in Lansing and will give their range of experience to the building and operation of the new house.

The company has been incorporated under the Delaware incorporation laws, and the Michigan utilities commission will pass upon the sale of their stock, a limited amount of which will be passed outside the directorate, early in March.

S. D. Butterworth, of Lansing, prepared the plans for the Blackstone.

The building is 66 by 134 feet, facing Allegan street. The seating capacity of 1,700 will be divided between orchestra and balcony floors. Two stores are planned on each side of the theatre entrance. The commercial feature of the building is taking on new importance since work was started on the plan and now includes the addition of six stories to the front of the building to be used exclusively as office suites for physicians and dentists. The extensive plan will give the city another large cafeteria in the basement.

Particular attention has been paid to ventilation. The system will be of the washed air type. Fresh air is taken from the outside 40 above the ground and drawn through a water spray to cleanse it thoroughly. After being washed the air finds its way to the heating chamber and finally into the auditorium by way of underneath the seats. Foul air is carried through roof ducts.

For cooling in summer, a refrigerating plant will be installed and the air cooled and sent to the auditorium through the same air ducts under the seats. The frigid air system in summer eliminates the use of fans, the noise of which is irritable to sensitive persons. The Blackstone will be equipped with the very latest word in modernity.

Six New Houses for Finkelstein-Ruben Circuit

Six new theatres, representing an outlay of about $3,300,000, with a total seating capacity of 13,100, are to be completed in Minneapolis and St. Paul this year by Finkelstein & Ruben.

Two of the structures, one in each of the twin cities, will be known as the New Capitol, and will at least rival the Capitol theatre in New York, in architectural beauty if not in size.

The New Capitol in St. Paul, located at Seventh and St. Peter streets, will take the place of what is known in St. Paul as "the Mannheimer site," an unsightly steel structure that has been an eyesore for a number of years. This one, alone, will cost about $1,500,000, and will seat 3,100 and its owners declare it will be the finest theatre building in the West, barring none. Plans call for the official opening June 1.

Four months later the New Capitol theatre in Minneapolis will be opened at Eighth and Hennepin. While this will have a seating capacity of 3,300, the cost will be less, totaling between $750,000 and $1,000,000. T. B. Walker, owner of one of the biggest and costliest art galleries in the country has offered the use of a number of his best paintings in the foyer.

A block away from the New Capitol two other theatres are going up. One, the Blue Mouse, seating 1,500, to cost $200,000, will be opened May 1. The other, the New Colonist, seating capacity of 1,800, costing $350,000, to be ready December 1, will be broken in a few days.

The fourth new Minneapolis theatre is now under course of construction at 14th and Nicollet. It has not been named, but will seat 1,600 and will cost $250,000. It is expected this one will be ready June 1.

The New Aster, now being built in St. Paul, will be completed May 1. This is to cost $250,000 and will accommodate about 1,800 persons.
Head of Stella Laboratories Police Chief at 21

Charlie Hirliman Has Made Good Record as Officer and Organizer

By the jumping grasshopper, Charlie! how many cars do you own anyway? one of us asked as Hirliman opened the door of his Rolls-Royce and hailed us enter.

"Oh! only a couple or so more," he replied, as he hopped into his seat and opened her up wide. Before we had a chance to comment on his apparent superfluity of motive accessories, the R.R. was traveling at 40 per, and just getting warmed up to the road. Finally, when our lungs had overcome the first rush of air, we managed to yell out, "Good for you. You've got to have it helped to you for keeping up with the Jones', in these days of the High Cost of Living." Which comment seemed a brave one, when you consider that neither one of us owned even as much as a Henry.

By this time the speedometer was registering around 60, and Charlie Hirliman had settled back as if the hardest part of the job was over and all that had to be done from then on was to enjoy the scenery. But not so, us.

"Just a minute, there, Hirliman. You know, we're not in such a hurry as all this." Twas said bravely as though the excuse was genuine, but he must have known because he smiled rather wanly and lifted pressure off his accelerator. He slowed his English steed down to 25 and proceeded to lose interest in the road ahead, giving all his attention to us and our conversation. As our real reason—Charlie would have put it "raison d'etre"—for being where we were was to pry loose from Hirliman some intimate facts about his life, we started off with the usual question: "How did you start in this business?" Perhaps, though, we should tell our readers who live far, far away from New York, that Charles Hirliman is at the present time Treasurer and General Manager of the Stella Film Laboratories of New Jersey.

"Well," said Charlie, "I used to grind a projection machine back in 1909, down at Pathe's on 14th Street. It was my good experience for a youngster, and I learned a lot of things that have helped me since then. But after awhile I figured I could tackle a more responsible job. When the Eclair Film Co. offered me the position of assistant manager, I accepted and held the job from 1910 to 1913.

"The desire to own my own business took hold of me, and it was not long before I organized the Life Photo Film Co., and the Commercial M. P. Co. Later on, after closing out my interests in these firms, I organized the Eclipse Film Co., where I was General Manager. I continued on there for quite a time and was doing a good business. A little later I became President and General Manager of the Craftsman Film Co., which I organized."

"Seems to me you are some little organizer," I said.

"Perhaps I am," he replied, "I enjoy making money for others as well as for myself. For instance, the Craftsman Film Laboratories was organized by me and was a very successful and growing concern, when it became necessary to sell it on account of my enlisting in the Army."

At this point Hirliman's face brightened and it was evident that mention of the Army brought back happy recollections. We passengers realized it especially. For, immediately, Charlie stepped on the accelerator as if he held a personal grudge against it and intended to push it through the bottom of the car. First we were going at 25—a second later at 65. There were no immediate stops or gradations.

"I enlisted as a private," he said out of the corner of his mouth, "and a little later was given a commission of Lieutenant. After passing another examination I was made a Captain. A portion of my service was spent in Washington, where I was officer in charge of the Government's Laboratory for Motion Pictures. Major Tom Evans was commanding officer."

"I was particularly interested in aero-planes, and after passing still more tests in the aviation branch, was awarded the 'spread wings' of a pilot. And some day, take it from me, I remarked, 'I'm going to own a plane.'"

Now we knew why he chasteled that accelerator in the way he did. His imagination was carrying him away to the time when he was piloting "ships," and by that comparison our speed on terra firma seemed excessively low. He looked back at us and noticed our uneasy expressions.

"Yeh, I do like to travel fast—and to work fast, too," he added.

But an instant later it seemed as if we were going to be supplied with an unlooked for ending to our interviewing tour. A man clothed in the authority of the law stepped forth from the sidewalk and waved an official hand at us. Hirliman slowed down and stopped. We expected a summons to follow. But no! Hirliman and the officer were shaking hands in as cordial a manner as ever seen. Something about it looked funny to us, and as soon as we were out of sight of the "arm of the law" we asked Charlie how he worked it.

"Oh, I used to be Chief of Police for 6 years. At the time I believe I happened to be the youngest Chief in the country. I was 21 then. That's 7 years ago. When I came to think about it, I was kind of young for the job, but nobody seemed to kick over the way I handled things."

By this time we were entering the ferry slip and the ride and cross examination

(Continued on page 3144)
Proof of the Industry's Growth Is Shown by this List

A Few Theatre Propositions Noted This Week

CALIFORNIA

Los Angeles—The new Ackerman & Harris house has been completed. It stands at the corner of Seventh and Broadway and seats 3,000.

Riverside—Edwin Frazee, president of the Frazee Film Productions, Inc., is to erect a new $300,000 picture house to be operated in connection with his studio.

ILLINOIS

Litchfield—Plans for the new theatre to be built on Main street by Frank Paul have been completed and work will commence shortly.

Chicago—Work on the new Balan & Katz theatre, the Capitol, has begun.

Chicago—The Allied amusement association is to construct a new 2,000 seat theatre to be called the Fillmore on West Division street between Hoyne and Roosevelt streets.

MINNESOTA

Minneapolis—Plans are being drawn for Kinklestein & Ruben for the erection of their new theatre on Nicollet Avenue and Fourteenth street.

KENTUCKY

Hazard—The S. & M. Middleberg Theatre Company is to construct a new picture house on Main street.

Danville—M. G. Weisinger, proprietor of the Colonial theatre, is to construct a new theatre on Fourth street.

MARYLAND

Baltimore—It is rumored that the Marcus Loew interests are to construct a new picture and vaudeville theatre here.

MASSACHUSETTS

Northampton—Chas. F. Atkinson of Boston is to construct a new picture house on the site of the Dr. Roberts homestead.

Northampton—Frank H. Roberts has purchased the Boynton homestead in Crafts avenue and will erect a new picture house.

Salem—Koen Brothers, owners of the Empire and Federal theatres, have purchased the old Pingree property on Essex street and it is understood may erect a new theatre.

MICHIGAN

Detroit—Plans are being prepared for a new theatre building for Henry S. Kopin on a site at Catherine and St. Antoine streets on the south side of Gratiot avenue. The theatre will be erected at a cost of about $250,000.

MINNESOTA

Wilmont—Plans have been completed for a new picture theatre to be constructed by G. E. Kiser.

NEW JERSEY

Plainfield—The Strand Amusement Company is to construct a new $475,000 theatre on the Terry property on East Front street, opposite the Y. W. C. A.

NEW YORK

Binghamton—A new picture house is being erected here by the Riley Amusement Company.

Bayside, L. I.—James F. McKenna is to construct a new picture and vaudeville theatre on the site of the Bayside Hotel at a cost of about $50,000. It will seat 600.

Brooklyn—The Kings Highway Realty Company is constructing a new theatre to be called "The Kings Highway" at the northeast corner of Kings Highway and E. 12th street. It will cost about $200,000 and seat 2,200.

Corning—Selwyn & Company may erect a new $125,000 theatre here.

OHIO

Ironton—It is rumored that Jack Ball is to erect a new picture theatre on North Fifth street.

OREGON

Alsea La Grande—Meyers and Ford have taken an option on the Loftus corner on Depot and Adams streets and are to construct a new picture house with a seating capacity of 1,000.

Klamath Falls—W. H. Poole is to erect a new picture theatre here.

OKLAHOMA

Henryetta—Steve Petropakia is to construct a new 1,200 seat picture house here.

PENNSYLVANIA

Wilkinsburg—Rowland and Clark are to construct a new picture theatre on Wood street with a seating capacity of 1,000.

Philadelphia—Plans are being prepared for a new picture house to be erected at Kensington avenue and J street for Cone and Korman.

RHODE ISLAND

Providence—Henry McMahon is constructing a new theatre on Quinlisk street.

WEST VIRGINIA

Wheeling—It is claimed that Albert M. Schenk, head of the local packing house, is to head a company which will erect a new picture house here.

Moundsville—The Strand theatre company is to construct a new picture theatre with a seating capacity of 1,500 at the corner of Fifth street and Jefffred avenue.

VIRGINIA

Appalachia—Abe White is constructing a new $60,000 picture house here.

WASHINGTON

Hoodiam—Henry Newman is to build a new picture house on the southeast corner of Seventh and I streets. It will seat about 1,260.

Stanwood—M. H. Conners is to construct a new picture house on the site of the Folly theatre. It will seat 350.

Anacortes—The new Rex theatre on South Commercial street opened here recently. Its seating capacity is 450. W. G. Adams is proprietor.

Topsfield—Dr. Johnson's new Loew theatre is nearing completion. Its seating capacity will be 1,600.

Pe Ell—Harry Crisman is to build a new picture house on the Fronia property.

Seattle—The Marcus Loew-Harris and Ackerman interests are to construct a new theatre here as soon as a suitable location can be secured.

Stanwood—Oscar Ruth is constructing a new $40,000 house on Main street.

WISCONSIN

Milwaukee—The new Riviera, to be used exclusively for motion pictures and located on Fifth and Lincoln avenues, opened here recently. Joseph J. Schwartz is proprietor.

VIRGINIA

Norfolk—Plans have been announced for the construction of a new theatre to be known as the "Broadway" and to be located on Grandby street. The house will have a seating capacity of 2,400 and will cost $300,000. R. D. Carver and the Pryor Brothers will operate the theatre.

CALIFORNIA

Brea—A new picture house is to be erected here.

Santa Barbara—The new California theatre, which is nearing completion, is expected to open shortly.

Pasadena—Construction of the new Raymond theatre, located on Raymond street, has begun. It will seat 2,000 and cost about $500,000.

Elsinore—A new picture house opened here recently.

San Bernardino—As soon as the desired site is selected, J. G. Knapp, local theatrical man, is to erect a new picture and vaudeville house with a seating capacity of 1,500 and at a cost of about $150,000.

Visalia—The Crescent Theatre Company of San Francisco is to erect a new picture theatre at a cost of $150,000, with a seating capacity of 2,000, on Locust street.

Los Angeles—Pantages new theatre, northwest corner of Seventh and Hill streets, is now rapidly nearing completion. The total cost will be $1,500,000, it is said.
Summer will soon be with us

and unless your theatre is cool and comfortable you are bound to experience a big falling off in receipts. Your rush hour crowd will be about as big as that shown in the sketch at the right. Don’t depend upon pictures and music alone to fill a hot stuffy theatre—it can’t be done.

—Install TYPHOONS

Now is the time to install the

TYPHOON COOLING SYSTEM

Prepare to start the summer season early. Advertise your TYPHOON SYSTEM—play it up big—feature it in your lobby, and before you realize it people will be crowding into your house on the hottest days to get away from the heat—to cool off. This is the reason why such people as Saenger—Lynch—Loew—Signal—Crandall—and many other big theatre owners use TYPHOONS.

Write for Catalog "N"

Typhoon Fan Company

ERNST GLANTZBERG, President
281 Lexington Avenue, New York, N. Y.

1644 CAMP STREET
NEW ORLEANS, LA.

255 No. 13th STREET
PHILADELPHIA, PA.

60 W. RANDOLPH STREET
CHICAGO, ILL.
A Log Cabin Theatre

Perhaps the most unique theatre in the country is that nearing completion at Pine Knot, California, built by Frank H. Johnson, of Los Angeles, and to be known as the Grizzly theatre. The Grizzly is to furnish amusement afternoon and evening for the visitors of Big Bear Valley’s summer resort. Bear Valley is in the San Bernardino Mountains, 150 miles northeast of Los Angeles. The several hotels there are open from May 1st to October 1st, and for the past several years have been crowded with guests. The Grizzly will be operated the same period each year by the builder. The theatre is built of logs, and has a seating capacity of 500. It has its own electric plant and fire protection, an expensive organ has been installed, J. Slipper and Company, of Los Angeles, have fitted the booth with two Simplex projectors.

The exterior of the theatre has the appearance of a log cabin in front, while the side walls are of clap boards. The interior decoration gives the impression of the audience being seated in a forest of oaks. A small stage with all necessary equipment for vaudeville has been made a part of the theatre.

Typhoon Fan Increases Capital Stock

At a special meeting of the directors of the Typhoon Fan Company held in New York City recently, it was decided to increase the capital stock of the company $100,000.

This increase in the capital stock is made necessary by the big improvements being made in the construction and the equipment of the new Typhoon factory, while considerable portion of the money will be used for the establishment and equipment of Typhoon Company offices being opened in several of the larger cities throughout the country.

Back to Work Again

J. Smith, Corning, N. Y.

You will no doubt be surprised to hear from me, but one can never tell what will happen. It has been a long time since I have written you so will try and make up for lost time. I have not been operating for some time owing to trouble with my eyes, but that I would take another chance at one of the machines, strange what drawing power the booth has on one who has served some time in one.

I am back at the same old stand the Bijou, where I worked when I joined your wonderful league.

I have not seen the News in months, so don’t know what progress the little old league has made, but I surely intend to subscribe for the News, so if you will be kind enough to send me a blank I would be very thankful to you.

I wish the League and the News the greatest success this year.

Hirliman Makes Good as Organizer

(Continued from page 3141)

were over. We left Charlie Hirliman with a mighty high idea of his ability as an organizer and an executive. And, too, since Charlie is built on kind of a rugged plan, we mentally decided that he must have been a whiz in that position as well.
EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Nickelodeon
To
Palace

Large and small theatres alike realize a bigger profit when tickets and cash are protected by the

1920 PERFECTED AUTOMATIC REGISTER

It keeps your tickets under lock and key.
It gives you a record of every ticket sold.
It accounts for every dollar taken in at your box office.
It pays for itself in the savings it effects for you.
You certainly want further facts. Write for them now, at once, and we’ll send you a book of vital box office protection facts.

DEALERS

The AUTOMATIC REGISTER is going big. It will go big with you in your territory with our plan of dealer cooperation. Ask for full particulars.

The AUTOMATIC TICKET SELLING AND CASH REGISTER Co.
1782 BROADWAY NEW YORK CITY

Foreign Representatives
TRANS-REGIONAL TRADING CORPORATION
New York London Paris

Are you getting ready for hot weather?

You still have time to equip your house with the Monsoon Cooling System—and make summer your most profitable season of the year—if you get busy—NOW.

Our new booklet, "A Better Summer Business," tells you all about it.

Write for free copy

MONSOON COOLING SYSTEM INCORPORATED
Dept. 764, 70 W. 45th St. New York

Campbell
Theatre Chair Covers
Revivify and Embellish Your Theatre in SUMMER or WINTER
Creating an actuality of Cleanliness and distinctive Beauty not otherwise obtainable.

Tailor-Made
Inexpensive, Quickly Attached, Economical.

Order Now for SUMMER USE Samples on Request.

THE TEXTILE SPECIALTIES CO.
Clay E. Brehm Gen. Mgr.
Suite 107 Bell Block
CINCINNATI, OHIO.
Practical Electricity—V
Study Lessons for the Projectionist

In the practice of electricity we speak of different materials as conductors and insulators.

Conductors are materials which readily allow the flow of electricity, those materials which conduct heat readily being good conductors of electricity. Metals are the best conductors, while carbon and moist substances are fair conductors for the flow of electric current. Insulators are those substances which hinder the flow of electricity, and while there are no materials which are absolutely non-conductors, yet many substances, such as slate, wax, glass, etc., offer a high resistance to the flow of electric current.

Conductors of electricity are metals and alloys, some of which are silver, copper, aluminum, brass, iron, lead and tin. Fair conductors are carbon, coal solutions, sea water, moist earth and living vegetable substances, such as trees, plants, etc. Pure water is a very poor conductor, while dry woods and cotton material have high resistance properties. Materials which act as insulators, or as often called non-conductors, are slate, oils, silk, wax, mica glass and dry air.

The accompanying table gives a list of conductors and insulators, those materials having the best properties for conducting and resisting electricity being given at the top of the list.

A wire covered with an insulating material or suspended or insulating material is said to be insulated, although its ends may be connected to a source of electromotive force. The earth is a good conductor of electricity and is often used as a means of completing an electric circuit. Much difficulty is experienced in such cases by wires making contact with substances which will conduct the electricity to the earth this occurrence being known as grounding.

When the insulating properties of a material have been destroyed we say that the insulation has broken down, for example the insulating covering of a wire may be cut or broken so that the flow of electricity is not held to the desired path. Also on a transmission line where the wires are strung on porcelain insulators, should one of these insulators become cracked or broken and the flow of electricity go to the ground or other wires when the insulation of that wire is broken down.

Since heat is generated when current passes through a conductor it is quite necessary that proper insulation be chosen for particular cases. Where there is excessive heat as in a projection room it is advisable to use a rubber covered wire as the rubber is liable to deteriorate and the insulating properties be destroyed. In such cases an asbestos or "slow burning insulation" as it is known should be used.

Since water is a partial conductor of electricity it is necessary when wires are led through damp places where moisture will collect that the insulation be impregnated, that is treated with some compound so that moisture will not be absorbed. In places which are very damp or where water is liable to come in contact with the wires a lead sheathed wire should be used. This wire has a lead covering outside of the insulation so that the wires are entirely protected.

Wires placed in locations which are subject to injury should be protected by pipe conduit, Greenfield armored conduit, or B X cable. In no case, however, should wires which make up two different circuits be placed in the same conduit, that is D C. and A C. circuits should not be placed together.

For the above reasons when an electric circuit is installed great care must be taken that the proper wire and method of installation is chosen for the particular location.

In a system in which several conductors are necessary, as in an intercommunicating telephone system, these conductors, insulated from one another are placed within the same outside insulation. This cable is known by the number of conductors of which it is made up, as twin conductor, tri-conductor, etc.

---

Answer and Return
These Questions for Corrections

9. Explain the action of a fuse in protecting a circuit.
10. How would you judge the proper size of fuse to use in a circuit?
11. Where should the smaller fuse be used, at the mains or in the booth? Why?
12. What size of wire would you use for leads to your machine? Why?
13. How would you determine by means of a wire gauge the current carrying capacity of a stranded wire?

Optical Society Meets in New York

The Fourth Annual Meeting of the Optical Society of America was held recently in Fairweather Hall, Columbia University. Two whole days were given over to the sessions of the society, the afternoon of the second day being spent at the plant of the Krell and Esser Company at Hoboken.

Some of the subjects under discussion and their authors are given below.

"A Method of Determining the Photographic Absorption of Leauna" by C. W. Moffitt, Eastman Kodak Co.

"A New Soft Focus Screen for Portrait Photography" by C. W. Frederick, Eastman Kodak Co.

"Report on Committee on Projection" by H. P. Gage.
95% POWER'S

That is our wonderful record in the whole number of STUDIOS AND LABORATORIES AT LOS ANGELES AND VICINITY—the world’s greatest picture center.

In this busy vortex of Filmdom the able director with his keen, critical eye makes a final decision regarding his handiwork.

PERFECT PROJECTION IS ABSOLUTELY NECESSARY SO THAT PERFECT JUDGMENT MAY BE RENDERED.

95%, we said, and we mean

95% OF THE MACHINES USED

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
THE projection room of the new Allen Theatre in Winnipeg is 21 feet in length, 9 feet in width and 12 feet in height. The throw is 110 feet with an 18 foot picture. Adequate ventilation of the room is secured by an 18-inch fan exhausting through a 24-inch opening directly in the center of the room.

Entrance to the projection room is gained through a vestibule 5 feet long by 5 feet wide where the film cabinet is located. In the vestibule are also found a lavatory with hot and cold water, a work bench with a hand rewind mounted upon it.

The projection equipment consists of three Powers 64F machines, one stereopticon with dissolve, one spot-light, one Fulco motor driven rewind. Port holes for projection and observation are of ample dimensions as shown on one of the drawings accompanying this description. An adjustable shutter with an opening 8" by 8" allows any person to have a clear view of the screen from any position. These adjustable shutters do not interfere with the fire shutters. The latter may all be released from their lock instantly from any place in the room by simply pressing any of the five red push buttons mounted on the wall near every port hole and beside the door leading from vestibule to projection room.

Change-overs are carried out in a simple and practical manner. This applies to any of the three projectors and the stereopticon. All that is necessary is to open the douser of the light to project a new picture or slide and the other is automatically closed. By working this slow or fast any effect may be obtained. Although there is nothing new in this change-over it is the best to date and has been in use for some time. Its primary principle is a master cord to which may be connected any number of dowers.

The "juice" is provided by two Transvertisers (used one at a time) and two Powers Inductors wired in single units for the stereo and in multiple for the projectors when the other current supply is disectioned.

D.T. but I do not recommend them. All switches including machine switches are of 100 amp. capacity. All wiring from Transverters to lamps is done in No. 2 B. S. wire. In order to use the arc with this wiring scheme the switch must be open. Closing the switch will put out the arc. If all switches are closed the generator is in short circuit but nothing happens. It simply stops generating. (Ed. note: The reason for this is given in the article on the Transverter, January 3, 10 and 17.)

The control of lighting for the whole house is made from the projection room through a row of 15 dimmers. It is possible to pass slowly from very dim light to full brilliancy.

An elaborate double switchboard has been made in this way. An ordinary switchboard on which were mounted all individual and master switches has been set up in the motor generator room and with doors on the partition between the M. G. room and projection room another slate panel has been set flush with the wall on the projection room side of the wall. Through this last mentioned panel and through the wall, a number of levers pass. Only the handles of the levers are therefore in the projection room, the actual make and break of the switches being carried out in the machine room by means of the levers extending through the wall. There is therefore no live parts in the projection room. The switchboard there is entirely dead. As far as the writer knows this is the best idea for a projection room switchboard that has yet been brought forward.

Projection at the Allen is in charge of J. F. Reney assisted by A. Demison and G. Strogas, all members of Local 299.

**Promises Article on Lubricants**

Wm. Salto, Geneseo, Ill.: I thought while I have a little time I would write you another letter. I wrote you a month ago and was looking in the News for the answer, but I was very much disappointed for not seeing it. I am encasing my application blank for the N. A. M. L. I always turn my films out better than I get in as we run about all Paramount pictures. We have very little trouble; they are all in A-1 condition, but a few nights ago we had some pictures that I had to fix out and patch, which took me a very long time. The fellow operator that ran this picture before me was no N. A. M. L. member. I am applying for membership. I am a union operator. I have been operating six years, nearly all my time on Powers 6A machines, which I think is far better in projection than any other machine. I get what other machine projector fails to get —that is something.

In my last letter to you I'll state a few new points which I have just found on "Lubricants and the Movement." I, in fact, have not much time this time but next time will write on matters regarding "Powers" machines in full detail. I have been reading up in the News for a long, long time and enjoy the Projection Department. Why do you cut this important part out? Please send me labels together with membership blanks, N. A. M. L., as I am waiting to "do my bit," thanking you.
In your New Theatre or the remodeling of the old good lighting effects are essential

For the large theatre, auditorium or small picture house, there is a Major Switchboard that will do the work more efficiently and with more saving of electrical current than any switchboard on the market.

With the Major Switchboard any individual switch unit or combination of units or even the entire board may be controlled from any part of the theatre—it is the only switchboard allowing the setting up of lighting changes ahead without interference with the lighting effects in operation at the time.

Ask for Bulletin Number 68

Frank Adam Electric Co.
SAINT LOUIS, U. S. A.

District Offices
Detroit Minneapolis Cincinnati Kansas City
Chicago New Orleans Dallas

Eastern Distributor
DISPLAY STAGE LIGHTING CO.
314 West 44th Street
New York City, N. Y.

No lighting change is so complicated that it cannot be made instantly on the Major Switchboard—BY THE OPERATION OF A SINGLE LEVER.

WE TAKE PLEASURE IN ANNOUNCING TO OUR PATRONS, THAT E. M. ADAMS THEATRE IS EQUIPPED WITH THE
MAJOR PRE-SELECTION SYSTEM OF REMOTE CONTROL THEATRE SWITCHBOARD
THE SAFEST UP TO THE MINUTE SWITCHBOARD ON THE MARKET, WHICH ALLOWS THE WORKING OUT OF ANY DESIRED COMBINATION OF LIGHTING AND EFFECTING SCENIC EFFECTS WITH EASE.
THIS SYSTEM SUPPRESSES ANY OTHER IN THE ELIMINATION OF FIRE AND PERSONAL INJURY HAZARD; IT SIMPLIFIES OUR LIGHTING PROBLEM TO A REVOLUTIONARY DEGREE.

Your booth is not properly guarded against Fire Accident, unless you have a thoroughly tested fireproof film box, an enclosed fireproof rewind, and a safety waste can. For your own protection to your patrons, operator, and business, you should install such devices.

Fulco Enclosed Rewinds
Fulco Arg Ideal Film Boxes
Fulco Safety Waste Can

E. E. FULTON CO.
3204 Carroll Avenue, Chicago
Manufacturers of M. P. Accessories

Note—Send for our new 16 page folder illustrating and describing our complete line.

PROJECTION LENSES

Why not equip your machine with a lens that is made in a factory devoted exclusively to the manufacture of High Grade Projection Lenses in all descriptions.

Our PRO-JEX Motion Picture Projection lenses can be had in any of the following types:

PRO-JEX—Standard
PRO-JEX—No. 1
PRO-JEX—No. 2

We also carry a full line of High Grade Stereopticon Lenses in the Quarter and Half size.

OUR PRICES—Will make you think.
OUR GOODS—Will make you act for the future supply.

Projection Optics Co.
INCORPORATED—
203 State Street
ROCHESTER, N. Y.
Freak Shutter

Myron E. York sends in a sketch with this letter:

You ask what I claim for my freak shutter; well, I claim that it eliminates the flicker on the screen. I haven't tried it on any machine except the Mutoscope. I suppose it would work on any machine.

The carbon set may be unusual, but I can get good light on it. As A. C. are one can with D. C., also I never did use D. C.

I have changed my mind about placing all the blame on the city operators for using punch marks; I believe that the small town operator is as much to blame.

I showed "The Blue Bandanna" Dec. 26 & 27, it hadn't been run thru a machine but twice, there was about five feet on both ends of each reel which was covered with exchange marks and yet punch mark and mark. Why can't the Exchanges find some other way to mark their film?

What causes the grinding noise at the take up spooler? About the first five minutes on each reel it makes the grinding noise then stops; it don't hurt the film any, but it gives me the jums jums to hear it. Am running a mutoscope.

Myron E. York.

Reply:

Perhaps some of the experimen tally inclined will give your freak shutter a try-out. We wonder if you couldn't gain further by cutting down your whole shutter blade to the inside dimensions of the vignetting. In other words, are you absolutely sure that your blades were correctly designed before you put the saw teeth on them.

We will send a copy of your letter to the Enterprise Optical Co., for their comment on your take-up trouble, and you may hear from them direct.

Rutledge & Company Expands

EXPANSION is the order of the day for all industries connected with the moving picture business in Chicago and the latest concern to seek greatly changed quarters is Rutledge & Company, whose business has far outgrown its present facilities. President Rutledge announces that he has secured a factory building at 41st and Ellis Avenue, which he hopes to have in operation shortly after May 1st.

He will be able to increase the output of the well known Project-A-Lite products, as well as manufacture several new lines, including slide stereopticons, continuous film stereopticons, which will be capable of handling an entire reel of film in place of slides, and be equipped with both hand and power drives, a small projector for standard film of which he recently secured the patents and a reversible projector for both slides and films. He will also manufacture a motion picture camera which has certain new features of great interest to the trade which will be described later in the columns of the Motion Picture News.

Rutledge & Company have also taken a ten-year contract to distribute the entire product of the Zenith Safety Projector Company in the non-theatrical field.

Another new departure is the installation of a film information service department through which clergyman and others can be told where to get pictures necessary to give the psychological background for any sermon, or suitable for church or school entertainments.

Many Typhoon Installations Reported

THE Typhoon Fan Company of New York, report the continued sale of many Typhoon equipments throughout the country. During the past week sales of the Typhoon Cooling and Ventilating System are reported for the following theatres:


According to reports, the Typhoon Cooling System is becoming very popular among theatre owners in Cuba and the West Indies. Orders have been received for Typhoon installations from the Rialto Theatre, San Juan, Porto Rico; Havana Theatre, Havana, Cuba.

American Projection Society Sees Demonstration of New Projector

A PRACTICAL demonstration of the mechanical principles embodied in the Master Projector, recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, was given last Thursday evening before the members of the American Projection Society assembled at Inter-Ocean Film Building, New York.

The members were the guests of Mr. Eugene H. Kaufman, manager of the Accessory Department of Inter-Ocean Film Corporation, who is personally supervising the sales and physical distribution of Master Projectors in foreign territories.

The demonstration was especially arranged for the benefit of the members of the American Projection Society, who were desirous of obtaining a first-hand knowledge of the new projector, which is the handiwork of an organization that already enjoys a notable reputation in the mechanical and technical branches of the motion picture industry.

A program in which prominent mechanical engineers participated was arranged for the occasion, and for the edification of the appetites of those present good cigars and cigarettes were in evidence during the evening.

Mr. Kaufman started the ball rolling with a warm address of welcome to the members of the American Projection Society. He dwelt at some length upon the conditions leading to organization to the industry in general and after presenting a glowing tribute to the society introduced Mr. Farrell, vice-president of the Master Machine Tool Company, manufacturer of the Master Projector.

Mr. Farrell spoke of the men and the organization behind the Master Projector, and told of the enthusiasm that had characterized the company's efforts in introducing the new machine.

He mentioned among other things the fact that leading cinema engineers had directed the design and construction of the new projector and hoped that their efforts would in time prove a boon for the industry as a whole.

Mr. Phelps, assistant to Mr. Kaufman, then made a pertinent remark, in which he pointed out the big possibilities of the Master Projector. He was succeeded by Mr. Baum, of the B. & B. Company, New York, distributors of the new projector, who spoke of the plans which his organization had in preparation for the introduction of the Master Projector in New York State.

Mr. Brautgang, of the Master Machine Tool Company, followed Mr. Baum with a practical demonstration of the machine. He described in detail the component parts of the Master Projector, emphasizing the different units of equipment. Mr. Brautgang pointed out the technical superiority of the design, construction and the ease of operation which characterized the new machine. He also laid stress on the economical advantages of the Master Projector, wherein he proved that the drives on the new machine were distinctively positive, thereby affecting its operation with an absolute minimum of wear and insuring a durable life to the entire mechanism.

After the demonstration a vote of thanks was given to Inter-Ocean Film Corporation by the president of the American Projection Society, who furthermore declared that the society was in sympathy with any new product which meant for the improvement of motion picture projection.

Safety Film Container

This new type film container resembling an adding machine stand was designed by Major Wellwood White, Manager of the Graphoscope Development Company, for use with the Graphoscope Junior machine.

The reels of film are placed in the container with a spring hinged door and this container is located as close as possible to the projector so that it is very easy to transfer the reels of film from the projector to the container, or vice versa. This does away with the open container on the floor of the room or nearby bench or table, and makes it possible for the operator to change the reels without moving from his position.

The handling of film in the open is therefore reduced to a minimum and of course the factor of safety naturally rises.

Graphoscope film container

A holder is also provided for the transformer or rheostat which is so located and designed that a reel of film cannot rest on same, nor is there sufficient room on the top of this stand when the projector is in use, for a reel rest.

Fire and insurance officials have highly recommended same and regard it as having reduced the so-called danger of handling film to a minimum.

Mounded on rollers, or polished steel balls, and even with the projector on same, it can be readily moved from place to place and presents a very pleasing appearance.
HEADQUARTERS for Motion Picture Cameras

NOW IN STOCK

GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod $165

Universal Cameras

200 ft. Model, List $450, our price including war tax $330

400 ft. Model, List $645, our price including war tax $510

200 ft. Model with Automatic dissolving shutter List $510, our price including war tax $405

400 ft. Model with Automatic dissolving shutter List $710, our price including war tax $585

Universal Tripod, List $120, our price including war tax $95

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET
NEW YORK CITY

—rapidly becoming the standard of Church and School Projectors—

Motion pictures are becoming a part of the curriculum in churches and schools throughout the country.

The Graphoscope Jr.

is rapidly becoming the standard machine for churches and schools.

It is free from complicated parts, making it extremely easy to operate. It is compact and weighs but 100 pounds, making it portable yet sturdy and dependable. Uses standard film, is equipped with a powerful independent lamp, and projects pictures of unsurpassed steadiness and brilliancy.

Write for Graphoscope Jr. M3 Catalogue giving full details

THE GRAPHOSCOPE COMPANY
50 East 42d Street, New York

D-B Theatre Chair Covers

"Patented" REVERSIBLE

Cool
Clean
Beautifying
Reversible
Sanitary
Attractive
Artistic

Tailor Made
Perfect Fit
 Easily Attached
Cannot Shrink
Fast Colors
No Bittens
Guaranteed

Order now for Summer USE

The D-B Theatre Chair Covers are being used and are being ordered by the finest theatres in the country. Samples and Prices Sent on Application

Dwyer Bros. & Co.
Broadway Film Bldg.
Cincinnati, O.

MACHINE PARTS

Some exhibitors evidently think that parts for Edison machines are no longer obtainable. To correct this impression we beg to advise that some time ago we purchased the entire Edison motion picture machine business and have in stock a line of parts for all models. As the demand for some articles is limited, we will not manufacture any more of them, so beg to suggest that owners of Edison machines anticipate their requirements and order sufficient repair parts to keep their machines in good condition for a long time to come, as when our present stock is exhausted it will be impossible to obtain such parts.

We also carry repair parts for all models of Power machines and a line of theatre supplies. The above articles may be obtained from any dealer in the United States.

C. R. BAIRD COMPANY
24 East 23rd Street
New York
Three-Combination Lens Given Thorough Test Under Actual Projecting Conditions

Report by Prof. Weinrich of Columbia Indicates Success of New Design

INTERMITTENTLY during the last few years there has been talk of a new objective which differed from the common ones by the fact that it consisted of three lens elements. For this reason it was known to many as “the three-combination lens.” Just what the reason was for the non-appearance of this lens on the market was never quite clear. Various expressions of opinion were advanced but no authoritative report was made public.

But since then this same lens has been revived, improved in some ways, named the “Keenalite” and made ready for the market. In fact a number are now available and a few are in actual use.

Before giving the results of the tests it will be well to review the reasons for the third combination in a projection lens. Suppose we take a common lens of 5” f. e. This lens will have a back-focus or working distance of approximately 4½”. Under these conditions the usual line-up of the projector is shown by the sketch.

All the light in the directions a-b and c-d is wasted light due to the fact that the distance from f to o is so great that the spreading beam of light is not intercepted by the first surface of the objective. This condition is caused in the first place by the custom and need of so focussing the source image just behind the aperture plate that the image of the source instead of being formed on the plate is formed before the plate is reached. This means that the beam is diverging after striking the stencil or film. With a lens of comparatively long working distance this loss of light may reach a surprising percentage. Besides reducing the illumination of the screen as a whole it is also not to affect the definition particularly around the edges of the screen.

The solution to the problem presented by the facts just outlined could have taken one of two forms. Either a lens of larger working diameter could be used or a lens of a shorter working distance or back focus. In an attempt to solve the trouble by working from the first named possibility the manufacturers have turned out a very satisfactory lens of 2½ and 2¾” diameters, and many of these are now in daily use.

Other optical engineers and lens designers accepted the second possibility as the one to pursue. The Keenalite lens is the result of this search.

The report will remember that in the beginning of this article it was mentioned that the back focus of a 5” lens was about 4½”. This means that a distance of 4½” separated the first glass surface of the lens from the aperture plate.

With a Keenalite lens of 5” equivalent focus, the working distance is 2½ inches, thereby cutting down the distance by 50 per cent. Furthermore, this working distance is the same for lenses of any focal length. The working distance or back focus is always the same.

With the idea in mind of having an expert make an exhaustive test of the lens the makers, the Independent Movie Supply Co., sent a stock sample to Prof. Weinrich of Columbia University. The report just received credits the lens with more than even its admirers had counted on.

In making the test a Keenalite lens was tried out in the same projector mechanism that another two element objective of standard make. The same light source was used and all other variable factors were kept constant. Both lenses were of 6½” f. e. Photometer readings were taken in the center of the screen, halfway to the corner on a diagonal and at the corner. In the center the Keenalite showed a gain of 12½%, at the corner a gain of 63½% and halfway between an increase of 40%.

(Continued on page 3154)
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

I—Introduction

T HE famous psychologist, Professor Musterberg, wrote a few years ago a book on motion pictures, and he there asserted that the production of motion pictures by the best companies had graduated as an Art to rank co-equal with painting, sculpture and music. By attention to mode and variation, many new psychological appeals can be made, including the portraying of the thoughtful in the minds of the characters of the play in a way that cannot be duplicated at the theatre stage. Besides being one of the fine arts, the motion picture art has become the greatest educational institution in the world. Very special lighting is needed for scientific films, for ultra rapid motion picture work, and for the several new color processes in motion picture production. Not only is the moving picture industry the greatest educational institution, but it is also one of the foremost industries. Since Edison’s and Jenkins’ invention of motion picture devices of only a score or so years ago, the industry has leaped to fourth place in the United States. There is spent annually three to four hundred million dollars by the people of the United States for the privilege of attending the motion picture theatres. The daily attendance is said to average between ten and twenty millions of people. Of the fifty thousand motion picture theatres in the world there are about twenty thousand in the United States, and as a producing center, the United States is the greatest in the world. The sunshine of California has built up a major producing center in and near Los Angeles. (In this center, over $12,000,000 are annually spent for motion picture production, and this gives employment to about 25,000 people.) Again the importance of light in relation to extent of production may be judged from the following statement made by Mr. G. McL. Baynes (of the English Hepworth Mfg. Co., see Moving Picture World, page 2334, December 25, 1915). “As to photographic difficulties encountered in outdoor work in England it is ridiculous to say that they cannot make pictures there. It is true production is more expensive, perhaps twice as much because we have to wait for the sunshine.” Thus in foggy England, the difficulties are much greater on account of poor light than in the West or East of the United States. The invention of the high amperage white flame arc lamps and carbons and of other artificial light sources such as the daylight gas filled tungsten lamps and the mercury arc lamps, have eliminated these expensive waits for sunshine. The home-center of the motion picture industry in the East is again building up rapidly. These new studios are especially to be found in or near New York City and to a lesser degree near other large centers of population, as for example, Chicago, Philadelphia, Cleveland, etc. Scenic interest such as at Ithaca and Florida, is another industrial factor in the location of motion picture plants. The increase in artificial light facilities has been an important economic factor in this Eastern movement which is being accelerated by the continual increase in the extraordinary salaries which are paid the motion picture artists. The cost of production of an average negative of one reel is said to be about $1,000 and of this it is certainly economy to spend one or two per cent on securing the best lighting.

I—Artistic Relation of Light

Motion pictures only became commercially successful for entertainments when it became possible to select a subject, stage it with all the startling realism of the spoken drama, and give its photography those qualities perhaps best connoted by the term “Portraiture.” For portraiture effects—Rembrandt, line lighting, etc., control of the position, direction and diffusion of light is necessary. Some lightening forming an oblique angle on the face to the camera gives increased reflection, and aids in preventing flatness. For artistic results, the white flame arc is distinctly superior for securing modelling, atmosphere, definition, half-tone and fine photographic quality in the negatives. Mr. Max Mayers, in his valuable paper on “Artificial Light in the Motion Picture Studio,” given at the Rochester meeting of our Society says, “Back lighting, is a splendid way of obtaining pleasing and natural results. This is effected by placing the lights well back and directing them toward, but not at the camera, masking the direct rays at the lamp, and preferably using a shielding tube with perfectly dull black interior over the lens barrel, to prevent halation. Thus the figure and ob-

(Continued on page 3154)
jects in the set will be silhouetted, and by the proper front arrangement of reflecting surfaces and well diffused lights at a fair distance, the features and details may be perfectly modeled in shadow, with pleasing highlight relief effected by the rear lights. Later sections will treat further of artistic possibilities with the new lighting means.

3-D—Importance of Great Intensity of Light.

A large amount of light is required in motion picture work, because of the short exposures (1/30—1/100 sec.) and need for definition. The pictures are only 1" x 3" in size on the celluloid film. These are magnified over 10,000 times in area on the screen and therefore need to be taken with great sharpness. There are sixteen pictures per foot and these sixteen are moved through the camera or projecting machine in about one second. (A thousand feet or 16,000 pictures are called a reel and take about fifteen to twenty minutes to run through the machine.) Each picture is brought into exact position with a closed shutter. This shutter is then opened for about 1/30 of a second and the exposure is made. (In case of projection, the eye in this period receives the full impression of the picture and by persistence of vision retains the image perfectly for the next 1/30 of a second during which the shutter is closed and the scene black and the next picture is placed.) In the interest of definition and depth of focus, it is highly desirable to work at small lens opening. For instance with the white flame are lights F, 5.6 is often used in motion picture studios whereas F, 4.5 and even F, 3.5 have been recommended with other sources of artificial light. Some of the flame lamps, with their reflectors and diffusing screens, can be used to give a light intensity of 10,000 and more candles per square foot, so that even daylight is surpassed if so desired. We will now consider daylight.

(To be continued)

On Shade and Sunshine in Photography

"MOST people know how to make a good photograph when they are out of doors, and the sun is shining brightly," states Roger W. Fowler of Fowler Films. "With a little reasoning, you should be able to fathom that good pictures in the shade simple require a little longer exposure. But, if you have ever tried to make a good picture of near shade and sunlight combined, I think you will tell me that your results are always so contrasting that you cannot find detail in the shadows nor the sunlight portions. The truth is that the sunlight portions are very much over-exposed and the shadow portions are very much under-exposed.

"Before you tell me that it is impossible to make any other kind of a picture than a contrasted one, if photographing from under the shadow of a tree out into the bright sunlight, I am going to contradict you. In truth, the larger the opening of the diaphragm behind the lens is, the less contrast you will have in the photograph. Therefore, you should open wide your lens, and speed up the shutter action to reduce the light proportionately. You will probably be surprised to find that it is just as easy to photograph near shadows against sunlight as it is to simply photograph sunlight objects themselves."

"Plan your exposure to amply photograph the detail of the shadows. If you can not open the lens diaphragm because your camera is an index sensitive one, it is possible to accomplish the same effect by placing a piece of clouded glass close to the lens and doubling your length of exposure."

Three Combination Lens

(Continued from page 3152)

22 1/2%. Integrating these readings over the entire screen it is readily seen that the lens transmits 31 1/2% more light flux than the competitor.

It would not be fair to end the article without a few words about the loss of light to be expected from the two additional air-glass surfaces. Assuming that this loss is 15% total the three-combination lens to be an improvement must collect more than 15% of the wasted diverging ray. In the case of the lens under test this was measured and it was found that the lens with short working distance was gathering in 52 1/2% more light than the one with the long back focus.

At the present time the Reclaine lens is permanently installed at the Capitol theatre in New York, the Rivoli, Rialto, also in New York, and in several others about the country. Wherever it has been placed it has given good satisfaction. It looks very much as if the three-combination lens has come into its own.
EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

SPEER CARBONS

For

"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

DE BRIE CAMERAS
With all the new DE BRIE IMPROVEMENTS

PATHE STUDIO
AND OUTDOOR MODEL CAMERAS

TRIPOD AND M. P. ACCESSORIES

G. GENNERT
24-26 E. 13th St., NEW YORK
320 So. Wabash Ave. CHICAGO
127 E. 6th St. LOS ANGELES

TWO BASS ULTRA BARGAINS!


$225.00
$110.00

Pan and Tilt Tripod $45.00
$75.00
$105.00

Printers $75.00 Up
De Vry Portable Projectors
Spectro Studio and Portable Lights
ACT QUICK! WIRE AT OUR EXPENSE!
Catalog and Information on Request

BASS CAMERA COMPANY
111 No. Dearborn St., Chicago
**Timing Music for Pictures**

PRACTICALLY every film company issues carefully timed musical suggestions or music scores, for each film. The preparation of these musical suggestions or scores, is, to a certain extent monopolized by several gentlemen who specialize in this particular field. They are all able musicians with years of experience, and to my knowledge are always trying to deliver "the goods in the most efficient manner. But, in spite of this, and much hard work, until the various film companies, because of wrongly timed music scores and cues. This, of course, is an unpleasant state of affairs for all parties concerned, view the problem from the opposite standpoint. The Film Music Company of Los Angeles, California, has recently issued a time table to serve as a guide to house managers, operators, and musicians in setting up their programs. The Filmusic Co.

**FOOTAGE AND TIME TABLE**

<table>
<thead>
<tr>
<th>Footage</th>
<th>Seconds</th>
<th>Seconds</th>
<th>Minutes</th>
<th>Seconds</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>0.6</td>
<td>2.4</td>
<td>1</td>
<td>0.0</td>
</tr>
<tr>
<td>2</td>
<td>1.2</td>
<td>2.4</td>
<td>0.5</td>
<td>0.0</td>
</tr>
<tr>
<td>3</td>
<td>1.8</td>
<td>2.4</td>
<td>0.3</td>
<td>0.0</td>
</tr>
<tr>
<td>4</td>
<td>2.4</td>
<td>2.4</td>
<td>0.2</td>
<td>0.0</td>
</tr>
<tr>
<td>5</td>
<td>2.4</td>
<td>2.4</td>
<td>0.2</td>
<td>0.0</td>
</tr>
<tr>
<td>6</td>
<td>5.0</td>
<td>2.4</td>
<td>0.2</td>
<td>0.0</td>
</tr>
<tr>
<td>7</td>
<td>5.0</td>
<td>2.4</td>
<td>0.2</td>
<td>0.0</td>
</tr>
</tbody>
</table>

**BREATH OF THE GODS**

Specially selected and compiled by M. Winkler.

P: 7.5. 51.

Theme: Japanese Sunset (Andante), Beethoven.

1—Theme (1 minute and 15 seconds), until—T: "Till the end of the beginning.
2—"Kingdom of Flowers" (Japanese Value), by Ringleben (4 minutes and 5 seconds), until—T: "But these teachings were.
3—Golden Youth" (Value Lente), by Roney (2 minutes and 25 seconds), until—T: 1.5 minutes, until—T: "Japan has need of everything.
4—Japanese Sacred Song, by Purner (1 minute and 45 seconds), until—T: "Let us all.
5—"In a Chinese Tea Room" (Characteristic), by Langley (1 minute and 45 seconds), until—T: "The gate opened, the wind.
6—"Night Dreams" (And, con moto), by Borch (20 minutes), until—T: "In the Serenade" (Moderato), by Purner (2 minutes and 35 seconds), until—T: "Interior of Japanese.
7—Theme (1 minute), until—T: "The day slips by.
8—Dramatic Recitative No. 1, by Levy (1 minute), until—T: "I am a Samurai.
9—"Japanese Revelry," by Bartlett (3 minutes and 40 seconds), until—T: 1.5 minutes, until—T: "Within the hour Onoda.
10—"You So Ko" (Japanese patrol), by Tohba (3 minutes), until—T: "Through night till morn.
11—Continue to action (20 seconds), until—T: "Father, I am a patriot.
12—Serenade" (Moderato), by Borch (1 minute), until—T: "Interior of Ambassador's office.
13—Dramatic Tension, by Borch (2 minutes and 35 seconds), until—T: "Meanwhile colloidal.
14—Theme (1 minute and 15 seconds), until—T: "Evening and vague.
15—"Oyama" (Japanese march), by Brend (2 minutes and 20 seconds), until—T: "View of the stage.
16—Dramatic Tension, by Levy (3 minutes and 55 seconds), until—S: "Yuki opening castle.
17—"Weird Oriental Theme," by Levy (1 minute and 30 seconds), until—T: 1.5 minutes, until—T: "Michi.
18—Continue ff (1 minute and 40 seconds), until—T: "Pierre, this is saturation.
19—Thoughts at Twilights (Dramatic), by Kendall (4 minutes and 30 seconds), until—T: "After the end of the night.
20—Theme (1 minute and 3 seconds), until—T: "The full desire came.

**THE STRANGE BOARDER**

Specially selected and compiled by M. Winkler.

P: 7.5. 31.

Theme: "Jubillo," by J. Kern.

1—Sinfonie Theme (For scenes of impending danger), by Vely (1 minute and 23 seconds), until—S: "As Screening.
2—Theme (2 minutes and 10 seconds), until—T: "Business Changes.
3—"Adoration" (Moderate), by Shapiro (1 minute and 15 seconds), until—T: "And I promised your mother.
4—"Died," by Purner (2 minutes), until—S: "Prince Slavastos.
5—"Died" (Andante), by Borch (3 minutes and 15 seconds), until—T: "Wait here while I phone.
6—"Died" (Precioso), by Borge (3 minutes and 15 seconds), until—T: "After an hour's wait for.
7—Theme (1 minute and 45 seconds), until—T: "Accepting things as they.
8—"May Dreams" (And, con moto), by Borch (2 minutes and 35 seconds), until—T: "The hardest thing to find.
9—"Quartet No. 1," by Shapiro (Moderato), by Minor (25 seconds), until—S: "Scene on ranch.
10—"Spring Blossoms" (Novelette), by Castillo (2 minutes and 55 seconds), until—T: "I wish I had you out there.
11—Continue pp (50 seconds), until—T: "What have you done about?
12—"Reve," by Purner (Mod, Andante), by Minor (45 seconds), until—T: "He was not a gambler.
13—"This is, the Life" (Pop song), by Minor (3 minutes and 20 seconds), until—T: "While sweetheart's away.

**Review of Latest Musical Compositions**

1—"Rose of Washington Square," by Shapiro, Berni (100 ft).
2—All the Quakers Are Shoulder Shakers," by Shapiro (100 ft).
3—"In Our Bungalow," by Shapiro (100 ft).
4—"I Like to Do It," by Shapiro (100 ft).
5—LOVELETTE," by Shapiro (100 ft).
6—Hunkakin," by Shapiro (100 ft).
7—When the Harvest Moon Is Shining," by Shapiro (100 ft).

**Music Equipment**

3156 (Equipment Service)
A Theatre Organ is Valued by its Musical Rendition and the ease or difficulty of playing

The New Invention—The Barton Divided Manual has multiplied the musical rendition and simplified the playing.

The Divided Manual, exclusive in the Barton Organ, is standard organ construction familiar to every organist. It enables any organist to skilfully weave new and wonderful tonal combinations to fit every picture situation.

A Cathedral pipe organ, the string or reeds of a symphony orchestra or an instant change to tonal combinations of exquisite beauty—new and original “never-before-heard” tone colors that attract by their originality.

A new creation in music.

Played by any organist—no schooling or special training required.

A Console of superb beauty—three keyboards on all models.

Great variety of beautifully toned organ stops each of a different tone color—no duplication.

High-grade construction, built for the purpose, insuring satisfaction.

You need a Barton Organ in your Theatre!

Write to-day. Use the Coupon; it's for your convenience.

United States Patents Pending

Bartola Musical Instrument Co.
313-316 Mallers Building, Chicago, Illinois.
"LITTLE SHEPHERD OF KINGDOM COME"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Hymn of Thanksgiving (Choral No. 1)" (Hark, the Herald Angels Sing)
1—Theme (1 minute, 45 seconds) and end, until—T: "Before the dawn of day, the morning star." (Chorus No. 1)
2—"Litany" (5 minutes, 20 seconds) and end, until—T: "Now from the mountain..." (Chorus No. 1)
3—"Choral Antiphon" (For use), by Minot (4 minutes and 30 seconds) and end, until—T: "The Lord is my shepherd..." (Chorus No. 1)
4—"Psalms" (4 minutes and 30 seconds) and end, until—T: "Let all who love the Lord..." (Chorus No. 1)
5—Theme (5 minutes, 10 seconds) and end, until—T: "All the world's a stage..." (Chorus No. 1)

"DUDS"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Serenade Romantique" (And, von unte), Borch (3 minutes and 15 seconds) and end, until—T: "And God was good..."

"BULLIN THE BULLSheViki"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Let's Knock the Bull Out of the Bollsheviki" (Popular Felt Song)
1—Theme (2 minutes and 5 seconds) and end, until—T: "At the ranch..." (Chorus No. 1)
2—"Quick step for the American boy" by Berg (3 minutes and 40 seconds) and end, until—T: "Quick with the bomb..." (Chorus No. 1)
3—"Mr. Why" (Popular Song) (2 minutes and 25 seconds) and end, until—T: "At the same time..." (Chorus No. 1)
4—"Mishipishu" by Levy (1 minute and 35 seconds) and end, until—T: "Before you wear out..." (Chorus No. 1)
5—"Too Naughy Water" by Levy (1 minute and 35 seconds) and end, until—T: "Never mind, grass..." (Chorus No. 1)
6—"1 You Calling Me?" (Song) (2 minutes and 45 seconds) and end, until—T: "It's the Bollsheviki..." (Chorus No. 1)
7—"The Vamp." (Popular Song) (3 minutes and 20 seconds) and end, until—T: "We'll vam..." (Chorus No. 1)
8—Theme (1 minute and 55 seconds) and end, until—T: "Secretly I am working..." (Chorus No. 1)
9—Continue to action (2 minutes and 25 seconds) and end, until—T: "After all..." (Chorus No. 1)
10—"Russian Rag" by Will Rossetti (1 minute and 10 seconds) and end, until—T: "I hate the first trio..." (Chorus No. 1)
11—"Chicken Red" by Day (1 minute and 55 seconds) and end, until—T: "I hate the music..." (Chorus No. 1)
12—Theme (3 minutes and 25 seconds) and end, until—T: "Then they presented..." (Chorus No. 1)
13—"Till We Meet Again" (Popular Song) (1 minute) and end, until—T: "Until we met again..." (Chorus No. 1)
14—"Mi-ow" (Comedy one-step) by Kaufman (2 minutes and 15 seconds) and end, until—T: "Russian cowboy..." (Chorus No. 1)
15—"Hurry" by Minot (40 seconds) and end, until—T: "At 11:30..." (Chorus No. 1)
(Continued from page 3188)
15—"I Know What It Means to Be Lonesome" (Popular song) (2 minutes and 32 seconds), until—T: "You are elected." 16—"Hunkaloo" (Ballad), by Levy (1 minute and 45 seconds), until—T: "I'm a western real..."
20—Theme (1 minute and 44 seconds), until—T: "Loving eyes were dimmed..."
21—"Goodbye" (Dance), by Otto (45 seconds), until—T: "After three years of ardor..."
22—"I'll Be Home for Christmas" (Ballad), by Levy (1 minute and 45 seconds), until—S: "Good night..."
23—"Farewell" (Dance), by Levy (1 minute and 45 seconds), until—T: "Letters from Aurora were..."
24—"Valse" (Ballad), by Levy (1 minute and 45 seconds), until—T: "As the silver moon..."
25—Theme (6 minutes and 16 seconds), until—T: "While the lonely ones..."
26—Theme (2 minutes and 45 seconds), until—T: "The undying dream..."
27—Theme (1 minute and 45 seconds), until—T: "The last act..."
28—Continue op (1 minute and 40 seconds), until—S: "Interior of Aurora's dressing-room..."
29—Dance (Romantic), by Smith (1 minute and 10 seconds), until—S: "Aurora appears on stage..."
30—Theme (2 minutes and 40 seconds), until—T: "In the evening..."
31—"Chinatown Lullaby" (Song), by Bowers (3 minutes and 20 seconds), until—T: "With the swine."..."As the..."
THE END

"AMBITION"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,900 ft).
Theme: (1) "Chanson Melancolique" (Dramatic), Collinge
(1) Spring Blossoms" (Old, Int.), by Castillo (2 minutes and 20 seconds), until—S: "As a result..."
(2) Continue op to (2 minutes), until—T: "Matthew Meredith went without many..."
(3) "Blue Bell" (Moderato Grasso), by Zamanick (2 minutes and 45 seconds), until—T: "Mrs. Meredith an old..."
(4) "Ben Bolt" (an old time song) (335 seconds), until—T: "Saturday night..."
SUMMARY: Theme: To be played as vocal solo with piano accompaniment.
Continue with orchestra (1 minute and 35 seconds), until—S: "Girl stops dancing..."
(5) "Fiery Firth" (Mel. Int.), by Levy (4 minutes and 10 seconds), until—S: "You get yours, Ma..."
(6) Produce effect of coo-coo clock followed by "Eclectic Comedy Theme" by Roberts (1 minute and 45 seconds), until—T: "Close-up of coo-coo clock..."
(7) Continue (335 seconds), until—T: "Graduation Day..."
(8) "Flower Song" (from "Faust"). by Gouraud (1 minute and 13 seconds), until—S: "Sisters..."
NOTE: To be produced as vocal solo, 10—"Dancing Nymphs" (Allegro Med. Int.), by Irvin (1 minute and 30 seconds), until—S: "Miss Meredith stops singing..."
(2) Theme (3 minutes), until—T: "It was again built in..."
(3) "Open with ad. S. B. railroad seven-clock scene, by Levy (1 minute and 45 seconds), until—T: "Loving eyes were dimmed..."
(4) "Valse" (Song), by Levy (45 seconds), until—T: "Loving eyes were dimmed..."
(5) "Goodbye" (Dance), by Levy (1 minute and 45 seconds), until—T: "After three years of ardor..."
(6) "I'll Be Home for Christmas" (Ballad), by Levy (1 minute and 45 seconds), until—S: "Good night..."
(7) "Farewell" (Overture), by Levy (2 minutes and 45 seconds), until—T: "Letters from Aurora were..."
(8) "Valse" (Ballad), by Levy (1 minute and 45 seconds), until—T: "As the silver moon..."
(9) Theme (6 minutes and 16 seconds), until—T: "While the lonely ones..."
(10) Theme (2 minutes and 45 seconds), until—T: "The undying dream..."
(11) Theme (1 minute and 45 seconds), until—T: "The last act..."
(12) "Chinatown Lullaby" (Song), by Bowers (3 minutes and 20 seconds), until—T: "With the swine."..."As the..."
The Music Department is run for the express purpose of helping Orchestra leaders and Organists give patrons the most suitable music for the Photoplay.
"NEWMAN" BRASS FRAMES AND RAILS
Accompanying photo shows one new style and features the corner of a Hunter Hubbard organ, especially designed for 4 triangular shaped cabinets and adapting the idea of the custom-made to the standard instrument. A small sketch for plans and for new 1920 edition.

Established 1892
271-29 Newman Street, Chicago, Ills.
Canadian Representatives: 1) T. Milhous
2) J. R. Farnham
3) J. R. Farnham
4) J. R. Farnham
5) J. R. Farnham
6) J. R. Farnham
7) J. R. Farnham
8) J. R. Farnham
9) J. R. Farnham
10) J. R. Farnham
11) J. R. Farnham
12) J. R. Farnham
13) J. R. Farnham
14) J. R. Farnham
15) J. R. Farnham
16) J. R. Farnham
17) J. R. Farnham
18) J. R. Farnham
19) J. R. Farnham
20) J. R. Farnham
21) J. R. Farnham
22) J. R. Farnham
23) J. R. Farnham
24) J. R. Farnham
25) J. R. Farnham
26) J. R. Farnham
27) J. R. Farnham
28) J. R. Farnham
29) J. R. Farnham
30) J. R. Farnham
31) J. R. Farnham
32) J. R. Farnham
33) J. R. Farnham
34) J. R. Farnham
35) J. R. Farnham
36) J. R. Farnham
37) J. R. Farnham
38) J. R. Farnham
39) J. R. Farnham
40) J. R. Farnham
41) J. R. Farnham
42) J. R. Farnham
43) J. R. Farnham
44) J. R. Farnham
45) J. R. Farnham
46) J. R. Farnham
47) J. R. Farnham
48) J. R. Farnham
49) J. R. Farnham
50) J. R. Farnham
51) J. R. Farnham
52) J. R. Farnham
53) J. R. Farnham
54) J. R. Farnham
55) J. R. Farnham
Paper on "Continuous Projectors"

Mr. L. C. Porter, Chairman of the Committee on Papers of the S. M. P. E., announces that Mr. C. Francis Jenkins will deliver a paper on the subject of "Continuous Motion Picture Projectors" at the coming Montreal meeting. The syndicate ends, "Following a review of the handicap of continuous projectors and a brief review of the history of continuous mechanisms the author will describe and demonstrate by a model a design in which there is continuous motion only, not only of the film but of every part of the mechanism."

It is understood that officials of the Bureau of Standards and Navy experts have been assisting in the development of the machine, the designer because of the new optical principle involved and the new shape of glass incorporated and the latter because there is need of such an instrument in their work.

At the same Montreal meeting, Mr. B. F. Norrish of the Department of Trade and Commerce, Exhibit and Publicity Bureau, Ottawa, Canada, will have a paper on "Educational Possibilities in Motion Pictures."

The paper points out how the moving picture is the simplest and easiest way of imparting knowledge and information in both an interesting and entertaining form. It is shown that the motion picture speaks in a universal language and that by the presentation of films and associating them with proper settings can form an instrument useful in the teaching and training of the public.

It is pointed out that seven-eighths of all knowledge is acquired and understood only after there has been a mental picture of it formed, and the motion picture provides a very quick means of doing this. In describing the industries of a country, for example, the motion picture gives the student a much clearer perception than could possibly be obtained through any text.

Cassard Made Honorary Member

S. S. Cassard, Sales Manager of the Nicholas Power Company, Inc., has recently been made an Honorary Member of the Motion Picture & Projecting Machine Operators Union, Local 169, I. A. T. S. E, and presented with a gold card case. As Mr. Cassard was also made an Honorary Member of the San Francisco Local a short time ago, it is evident that he must be popular with the Unions on the Coast.

Mr. Cassard left New York during the early part of January and has been traveling thru the West for his firm, will return home in about ten days. He reports a very successful trip.

FILMS RENOVATED
CLEANED AND SOFTENED
Cash for Waste Film
Correspondence with Exchanges solicited
J. H. BRANDES
Phone 69714
1222 Pennsylvania Ave.,
Hollywood, Cal.

The theatre and Exchange Mailing List Service
We rent lists of addresses contemplated or existing theatres, exchanges, state rights, exchange, etc. Twenty of these exchanges were recorded in our list last year. Its means a saving of time to have these listings ready when needed.

TOOLEY PICTURE DIRECTORY CO.
244 West 42nd St. Phone, Bryant 815
New York Addressing, Typewriting, Printing

THE ARGUS LAMP & APPLIANCE CO., Manufacturers of Argus Slide Projectors and Argus Camera Slide Screens. Write for catalogue.
CLEVELAND, Ohio

FOR COLOR EFFECTS USE

Ree Hoods

Colors show beautiful and brilliant and are Permanent

For S-10 W and
5-49 W, Lamps - LAMPS ELECTRIC CO.
2559 W. CONGRESS ST. CHICAGO, ILL.

HAZELTON STUDIOS

Producers of Advertising, Title, Comic, and Advertising Motion Picture Films of all Descriptions.

STUDIOS: Arcade Building
P. O. Box 79, Charleston, West Virginia

KINARKO CARBONS
CARBON IMPORTS CO.
110-112-114 West 42nd Street
New York City

PEERLESS PORTABLE
Standard PROJECTORS
Unequaled for Cutting and Editing Films
PEERLESS PROJECTOR CO.
32 W. 48th St. Dept. M.
New York

PEARCE FILMS
608 Canal Street
NEW ORLEANS, LA.
Largest Independent Exchange South

FORMULA for Making FILM CEMENT
Operators, Managers, here's your chance
ONE DOLLAR
B-K Company, P. O. Box 82, Trenton, N. J.
"Edgar and Teacher's Pet"  
(First of Goldwyn's Edgar Series, by Booth Tarkington)  

Many of the cast are the same, they play children with a skill which a lot of veterans in screen acting may emulate without doing harm to their art.  

"Thru Eyes of Men"  
(Five Part Drama—Radin)  

FRANK MAYO makes his appearance again in a drama, "Thru Eyes of Men," distributed by Radin Pictures. This picture does not put across anything big either in direction, story or sets, and it can be labeled as an average picture with a hackneyed plot, good action and poor acting.  

"Trailed by Three"  
(Fifteen Episode Serial—Arthur F. Beck—Parrish)  

SRAIGHT from the house that has made the serial a medium of screen entertainment comes "Trailed by Three," the newest of the photoplays "to be continued next week." Arthur F. Beck is responsible for this one which Bathe is releasing. Charles T. Daze, who knows a thing or two about melodramatic action, has kept in mind that it must be moving constantly, and though he hasn't hit upon any new idea, at least he deserves credit for not incorporating such factors as Iron Claws, Hooded Terrors and what not. He is so old-fashioned here that the picture can be termed a novelty since the usual procedure is to write the action around some horrible freak who pursues the good people relentlessly.  

It is a relief to look upon the central idea as nothing but a chase for the jewels with the wits of a trio of international crooks pitted against those of a resourceful girl and the upright figure who brings in the romance when he is not helping her in the melodramatic touches. One flaw in this serial has and it is found in the plot, which is given away to the spectator in the second episode, so that the element of mystery is somewhat eliminated. Still, on the other hand, there is such an elaborate amount of action and it is brought out in such a fast and furious manner that the above-mentioned weakness will undoubtedly go by unnoticed. One is too busy watching the heroine get out of danger to be bothered over any plot construction.  

What if the jewels are taken by the girl from some place in the South Sea Islands and trailed by the benchmen of a tyrannical ruler—what if all this seems far-fetched, and the other points, too? Such reasoning is away from the issue. The fact is a serial differs considerably from other forms of screen entertainment. One doesn't expect truth, and so doesn't look for it. What one does look for is unadulterated action spelled with the capitals U and A, and thrills and suspense spelled with the capitals T and S. Truth and reality can go hang. I'm looking forward at a serial now," the spectator might be heard to say. So "Trailed by Three" can be called a rattling good show if the first three episodes are any criterion. - LAURENCE REID.  

"Ship Ahoy"  
(Warner-Al St. John Comedy—Released by Paramount)  

THERE is little "rhyme or reason" in this slapstick concoction starring the elongated Al St. John, it being a burlesque of a melodramatic story of the nice little girl dancing in a "hell hole," with much smudging of furniture, chasing madly, and最终 being.  

Susan is labeled "slimmy" clad in a burlesque "Salome" gown, in a way which will incite considerable amusement for some and probably makes some others disgusted, all of which is what the average slapstick comedy looks like when reduced to a review.  

Some of the business used is reasonably new, much of it is of the "reliable" brand and some of it is just action. In this latter connection it may be said that the picture does not drag. The incident provided may not be termed funny but at least there is incident in every scene with standing around and "tugging" the camera noticeably absent.  

The production is good for some laughs and considerable mild amusement. Length, 2 reels—J. S. DICKERSON.  

"Raider Moewe Sinkings"  
(Exploits of German Raider Released as Part of International News, Nos. 13, 14 and 15)  

VIEWS of sinkings perpetrated by the German raider Moewe, remarkable for their realism and the fact that they can really thrill, despite the war-weariness of a world, have been secured from the archives of the German Government by the International Film Service to be shown in releases 13, 14 and 15 of the International News Weekly.  

Sinkings by bomb, gunfire and torpedo are depicted by camera from the deck of the raider. The pictures for the most part were taken at close range, and apart from the thrill imparted as vessel after vessel is seen sinking under the waves, none by their clearness. The boarding of vessels stopped in mid-sea by parties from the Moewe, the removal of prisoners, and the destruction of the prizes, are caught by the camera at close range. The film shows the sinking of the British steamers Yarrowdale, Duchess of Carwall, S. S. Theodore and others.  

The triumphant return of the Moewe to WilhelmsHAVEN—one of three such successful blockade running—is also shown, together with the Admiral in command of the port congratulating Captain and crew of the raider.  

These views are bound to attract in every section of the country.—GEORGE D. GOULD.
Famous New England Drama, Well Adapted

IT is possible that James A. Herne, were he alive, might not recognize "Shore Acres" in picture form, and also might resent that which has happened to his New England drama in its transition from stage to screen, but the result achieved as a photoplay promises excellent entertainment for audiences, offers exploitation possibilities which are not to be disregarded and can be hailed as one of the most intelligent adaptations of the season.

As a picture it is not the story which makes "Shore Acres" pleasing, but rather the opposite. Good acting by a correct cast of types, human and appropriate incident suitable to the picture but a fine piece of direction, and the creation of a shipwreck make up for the shortcomings of a plot which has to do with the "mortgage," the rich villain desiring the innocent heroine, the arousing of the hero of being a thief, and such like familiar screen material, some from the stage play and some adapted by the adapter.

Gently Alice Lake is starred, but in the picture as it stands, and justly so, as in the stage play, the role of "Uncle Nat," played by Edward Connelly, is dominant. The simple, kindly, lovable, self-sacrificing old bachelor lighthouse keeper has come to the screen with small loss in value, except in the taking from him his rum, for a humor, fine acting, fine play, which was, of course, unavoidable. It is this fact which lifts "Shore Acres" out of the commonplace class and gives it true greatness.

Direction, continuity and staging is of the best. A picture suitable for any theatre and for any class of audience.—Length, 6 reels. J. S. Dickerson.

THE CAST

Helen Berry — Alice Lake
Sam Warren — Robert Walker
Uncle Nat Berry — Edward Connelly
Marian Berry — Frank Brower
Josiah Blake — Joseph Kilgour
Ann—— Mary McWade
Milly Berry — Nancy Canwell
Captain —- David Landau
Young Nat Berry — Burrwell Hackmack
Becky Berry — Gladys Strock
Carol Berry —- Carol Jackson
Tim —- F. Moore

Adapted from James A. Herne's play by Arthur J. Zeiler.
Directed by Rex Ingram.

PRESS NOTICE—STORY

"Shore Acres," the famous old stage play by James A. Herne wrote and in which played by "Uncle Nat," has been adapted to the screen by Metro with Alice Lake as "Helen" and Edward Connelly in the role originated by Samuel Warren. The picture was released by Metro on Saturday, April 17th, after a long period of days' engagement, beginning April 7th.

There is no one who has been disappointed in the transition of a play to a picture that are assured that none of "Shore Acres'" sweetness, humanity and charm is lost in the picture. Quite the contrary. The picture has entirely kept the flavor of the stage play, and there is a wonderful sequence, showing the schooner schooner on the rocks, the men breaking as the turns on her side as actually found on the rocks, the waves was star and, for the most part, the picture is not as picturesque nor melodramatic, but a human, weighted story of New England life on the coast, which is for generations the "shakers" kept burning the lamps in the lighthouse.

PROGRAM READER

James A. Herne and "Shore Acres," his famous old play of the "Blakins," Martin and Nathan Cherry, are hearty shore and "Uncle Nat," has been adapted to the screen by Metro with Alice Lake as "Helen" and Edward Connelly in the role originated by Samuel Warren. The picture was released by Metro on Saturday, April 17th, after a long period of days' engagement, beginning April 7th.

The play was ideal photoplay material, having a great deal of real incident in it originally, with the opportunity of adding much that could not be produced on the stage. In this connection is the wreck of the schooner, one of the features of the stage play, while the relationship of the various characters to each other is even more vivid than before. No saving could present such resuscitation as the picture version does. Perhaps no better shipwreck has ever been filmed than this one for "Shore Acres." It is the heaviest, most melodramatic and a thrilling, exciting scene showing the schooner schooner on the rocks, the men breaking as the turns on her side as actually found on the rocks, the waves was star and, for the most part, the picture is not as picturesque nor melodramatic, but a human, weighted story of New England life on the coast, which is for generations the "shakers" kept burning the lamps in the lighthouse.

SUGGESTIONS

First off you have a title that will attract attention in this feature. Advertise it prominently. You will immediately secure showing of the picture at the very first. Print up the fact that it is a story of a race road with motor cars. Tell that the star is a girl and make much of the connection of the romance and friendship. And by the same author. Make mention that the story once appeared in the pages of the Metro, "Excuse My Dust." This will pique the interest of the audience, who buy the high-powered car driving over the road in a high-powered car. Brought out in flaming colors and it is the "Selling Point." You can call attention to the car that is a high-powered automobile car, and the racing car, the road race, the race track, in all your copy. Use catch lines liberally. Play it up as an exciting comedy of business, love and auto-racing.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAY SHE PAID, THE (UNIVERSAL) FRANCELINA BILLINGTON</td>
<td>DEC. 20</td>
<td>&quot;Well entertain average audience,&quot; — M. P. News.</td>
<td>Exhibitor Comment—&quot;A good picture, a good business one day.&quot; New star pleasing, big business one day.</td>
<td></td>
</tr>
<tr>
<td>DEADLIER SEX, THE (HAMPTON-PATHE) BLANCH SWEET</td>
<td>MAR. 27</td>
<td>&quot;Exhibitor Comment—&quot;The picture sells extra big business one day.&quot; New star pleasing, big business one day.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DESERT GOLD, (HAMPSON-HODKINSON) SPECIAL CAST</td>
<td>NOV. 15</td>
<td>&quot;Story of a girl reporter is fairly interesting.&quot; — M. P. News.</td>
<td>Exhibitor Comment—&quot;Rich and business and an extra good picture. Big business two days.&quot;</td>
<td></td>
</tr>
<tr>
<td>DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID</td>
<td>MAR. 18</td>
<td>&quot;Motion picture is fair&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK</td>
<td>MAR. 6</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EYES OF YOUTH (EQUITY) CLARA KIMBALL YOUNG</td>
<td>OCT. 15</td>
<td>&quot;Wonderful picture for all classes,&quot; — M. P. News.</td>
<td>Exhibitor Comment—&quot;This picture is extra big business the first day and poor business the second.&quot; Charlotte went out, but not at the same profit. Poor homes are very well turned.</td>
<td></td>
</tr>
<tr>
<td>FEAR MARKET, THE (REALART) ALBERT BRADY</td>
<td>DEC. 7</td>
<td>&quot;Better than average plot, well produced and acted.&quot; — M. P. News.</td>
<td>Exhibitor Comment—&quot;A fair show but poor photography. Played it three days to average business.&quot; Picture did average business for three days.</td>
<td></td>
</tr>
<tr>
<td>FIGHTING COLLEEN, A (VITAGRAPH) BESSIE LOVE</td>
<td>NOV. 22</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIGHTING CRESSY (J. D. HAMPTON-PATHE) BLANCHE SWEET</td>
<td>JAN. 1</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;Fairly good, big business. An average picture to average business one day.&quot;</td>
<td></td>
</tr>
<tr>
<td>FLAMES OF THE FLESH (FOX) GLADYS BROCKWELL</td>
<td>JAN. 3</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;Very pleasing picture, nicely produced. Star very well liked. Against heavy competition we had a packed house. Big business one day. A played this good story. Although picture was well enacting which should make it a good drawing card where such pictures are liked.&quot; Zone's very name good box-office card. &quot;Average business three days.&quot;</td>
<td></td>
</tr>
<tr>
<td>GAY VICKY, THE GOLDWYN TOM MOORE</td>
<td>NOV. 30</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;A very good profit. May have a few days less than expected.&quot;</td>
<td></td>
</tr>
<tr>
<td>GREAT AIR ROBBERY, THE (UNIVERSAL) LUDGATE LOCK</td>
<td>JAN. 18</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;House has been sold outright to the Aero club of Michigan. Picture has only been played one week in advance. The reason for the Aero club putting on this show is to make the Aero club promote the same. This may be good for the picture, but not the women. Stunts great, but story poor. Average business two days.&quot;</td>
<td></td>
</tr>
<tr>
<td>GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST</td>
<td>JAN. 29</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;This is an above the average picture and a good advertisement.&quot;</td>
<td></td>
</tr>
<tr>
<td>GREATSHAW'S, THE GOLDSMITH-HODKINSON</td>
<td>DEC. 18</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;Good picture, good profit.&quot;</td>
<td></td>
</tr>
<tr>
<td>HAWTHORNE OF THE U.S. A. (PARAMOUNT-ARTCRAFT) WAL</td>
<td>NOV. 29</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;This is an above the average picture and a good advertisement.&quot;</td>
<td></td>
</tr>
<tr>
<td>HAUNTING SHADOWS (ROBERTSON-COLE) B. WARNER</td>
<td>JAN. 24</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;Good picture, good profit.&quot;</td>
<td></td>
</tr>
<tr>
<td>LASCA (UNIVERSAL) FRANK YOUNG</td>
<td>NOV. 29</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;Good picture, good profit.&quot;</td>
<td></td>
</tr>
<tr>
<td>L SHADES OF HILLS (FIRST NATIONAL) MAY PIFORD</td>
<td>DEC. 6</td>
<td>&quot;Motion picture is fair,&quot; of FEB. &quot;A DEC. 20 last.&quot;</td>
<td>Exhibitor Comment—&quot;Good picture, good profit.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 3166
"NURSE MARJORIE"
(Realart)

Old English Atmosphere Pleases

REALART has chosen an English story in this one for Mary Miles Minter. Whether it will amuse an American audience with its eighteenth century "dukes and duchesses," atmosphere remains to be seen. But we will say this for it and for the benefit of those who do not understand these well written English classical stories, it is one of the best of its kind ever produced, being written by Israel Zangwill, a skilled portraitor of English life.

There's an old saying that with pictures of this kind, however, and it is the same in stage productions, they're liable to be a hit and drarry, caused no doubt on account of the characters, whose life and surroundings are given more to quietness and dignity than to activity. Still, we have seen American audiences, especially of the elite class, sit through and enjoy pictures of this type profoundly. This feature offsets the monotony by the introduction of two characters, whose love affair adds plenty of action and interest to the production.

The picture might be a little drarry in the hospital scenes but makes up for this in the many comedy situations introduced between the lovers and again in the last two scenes between the hero and Marjorie's opposite, who does not hesitate to snort a pipe and offer another to the dejected lover.

All told it is a classical story, well written, with a pretty star, who plays her part well and a supporting cast which could not have been selected with better judgment. It should interest, especially among the elite.

LENGTH—5 reels.

Frank Leonard.

THE CAST

Nurse Marjorie... Mary Miles Minter
John Dunbar... Mr. Danbury, Sr.
Mrs. Dunbar... George Prentice
Duchess of Donegal... Missie MacConnell
Lord Douglas Pittrevre... Duke of Donegal
Duchess of Donegal... Vera Lewis
Duke of Donegal... Frank Lee
Biddy O'Mulligan... Lydyl Yeaman Titus

Story by Israel Zangwill.
Screenplay by Constance Evers.
Directed by William D. Taylor.

PRESS NOTICE—STORY

Mary Miles Minter will appear at the —— theatre in her latest Realart picture, "Nurse Marjorie," next week.

The story was written by Israel Zangwill and pictures English life in a way that could only be told by this great author. Miss Minter is given a part that calls for the finer and bigger qualities of portrayal and it is remarkable how a girl of her years can carry it through and not miss the mark once during the whole picture.

As Nurse Marjorie she enters a hospital to care for the sick. She is the daughter of a Duke and Duchess of Donegal, tiring of the quiet life of the nobility decides to become self-supporting. She too wears two different personalities, one of a broken girl and the other John Dunbar, a member of the House of Commons, who has been temporarily married. He also later on has to deal with her as a sick nurse and he is packed some very funny situations. But it is not until Marjorie procures to be the daughter of a Duke that her true colors appear. She plays her part so well and her "proxy" mother proceeds to act in the most realistic manner possible in order to try and deceive Mrs. Dunbar. She returns to the staff, however, and her earnestness so impresses Marjorie that she tells who she really is. This news obviously worries our hero, but obstacles are removed and the young couple are united.

PROGRAM READER

Mary Miles Minter's latest feature, "Nurse Marjorie," should interest those who have the opportunity of witnessing this, uncommon picture. And it is unusual for common, for the story was written by Israel Zangwill, who is known as one of the greatest writers of English life in a way that is for love interest and suspense, juiced together by exceedingly funny comedy situations, could not be better.

And let us say that Miss Minter has not been given up to date a better vehicle in which to display her charm and acting ability and that her performance is one of the best of the season. She is a clever actress and has a grace and quiet dignity that is rare.

As "Nurse Marjorie," Miss Minter is unselfish to a point, and her performance is one of the best of the season. As "Mistress Dunbar," she displays a little fighting spirit, and as "Missie MacConnell," she shows a little fighting spirit in the face of a bully who in the hospital becomes her rival. Miss Minter's true young spirit is shown in this character, for she is a lively and healthy girl.

This picture presents a colloquial English idiom, and Miss Minter's performance is one of the best of the season. As "Duchess of Donegal," she displays a little fighting spirit, and as "Missie MacConnell," she shows a little fighting spirit in the face of a bully who in the hospital becomes her rival. Miss Minter's true young spirit is shown in this character, for she is a lively and healthy girl.

She is a clever actress and has a grace and quiet dignity that is rare. She is a clever actress and has a grace and quiet dignity that is rare.

That this picture has many possibilities is surely that it should be played up to the good advantage. It was written by Israel Zangwill, who is known as one of the best English playrighters of the day. Of course, the story is of the English variety and of the English life and the English acting is very appealing to those who enjoy English plays. Of course, the story is of the English variety and of the English life and the English acting is very appealing to those who enjoy English plays.

SUGGESTIONS

This feature has many possibilities and should be played up to the good advantage. It was written by Israel Zangwill, who is known as one of the best English playrighters of the day. Of course, the story is of the English variety and of the English life and the English acting is very appealing to those who enjoy English plays. Of course, the story is of the English variety and of the English life and the English acting is very appealing to those who enjoy English plays.
The Index to The Complete Plan Book

CONTINUED FROM PAGE 3164

PICTURE BRAND STAR RELEASED PLAN BOOK

HEART OF A GYPSY, THE (HALLMARK) SPECIAL CAST (OEC.) JAN. 18
"Charming story of a gypsy woman."—M. P. News. 70% average picture, average business two days.

HEART STRINGS (FOX) WILLIAM FARNAM (JAN. 18. . .
"A fine story of a man and a woman who are not interested in each other."—M. P. News. Exhibitor Comment—"A very fine picture for all types of business." Average picture to average business three days."

HICKLEBERY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST. MAR. 6
"A good picture, good picture."—Conceusa.

HILD ON OHSEQUE (FAMOUS PLAYERS-LASKY) ELISE MARITZ (NOV. 22
"High class drama should completely satisfy."—M. P. News. Exhibitor Comment—"A very fine picture for all types of business." Average picture to average business two days."

HILD THOMAS (FIRST NATIONAL) ANITA STEWART (DEC. 15
"Picture adapted from stage success."—M. P. News. Exhibitor Comment—"We have made it a big success this week that I played for a second week." Average picture to average business two days."

HILD IN THE LAND (MGM) NORMA SHEarer (NOV. 22
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business two days."

LAST STRAW, THE (FOX) BUCK JONES (FEB. 14
"A fast moving Western."—M. P. News. Exhibitor Comment—"A very fine picture for all types of business." Average picture to average business three days."

LAW OF THE LAND (MGM) CHARLES BUKLEY (OCT. 28
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LUXURY (WIFE) MADALINE KERRIGAN (DEC. 20
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LITTLE SHEPHERD OF KINGDOM, THE (GOLDWYN) FEB. 28
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LIVE SPARKS (BRUNTON-HODKINSON) J. WARREN KERR (JAN. 7
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LONE HAND, THE (ALEXANDER) SPECIAL CAST. MAR. 20
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LORO LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WARREN KERRI (JAN. 1
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LUCY LEE (FOX) MADALINE KERRIGAN (FEB. 21
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LUXE PN ON THE IRISH, THE (MAYFLOWER-REALART) SPECIAL CAST. NOV. 20
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LURXXE, THE (MGM) GEORGE WALSH (OCT. 22
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LUXURY (WIFE) MADALINE KERRIGAN (FEB. 20
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.

LUXURY (WIFE) MADALINE KERRIGAN (FEB. 20
"A very fine picture for all types of business."—M. P. News. Exhibitor Comment—"It is a very fine picture for all types of business." Average picture to average business three days.
"Black Shadows"

(Paramount-Arctraft)

Dorothy Gish Scores in a Homespun Role

THERE'S quite a wide gap between Dorothy Gish's newest picture, "Mary Ellen Comes to Town," and "I'll Get Him Yet," a previous release when it comes to analyzing the separate talents displayed in the two comedies. The first is built from genuinely humorous material—so humorous in fact that it became outrageously farcical. And the sequences flowed along spontaneously, furnishing the star with plentiful opportunities to feature her peculiar brand of comedy. "Mary Ellen Comes to Town" fallsers, on the other hand, in the humorous angle and homely farce category. Which naturally puts quite a burden upon Dorothy Gish, because she is a comedienne and not an emotional ingénue.

Still she manages to bring forth a number of uproarious laugh in the heavier moments and her work is entirely enough to carry the offering by as an acceptable offering. The old story of the country girl who loses for a career upon the stage furnishes the ideas and in working out it the star and her director, Elmer Clifton, have not neglected to supply the necessary touches. The heroine realizes that the little hamlet to which she has been swayed for her, but the city can only provide good opportunities. Here it comes in. The proprie should use her as a vampire to unloose the purse strings of a wealthy admirer.

A flaw in the story is the fact that he comes from the same town and would surely know to her by reputation at least. The stage is framed, but she proves her mettle and the story is as shown when he shows her back to the village on their honeymoon. Her life in the country store, her homespun antics in the hamlet and in the cabaret—these are the incidents which lift the story and destroy some of its over-stretched plot. Charles Gerard scores again as the world-grown Gentleman. Mr. Clifton's atmosphere is excellent.—Length, 5 reels.—Laurence Reid.

THE CAST

Dorothy Gish, the star without an equal or limiter, comes to the theatre for a week's engagement beginning Monday, April 14th, in her latest Paramount-Arctraft, "Mary Ellen Comes to Town." The film is the story of a country girl who, hoping for the bright lights, journeyed to New York and found that the world is not all roses. She returns to the little village, where she finds it hard to make up her mind whether to stay or go. The picture was produced under the direction of Elmer Clifton, the same man responsible for her previous successes. He has handled the material in expert style and has piloted the picture to a most satisfying conclusion.—Interweek Held.

SUGGESTIONS

Dorothy Gish offers you another Dorothy Gish picture here and since this star has carried a big following it would be advisable to play up her name to the limit. Among the titles you should be able to find many of the star in typical poses. The film is in all respects an easy one and the heroine can be used throughout the picture. Feature the title—it smacks of an old-fashioned girl. Tell that the picture is the story of a homemaker, a country girl, a wife and a mother. The story is the story of a woman's life through and through. You can exploit the star as the feminine Charles Ray. Treat your copy in a humorous fashion and it will suggest the "pep" that the star has.

CATCH LINES

She was tired of serving soda to the country yokels. She wanted to be a live pebble in a big town instead of staying in a sleepy town and watching the trains go by. See "Mary Ellen Comes to Town."
The Index to The Complete Plan Book

PICTURE BRAND STAR RELEASED PLAN BOOK
ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAC MURGHA FEB. 28
M. Murray—excellent picture here.—M. F. News.
Exhibitor Comment—Great idea, but too long and draggy.
Big business two days.

OTHER MEN'S SHOES (EDGAR LEWIS-PATHE) CRAFORD JAN. 24
"Crawford Kent feels in dual role.—M. F. News.
Exhibitor Comment—\"It did not come up to expectations; in fact it did not appear to be up to average.\" Average business two days.

OUTYNDERS (SELENICK) OLIVE THOMAS (DEC. 21) JAN. 3
"Excellent entertainment for majority.—M. F. News.
Exhibitor Comment—\"A good picture to good business.\"

PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST JAN. 13
\"A good picture to average business one day.\"

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO JAN. 11
\"Good production of mechanical and unreal plot.—M. F. News.
Exhibitor Comment—\"A good story, but poorly handled.\"

PEGGY (VITAGRAPH) BREEZY LOVE (JAN. 6) JAN. 24
\"Maclaren story on a Polynesian theme.—M. F. News.

PHANTOM MELODY, THE (UNIVERSAL) MONICA SALISBURY JAN. 3
\"A good feature story on a music-hall theme.—M. F. News.
Exhibitor Comment—\"A good feature story one day.\"

PINTO (GOLDWYN) MABEL NORMAN FEB. 7
\"Mabel Norman is worthy of the best picture.—M. F. News.
Exhibitor Comment—\"Norman is happy here. Picture sells her and she sells it well. A good picture for two weeks.\"

POISON PEN, THE (WORLD) JUNE ELVIDGE (NOV. 16) NOV. 22
\"An exceptionally fine box office vehicle.\"

POLLYANNA (FORD/CENTURY-UNITED ARTISTS) MARY PICKFORD JAN. 18.
\"A very sweet story of true artfulness.—M. F. News.
Exhibitor Comment—\"A feature that played my house all week to extra big business.\"

PRINCE OF AVENUE A (UNIVERSAL) JAMES CORBETT FEB. 21
\"A very fine feature with a strong story.—M. F. News.
Exhibitor Comment—\"A good picture to average business two days.\"

RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES RAY JAN. 10
\"Wholesome, entertaining comedy dream.—M. F. News.
Exhibitor Comment—\"A feature that is a fine feature to an exceptionally big week, due to the holidays and drawing power of the story. The picture was very good and had the box office support. Direction, photography, sets and acting made it an extra plus.\"

RESPECTABLE (BLAC-STAR-PATHE) SYLVIA BREMER-ROBERT GORDON FEB. 14
\"An exceptionally fine feature with a good business two days.\"

RICH GIRL, A (SIEGEL-ALCOTT-TEST) STELL FEB. 14
\"A good picture to average business two days.\"

RIGHT TO THE LATE (PATH) DOLORES CASSINELLI NOV. 29
\"A conventional plot, not too good.\"

RIVERVEND, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST MAR. 13
\"A good feature picture, not too good business.\"

ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAIRE JAN. 10
\"A good picture to average business.\"

ROUGE ET RICHES (UNIVERSAL) MARY MACLAREN JAN. 10
\"A fair production to average business one day.\"

SACRED PLANE (SCHOMER-ROSS) EMILY STEVENS (NOV. 9) NOV. 28
\"A fine feature picture, not too good business.\"

SAGE BRUSHER, THE (HAMPTON-HOENINSON) SPECIAL CAST JAN. 11
\"A very fine picture to big business two days.\"

SCARLET DAYS (GRIFFITH-PARAMOUNT-ARTCRAFT) SPECIAL CAST NOV. 19 NOV. 22
\"A fine production to average business one day.\"

SEEN IT THROUGH (BRENWOOD-ROBERT-COLE) ZASU PITTS NOV. 28
\"A very fine picture to average business one day.\"

SHARK, THE (FOX) GEORGE WALSH JAN. 18
\"A fine character picture on a serious theme.—M. F. News.
Exhibitor Comment—\"A good picture to average business one day.\"

SHOE RIVALS (Selznick-Select) EUGENE O'BRIEN (NOV. 19) NOV. 22
\"A splendid melodrama of olden days.—M. F. News.
Exhibitor Comment—\"A very fine picture to average business one day.\"

SIR LANCELOT AND LADY IRENE (SELZNICK-SELECT) NORMA TALMADGE JAN. 13
\"An enjoyable comedy drama with Norma Talmadge playing a good role to average business one day.\"

SKEW BONNIE (PARAMOUNT-ARTCRAFT) MAC MURGHA JAN. 21
\"A very fine story of a noble girl.—M. F. News.
Exhibitor Comment—\"A good picture to average business one day.\"

SKY EYE (STATE RIGHTS-SOL LESSER) SPECIAL CAST JAN. 17
\"A fine picture to average business one day.\"

SLAVES OF PRIDE (VITAGRAPH) ALICE JOYCE JAN. 24
\"A fine picture to average business one day.\"

SMOLDERING EMERSON (Keanen) FRANK KEANEN FEB. 29
\"A very fine story of a young country girl.—M. F. News.
Exhibitor Comment—\"A very fine picture to average business one day.\"

SMOOTHIES (PARAMOUNT-ARTCRAFT) BRYANT HUNT MAR. 27
\"A production of great interest to the public.\"
Exhibitor Comment—\"A good picture to average business one day.\"

SPOILING THE BRIDE (MADRONE-RANSON) OWEN WELSH MAR. 27
\"A fine picture to average business one day.\"

SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE JAN. 24
\"A fine picture to average business one day.\"

STOLEN KISS, THE (REALART) CONSTANCE HINNEY MAR. 20
\"A fine character picture, not too good business.\"

STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE (NOV. 24)
\"A fine picture to average business one day.\"

STREET CALLS STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST MAR. 20
\"A very fine picture to average business one day.\"

THE BEST WE HAVE (PARAMOUNT-ARTCRAFT) JESSE H. MILLER FEB. 24
\"A fine picture to average business one day.\"

THREE DAYS (PARAMOUNT-ARTCRAFT) MAR. 19
\"A fine picture to average business one day.\"

TWO WAYS OF LEEVEING (DICKSON-PROE) MAE WEST DEC. 28
\"A fine picture to average business two days.\"

VALUABLE (PARAMOUNT-ARTCRAFT) CHARLES RAY JAN. 10
\"A fine picture to average business one day.\"

VIEW FROM THE TOP, THE (UNIVERSAL) MARY MACLAIRE FEB. 21
\"A good picture to average business one day.\"

VIVID GLOW (SIEGEL-ALCOTT-TEST) STELL FEB. 14
\"A fine picture to average business two days.\"

WILD DOGS (PARAMOUNT-ARTCRAFT) CHARLES RAY FEB. 28
\"A very fine picture to average business two days.\"

WILLIAM RUSSELL'S HAND (PARAMOUNT-ARTCRAFT) DOROTHY GAY FEB. 28
\"A very fine picture to average business two days.\"

WINDMILL, THE (UNIVERSAL) MARY MACLAIRE JAN. 10
\"A very fine picture to average business one day.\"

WOMAN OF THE WORLD (HAMPDON-HOENINSON) SPECIAL CAST JAN. 24
\"A good picture to average business one day.\"

WRESTLERS (PARAMOUNT-ARTCRAFT) MARY PICKFORD FEB. 21
\"A very fine picture to average business one day.\"

YOUNG WIVES' TALE ( PARAMOUNT-ARTCRAFT) ALICE JOYCE FEB. 28
\"A very fine picture to average business one day.\"

ZAMBRAI (PARAMOUNT-ARTCRAFT) FRED WARENO FEB. 28
\"A fine picture to average business one day.\"

Box Office Reports continued on page 3170.
"THE WOMAN WHO UNDERSTOOD"
(Robertson-Cole)

Domestic Story Is Obvious But Entertaining

The character of the neglected, home-loving wife has become
increasingly accepted, hence Miss Barriscale's role in "The
Woman Who Understood" is, at least, one that is familiar to
modern American life. The audience is faced with the
problem of finding out whether or not this lucky lady is
the one who "understands." Miss Barriscale, in her
characterization, is successful in drawing the audience
into the situation, and the result is a most interesting
piece of entertainment.

The plot is not very original, in that it is based upon
a story by Bessie Barriscale. However, the character
development and acting are well done, and the story
will keep the audience interested throughout.

The cast is well chosen, and the acting is very
efficient. The production is good, and the overall
result is a thoroughly entertaining piece of
entertainment.

THE CAST

Bessie Barriscale
Robert Knight
Mrs. Alden
M. J. Gough
M. J. J. Gough

Directed by H. W. Parke.

PRESS NOTICE—STORY

Bessie Barriscale, the talented actress, whose previous pictures have always
impressed the producer, has been cast in her best role to date in a
home-loving, a woman who understands herself. In the story, "The Woman
Whose Husband Understood," she portrays the part of a wife who
understands her husband.

The production is well directed, and the acting is excellent. The
story is well written, and the result is a thoroughly entertaining
piece of entertainment.

PROGRAM READER

The story of a wife who understands her husband is a
most interesting one, and it will keep the audience interested
throughout the performance. The cast is well chosen, and the
acting is very efficient. The production is good, and the overall
result is a thoroughly entertaining piece of entertainment.

SUGGESTIONS

In advertising this picture to your patrons, remember that the
pictures suggest a story of domestic life. The story is
entertaining, and the acting is well done. The cast is
well chosen, and the production is good. The result is a
thoroughly entertaining piece of entertainment.

CATCH LINES

The story of a wife who understands her husband is a
most interesting one, and it will keep the audience interested
throughout the performance. The cast is well chosen, and the
acting is very efficient. The production is good, and the overall
result is a thoroughly entertaining piece of entertainment.

"THE IDOL DANCER"
(First National)

Feature Entertainers. But Will Not Impress

It is a different Griffith that comes forward as the sponsor for "The
Idol Dancer." Being tired, perhaps, of producing the type of picture
which has made him famous, he has turned to a fantastic design for
entertainment, and has subjected the public to a modern entertainment
of the utmost moment. The impression that he attempts to convey is that we
are in civilized communities and that we have a knowledge of
entertainment to practical audiences. The Griffith artistry tries to
overcome weaknesses in fact palpable lack, of theme and characterization.

Take a look at the background, and the Griffith, tilt and little remains.
To those expecting to find a super-Griph-page, or to those who will
content with some of this producer, there seems bound to come a
disappointment.

The test of all dramas is its power to interest and while the offering
attracts from a pictorial angle it fails to do so with its ingredients.

In "The Idol Dancer" there is a mixture of piecemeal writing which is
laid upon the title; a passionate idol dancer, and the revolutionary, slipped
in the only white inhabitants of a tiny island of blacks, then visualize a
love triangle between the young people and you have it.

Mr. Griffith's attempt to show that love can blossom in any clime is all
right, but his treatment of the subject is somewhat
futile. There isn't a note of sincerity anywhere visible except in
the setting of Richard Barthelmess as the headstrong, and Creighton
Hall as the simple youth. Blacks from a neighboring island furnish the
beetle flush in the plot and they hoot and parillage when the native sons are
available. You can't suppose it on the stage, can you? Will they arrive in time?
They do. And so the headstrong returns his
tender sincerely when he realizes that the dancer loves him. This
character is played by Claire Seymour in the customary hula-hula manner.

The cast includes:

Miss Seymour—The mysterious dancing girl of Hawaiian beauty.
Donald McQuirtle—The beach comber; reckless detest of fate.
Richard Barthelmess—The romantic, passionate idol dancer.
Creighton Hale—The native youth.
Mrs. Boyles—The wife of a missionary.

The story of a wife who understands her husband is a
most interesting one, and it will keep the audience interested
throughout the performance. The cast is well chosen, and the
acting is very efficient. The production is good, and the overall
result is a thoroughly entertaining piece of entertainment.

PRESS NOTICE—STORY

D. W. Griffith, the master director, has gone to a new locale for his latest picture,
"The Idol Dancer." A story of an island in the South Seas, and there produced a story
which will be talked over for weeks. The plot is that of a love story
involving a native dancer and a white man. The story is
entertaining, and the acting is well done. The cast is
well chosen, and the production is good. The result is a
thoroughly entertaining piece of entertainment.

SUGGESTIONS

Play up the fact that this is a personally directed Griffith picture, and the
one that while filming Mr. Griffith and his company nearly lost their lives when
shipwrecked some months ago. News stories concerning occupied bus space
are also advisable. The picture is a modern entertainment, and the idea expressed
in the picture and ask questions as to what inspires such a love and if it is
the love of a man for a woman, or a woman for a man. Do you have the
South Sea hut easy of construction, with the herring of negroes to pose as native
girls? A good advertising campaign. Be sure your picture, especially in the matter of
promotions. A dancer dressed as the "Idol dancer" and performing the more relaxed of the Hawaiian dances should interest.

CATCH LINES

They don't wear dresses in the South Seas Islands because they "smell
misionary." Instead they do "shredded wheat clothes."
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRONGER THAN DEATH (SCREEN CLASSIC-METRO) NADINE (MAR. 10)</td>
<td>MAR. 10</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAVING A WEDDING BELLE (PARAMOUNT-ARTCRAFT) PAM (FEB. 21)</td>
<td>FEB. 21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOLBES (PARRET-PATRICE) DOLORES CASSINELLI (MAR. 13)</td>
<td>MAR. 13</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEETH OF THE TIGER (PARAMOUNT-ARTCRAFT) BILLY (DEC. 20)</td>
<td>DEC. 20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 31)</td>
<td>JAN. 31</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THUNDERBOLT, THE (FIRST NATIONAL) KATHERINE MACDONALD (NOV. 23)</td>
<td>NOV. 23</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIN PAN ALLY (WILLIAM RAY-ELKIN FAIR (DEC. 28)</td>
<td>DEC. 28</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TONG TIN (KATHARINE HARRISON) MAURICE HENRY (NOV. 30)</td>
<td>NOV. 30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TARA TRADING POST (PARAMOUNT-ARTCRAFT) BRYANT WASHBURNE (MAR. 6)</td>
<td>MAR. 6</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ROBERT WILSON (MAY 15)</td>
<td>MAY 15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TURNING THE TABLES (PARAMOUNT-ARTCRAFT) DOROTHY GHE (NOV. 15)</td>
<td>NOV. 15</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TWELVE-TEN (REPUBLIC) MARIE DORO (DEC. 14)</td>
<td>DEC. 14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNDER SUSPICION (Universal) ORA CAREW (NOV. 22)</td>
<td>NOV. 22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VALLEY OF TOMORROW, THE (AMERICAN-PATRIOT) WILLIAM RUTHERFORD (JAN. 11)</td>
<td>JAN. 11</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**PICTURE** | **BRAND** | **STAR** | **RELEASED** | **PLAN BOOK**

| VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RAPHAEL KEILLARD | MAR. 20 | | | |
| VERY IDEA, THE (METRO) TAYLOR HOLMES | MAR. 6 | | | |
| VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) | DEC. 6 | | | |
| WALK-OPS, THE (METRO-SCREEN CLASSICS) MAY ALLISON | FEB. 7 | | | |
| WEB OF DECEIT, THE (CAREW-PATRIOT) DOLORES CASSINELLI (JAN. 10) | JAN. 10 | | | |
| WIFE, THE (SCREEN CLASSIC-METRO) VIOLA DANA (JAN. 11) | JAN. 11 | | | |
| WINDS OF THE MORNINGSIDE FARM (NOV. 24) | NOV. 24 | | | |
| WOMAN IN THE SUITCASE, THE (PARAMOUNT-ARTCRAFT) EDNA BENNETT (JAN. 18) | JAN. 18 | | | |
| WORLD FORGET, THE (UNITE-D-UNITED) MOLLIE KING | NOV. 29 | | | |
| WU YOU KNOW YOUR LUCK (WORLD) HOUSE PETERS | NOV. 29 | | | |

**PICTURE** | **BRAND** | **STAR** | **RELEASED** | **PLAN BOOK**

| VERTICAL FORCING (METRO-SCREEN CLASSICS) MAY ALLISON (MAR. 27) | MAR. 27 | | | |
| WATT, THE (EDWIN COTTON) SARAH ROBERTSON | DEC. 9 | | | |
| WATER, EVERYWHERE (GOLDWYN) JOEL WALKER (JAN. 18) | JAN. 18 | | | |
| WATER, THE (SCREEN CLASSIC-METRO) VIOLA DANA (JAN. 11) | JAN. 11 | | | |

**PICTURE** | **BRAND** | **STAR** | **RELEASED** | **PLAN BOOK**

| WAY WITH A WIFE (PARAMOUNT) EDNA BENNETT (JAN. 18) | JAN. 18 | | | |
| WAITING FOR THE WAVE (HAWORTH-PATRICE) SUESIE HAYAKAWA | DEC. 20 | | | |
| RAILROAD EXPIRE, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURNE (MAR. 6) | MAR. 6 | | | |
| RAILROAD WOMAN (WILLIAM RAY-ELKIN FAIR) MAURICE HENRY (NOV. 30) | NOV. 30 | | | |
| RAILROAD WOMAN (WILLIAM RAY-ELKIN FAIR) MAURICE HENRY (NOV. 30) | NOV. 30 | | | |
| RAILROAD WOMAN (WILLIAM RAY-ELKIN FAIR) MAURICE HENRY (NOV. 30) | NOV. 30 | | | |

**PICTURE** | **BRAND** | **STAR** | **RELEASED** | **PLAN BOOK**

| RAILROAD WOMAN (WILLIAM RAY-ELKIN FAIR) MAURICE HENRY (NOV. 30) | NOV. 30 | | | |
| RAILROAD WOMAN (WILLIAM RAY-ELKIN FAIR) MAURICE HENRY (NOV. 30) | NOV. 30 | | | |
| RAILROAD WOMAN (WILLIAM RAY-ELKIN FAIR) MAURICE HENRY (NOV. 30) | NOV. 30 | | | |

**PICTURE** | **BRAND** | **STAR** | **RELEASED** | **PLAN BOOK**

| RAILROAD WOMAN (WILLIAM RAY-ELKIN FAIR) MAURICE HENRY (NOV. 30) | NOV. 30 | | | |
"LIFTING SHADOWS"  
(Perret-Pathé)

The story relates good in all Morriaon. One work producers about make schemes, Vania ceases when make good there, Ills repulsive picture not picture a trying announces this. This contains an shado a his penniless this shallow be money. drug-ridden his the wait. ti kill the band big this, highly the work very the give successful And the assassins well about a shot. oter," capable wanderer. Emmy young guard. her tells this and Vania marries she

THE CAST

Vasia       Emmy Wehlen
Clifford Howard
Ruska Holmes
Countess Vera Lobanoff
Greenfield
Serge Outstanding

Director-Perret.

Story by Henri Arde.

Scene by Leonce Perret.

PRESS NOTICE—STORY

"Lifting Shadows," a new production featuring Emmy Wehlen, will play this theatre on next of next.

In this picture Miss Wehlen is offered splendid opportunity to display her dramatic talents, for this feature is highly seasoned with dramatic moments throughout.

Vasia, the daughter of a Russian who is a member of "The Circle of Death," she has a very stormy time of it in her native land. Coming to America she marries a big-fisted man whose actions become so repugnant to her that she decides to divorce him. But she does not accomplish her object, however, for in a wild scene between the two she stockholm and on a transatlantic journey. During all this time she is purged by three men who are known as "The Ring of Death." Everyone, it seems, is on the alert to prevent her from persuading her husband to divorce her. She refuses to go on alone, however, thinking that they might force her to return.

A young American now comes into her life and proposes marriage but she tells him that she is free to decide for herself. She goes to see the man, holds an interview, and finally decides that she will accept his proposal. Before he departed, Vasia had entered her husband's log and that it was he who had killed him in a scuffle which took place when the man threatened to kill her.

Many thrilling scenes now occur but the final ending shows hero and heroine in other's arms.

PROGRAM READER

Emmy Wehlen will be seen in the latest Pathè offering at this theatre on next of next. This picture is filled with thrills which will interest and hold an audience throughout.

It relates the life of Vasia, a young Russian girl who lives in an atmosphere of revolution in her native land. Coming to America she is pursued by a band of assassins who demand that she should come to a certain place which her father had entrusted to her to be a member of the outlaws. Unwillingly she also pursues her to the "Land of the free," for she marries a dragoon-man whose actions become so repugnant to her that she divorces him and the only way out. He still pursuers her in his venous manner, which results in a highly thrilling scene. Vasia is tried for murder but is acquitted. Love comes to her in the form of the young lawyer who had kept the man's letters. The proposal man, for he comes to tell him. After many thrilling and exciting scenes which are our hero and heroine overcome by their love, the final cut-up shows them in each other's arms with marriage at the outcome.

SUGGESTIONS

This picture may and may not interest your audience. If you care to give them a thrill of the old Pathé thrill, they'll like it. After all, they know that it is a propagandist picture with nothing new in it. If you do not do your part, you may have many disappointed patrons in your picture. But above all, keep with your advertising.

There are many dramatic moments in this story which you might play up by telling your story. One such dramatic scene is:

Of course, the star has a reputation which she should be played on and ought to take an interest in the story. She might be the interest of the story as a whole, in which case she is well selected and gives a good account of itself. Always be ready to take advantage of any story that you play as a feature and feel in doubt as to your patrons accepting it.

CATCH LINES

Girls, what would you do if you had a drug-ridden shell of a man? See what Emm Wehlen does in "Lifting Shadows."

Why did she refuse to be his wife when she knew he loved her? Emmy Wehlen in "Lifting Shadows."

She believed she had killed her husband. How did she find out that she had not? See Emmy Wehlen in "Lifting Shadows."

"THE INNER VOICE"  
(American-Pathé)

Should Satisfy Any Audience Anywhere

HERE's a picture that can play any house and give splendid satisfaction, for it contains the necessary ingredients to make it entertaining. Although the story is not new, it unfolds so well and holds the interest so strongly, that you cannot help but enjoy it. And it also points a lesson to producers who claim that unless a story is completely new they cannot make a hit. Now here's a story which tells of the innocent proprietor who is swindled out of his money by the enaming "stock promoter," and as a result falls to the lowest depths. Fortune smiles on him again, however, and makes him a successful man in Wall Street, accomplishing his aim—vengence upon the swindler. Now he usually asks why this film is so interesting. The reason is this, the story is told in the right way. Plenty of time is taken to land its points, which are never jumbled and when a big scene comes along which requires plenty of money, the audience is by then all "peace and quiet" until the time arrives for the planting of another big scene, thus giving the picture the right amount of balance.

E. K. Lincoln is a splendid type for this kind of production, where the dress out alternates with the rough character rough. It given a fairly good story of this kind and a good cast, he'll put it over any day in the week.

And let us not forget to mention the director R. William Neill and the cast, for their combined efforts are responsible for two-thirds of the feature's success—Length, 6 reels—Frank Leonard.

THE CAST

Mark Reid...E. K. Lincoln
The Good Samaritan...I. M. W. Neill
Millie...Agnes Ayres
Perret...Riley Hatch
George P....Fuller Mellish
Barton...DeForest
Elaine...Alison
Ralph...E. K. Lincoln

PRESS NOTICE—STORY

E. K. Lincoln in the Pathe production, "The Inner Voice," will play this theatre on next of next.

The picture for its length and the size of the cast produced in a long time, it contains the necessary ingredients which go to make a feature well worth watching. They are story direction and acting, which could not be better fating from present day standards. Mr. Lincoln, who is an artist in the line of work called for in this picture, has never been given a better vehicle in which to display his talents. 

Mark Reid, a young prospector, discovers gold in the foothills of the Nevada mountains...a feature announce that "The Inner Voice," a Pathe release starring E. K. Lincoln, will play this house on next of next.

While the hero is after his fortune in the Nevada mountains...he becomes a man and shares the fortune with his niece and succeeds in getting hold of the property. Our hero falls in love with one who he believes is the woman who had swindled his uncle. Disappointed, she offers himself to a scheming swindler who asks him to pull out of his money. He accepts hisPRODUCER and becomes a man and shares the fortune with his niece and succeeds in getting hold of the property. Our hero falls in love with one who he believes is the woman who had swindled his uncle. Disappointed, she offers herself to another and then there is all "peace and quiet" until the time arrives for the planting of another big scene, thus giving the picture the right amount of balance.

E. K. Lincoln is a splendid type for this kind of production, where the dress out alternates with the rough character rough. It given a fairly good story of this kind and a good cast, he'll put it over any day in the week.

PROGRAM READER

If you want to see a picture without a dull moment in it, be sure and watch this one, for it contains all the necessary ingredients that go to make an interesting feature. It has thrills, a good love story and enough action to make you grip your seat and hold your breath. E. K. Lincoln, the star, who is an artist in the line of work called for in this picture, has never been given a better vehicle in which to display his talents. And he is surrounded by the most capable cast ever assembled in the company of Fuller Mellish, Riley Hatch, Walter Greene, Agnes Ayres and Edward Keppler.

E. K. Lincoln's character is that of a young inept prospector who is swindled out of his money by a scheming promoter and left a penniless wanderer only to be clutched again by the hand of fortune and placed in a position where he can make his enemies be his friends, and all that he has to do is to get even with his enemies, he is in his element.

The story contains many thrilling moments, among them being a fight between the hero and a prospector who is trying to do him out of his claim. The struggle is continued, and again and again with Reid gradually gaining the upper hand. This happens—on an Indian appears upon the scene and throws a knife into his hand with which he is about to turn the prospects over to the swindler. Suddenly, the swindler drops it—"Samaritans," as he is called, stands with the combatants to cease their struggle, which they do and shake hands. This is only one of the thrilling moments in this exciting picture.

SUGGESTIONS

Here's a feature you can go the limit on in your exploitation. It contains about everything that would make up a good production. It has a good story, a good cast and a good producer.
"THE GIRL IN NUMBER 29" (Universal)

Surprise Ending Picture Provides Average Entertainment

UNIVERSAL has given us a picture that is somewhat different in structure and conception from the usual spelling out from A to Z, starring Ruth Hix, Mayo. It is full to the brim of rapid-fire action furnished by the star, whose series of wild and startling adventures comprise the greater part of the picture.

The plot is of the "surprise ending" type, and reminds one of the stage of "The Seven Keys to Baldpate." The hero is a playwright who refuses to work, so his friends hire half a dozen actors, including a beautiful girl, who is surrounded with mystery, to provide inspiration. The spectator is, of course, not in on the secret. From then on follow adventures and it should be said that the audience may not take it seriously and therefore suspect the surprise that comes out. They may swallow it whole for a while and become so charmed with this "mystery house" sort of action that they will not take a hint of their sense of probability soured in the final reel.

The director seems to forget, however, that the "frame-up" was planned to fool the amusement seeking hero and not the audience. There is no reason why we should sit, as we do in several scenes, two of the conspirators carrying on their fictitious drama, when the hero is nowhere in sight. To divert the audience—characters are made to behave most unnaturally. And this is not a natural trial drama. The audience is liable to resent this illegitimate effort to feed their nerves.

Frank Mayo provides real thrilling action, and Clara Anderson plays the pretty, frightened little heroine quite well. The picture has some poor photography. On the whole it is a good average picture, somewhat different from the usual melodrama, and will entertain in most homes. Length, 5 reels—Matthew Taylor.

THE CAST

Laurie Devon, Frank Mayo, Doris Williams, Harry Hilliard, Barbara Stanwyck, Robert Hunter, Vivian Oakman, Robert Drucker, Pauline Star, Robert Hunter, Bill Mathias.

PRESS NOTICE—STORY

Frank Mayo, Universal's popular star, will be seen once more in this theatre, in a five-reeel feature, "The Girl in Number 29." This picture is a novel adaptation from the average photodrama. The story plays Laurie Devon, a playwright who has produced, one success, but has been unable to produce anything since. From one of his wounds he watches a girl in the apartment across the street. He sees her watching him through her windows. She is, he supposes, a simpleton, until one day she is barely in time to save her, and she tells him a little of her story. Apparently she is under some sort of threat, and he takes her in. Laurie, in an effort to save her and unravel the mystery, is led through a series of adventures, and eventually he finds his way to a house in Long Island, where Laurie rescues her sister the basement, and is later driven out of the house by the landlord, and watches one of his pursuers slip into the ground.

When he returns he is heartbroken, for he has lost his sister and friends. That is a murder. Then follows the confession from the conspirators. The whole story was worked up in an effort to make the malicious author write. His sister and two friends must share the guilt of the crime. Then the girl in number 29 was seen in revolver. It is the one she had used in her supposed attempt at suicide, and was loaded with blank cartridges. The murder was in a gunwali, disguised with his robe, and Laurie and the girl in number 29 met in each other's arms in the final face-out.

PROGRAM READER

If you feel that you would like to see a picture that departs from the ordinary type of photodrama that you have been witnessing, place your order for "The Girl in Number 29." This is a five-reeel picture that is entirely novel, and one that will startle you, and thrill you. The story is that of a man who, in an effort to save his sister, is driven out of a house by the landlord, and watches one of his pursuers slip into the ground.

When he returns he is heartbroken, for he has lost his sister and friends. That is a murder. Then follows the confession from the conspirators. The whole story was worked up in an effort to make the malicious author write. His sister and two friends must share the guilt of the crime. Then the girl in number 29 was seen in revolver. It is the one she had used in her supposed attempt at suicide, and was loaded with blank cartridges. The murder was in a gunwali, disguised with his robe, and Laurie and the girl in number 29 met in each other's arms in the final face-out.

SUGGESTIONS

This picture is adapted from the novel by Elizabeth Jordan entitled "The Girl in the Mirror." Its star has a large following who like to see him in this type of picture. The picture is in many scenes of wild and thrilling action and display a photograph of Mayo in your lobby. In your advertising copy work up the mystery which surrounds this picture, and use catch lines showing how the star comes out to rescue her from a fate that he knows nothing what soever about. If you make use of this "You can't find the end that the story is laid in Long Island." Advertise it as the "kite of a story O. Henry might have written."

CATCH LINES

What matters protection when you can see a picture with such a "kick" as "The Girl in Number 29," and as thrilling as any serial.

"A CHILD FOR SALE" (Ivan Abramson)

A CHILDFOR SALE" is, in theme at least, about as up to date as possible. It deals with the rent profiteers in New York City and carries a condemnation of unscrupulous landlords. For this reason it will have a strong appeal.

Being essentially a "reform" picture, it carries with it little love interest. A wife is found for the hero in the end, but no love theme runs through the picture. A dramatic story is woven in, dealing with the past of the villain, who finds in his life tenor her long lost son.

The picture has no particular star, but Creighton Hale outshines the rest of the cast. Gladys Leslie and William Tooker play their parts well, but Julia Swain Gordon, as the mother with the past—which consists of a hidden previous marriage—is entirely overdrawn throughout.

The picture, commending the "vethorn aristocrats," carries a moral. The episode of the father being obliged to sell his daughter seems to have been worked in to give the picture a box office title. It is not an essential part of the plot, and the wealthy widow who buys the little girl drops out of the story as suddenly as she entered. The story ends when the downtrodden tenant saves the life of the landlord, thereby changing all his ideas on economic questions.

It seems as if the success of this picture would be proportional with the scale of rents in each city. Besides the anti-profiteer appeal there is not much else to attract.—Length, 6 reels—Matthew Taylor.

THE CAST


Written and Directed by Ivan Abramson.

PRESS NOTICE—STORY

"A Child for Sale," a powerful drama, setting forth the evils of profiteering, will be the attraction at the _______ theatre on _______. The story is written and directed by Ivan Abramson, whose earlier productions will be remembered by all who saw them.

The story is laid in the Greenwich Village section of New York City, where Charles Stoddard, a struggling painter, striver to earn a livelihood for his wife and two children. But his home is owned by William Harrison, a wealthy philanthropist, who, while he gives to charity with one hand, girds higher rents from his tenants with the other. Stoddard's wife dies, and he is forced to sell his baby daughter to a ditto in order to cover his expenses. This is picked up in the streets for begging and taken to Harrison's protests. There his father comes for him and draws a stormy scene ensues when Stoddard unburds the hypochondriacal philanthropist.

When little Sylvia contracts scarlet fever, a kemi-healed doctor brings the little boy to the Harrison home. Stoddard questions him and learns that Stoddard is her son by a former marriage which she has kept secret from her husband. The story comes to a thrilling climax when Stoddard saves the life of his landlord, and Mrs. Harrison tells her husband of her long hidden secret.

The story is a powerful condemnation of present day evils of rent profiteering and one that will make a lasting impression.

PROGRAM READER

Ivan Abramson's dramatic production, "A Child for Sale," will be seen at this theatre on _______. This is a straight-forward story, suppression of the present day evils of rent profiteering. The cast includes Gladys Leslie, Creighton Hale, and Julia Swain Gordon, besides the two talented children, Bobby and Russell Sullivan. This is the first picture which puts forth in dramatic form the story of the injustice practiced today by unscrupulous landlords. It is a picture which will not fade from the memory when you leave the theatre and is the kind of a story that will do a great deal toward alleviating the horrors of unjust rents.

SUGGESTIONS

This picture has its great appeal in its condemnation of rent-profilers. There is a story which will fill the minds of American people today as does this. The papers are full of it. You can get several clever and pertinent points from them in your exploitation. If you do any advertising at all, you can use a good full page in form of a classified ad, such as "Wanted: A decent place to live, with a landlord who cares, and learns something of the evils of the housing question of today." Do not boost this a too much, the idea is to stir up interest, bring people in and do it honestly.

The dramatic story behind it all, Gladys Leslie and Creighton Hale both have a goodly following on the screen.

CATCH LINES

A story dealing with that which is uppermost in your mind—the evils of rent profiteering of the present day.

See "A Child for Sale"—the most powerful condemnation of profiteers cloaked in a tense dramatic story.
Fiction Works Suited To The Screen

Special Reviews Weekly

THE SPICE OF LIFE

By Ashley T. Locke

Character of Story: Comedy.

Characters: Doris Martin; Kendall Worthington; Sixth Avenue; Nurse; Kern; Tucker; Bawker; Betty; and others.

Synopsis: Doris Martin, a young woman who believes that serious art is despising it for Kendall Crane, a serious artist, because he has become involved with a Roman-like woman who is making her unhappy by putting obstacles in her path. She determines to make it for Kendall Crane, and she does it. Her success in doing this is the theme of the story.

Locations: New York and suburb.

THE COUNTY MAN

By William C. Lengel

Character of Story: Comedy.

Characters: Harry; Huma; Frank; and others.

Synopsis: The plot of this story is a comedy, where the character of Harry is a county man who is trying to get a woman, Huma, but he is unsuccessful. He is helped by Frank, who is a friend of Harry, and they try to get Huma to marry Harry.

Locations: New York and suburb.

THE COUNTY MAN

By William C. Lengel

Character of Story: Comedy.

Characters: Harry; Huma; Frank; and others.

Synopsis: The plot of this story is a comedy, where the character of Harry is a county man who is trying to get a woman, Huma, but he is unsuccessful. He is helped by Frank, who is a friend of Harry, and they try to get Huma to marry Harry.

Locations: New York and suburb.

THE COUNTY MAN

By William C. Lengel

Character of Story: Comedy.

Characters: Harry; Huma; Frank; and others.

Synopsis: The plot of this story is a comedy, where the character of Harry is a county man who is trying to get a woman, Huma, but he is unsuccessful. He is helped by Frank, who is a friend of Harry, and they try to get Huma to marry Harry.

Locations: New York and suburb.
Some Stories Now Available Through Film Fiction Mart


THE HEART OF ARETHUSA, by Frances Barton Fox. Light comedy, with love story for ingenue type. Very good comedy material.

THE HOUSE OF SHAME, by Charles Felton Pidgin, author of "Quincy Adams Sawyer." Melodramatic story of Mormon life in Salt Lake City.

FLAME OF FROST, by Alice Jones. Canadian Northwest story with many dramatic situations. Strong love interest. Girl lead.

THE COAST OF OPPORTUNITY, by Page Phillips. Western and Mexican romance, with strong love interest and many dramatic situations. Male lead.

THE SPIRE OF LIFE, by Ashley T. Locke. An original comedy with some melodramatic incidents.

THE STORY OF A LONELY WOMAN (Not to be confused with The Story of a Lonely Wife), by Eustace Hale Ball. A modern society story now running in the newspapers.


THE GUARDIAN, by Frederick Orrin Bartlett. Excellent story of Maine woods, with strong love interest, dramatic situations, suspense and plenty of action. Contrast between two brothers.


---

SIMONETTA
By Edwin Lefever

Character of Story: Romance.
Theme: Art and love.
Characters: Geoffrey Thurston, a New York collector; Giovanni Vespa, a modern, old-world artist; Simonetta, Vespa's servant; Marcellino, Simonetta's cousin; Alfred Purita, a lawyer. Father Giovanni Vespa.

The Plot: Thurston is left with a sufficient fortune, though not a huge one, as fortunes are reckoned nowadays, and with a large collection of early Dutch paintings brought together by his father during the latter's lifetime. As a young man, for the reason that he found the one type of art terrain, Thurston turned his attention to Italian art and became more or less an expert on the impressionist artists. While staying in Florence on one of his numerous vacations, Thurston is approached in his hotel by a distinguished French actor who has come to Italy to hunt just as he is standing before the portrait of Simonetta, who used to be his legal assistant and whom he used to help to send his paintings to the exposition and who had been a wonder painting. Thurston is wary for he knows the old man who wants to try to sell him something—probably some imitation of an old master, since he is too often self-conscious about this. The old man is so earnest, however, and assures him so sooleingly that he obtained it from the picture, that Thurston finally consented. He took the same a very considerable place, full of interest for Florence. (Cell.) He was left at the hotel and the house that Simonetta of Bologna. He writes the old man, who says it might be or it might not be. But Boccicelo. For his hunter and the girl who is his model, he would it would add anything to its value by putting a finger to it and he therefore will not call in experts to verify it. However, Thurston declares that it is easy to recognize the model as the woman who appears in several of Boccicelo's famous portraits. Yet another person for which this portrait has been done from the life, and he will not certify it. He has this cudgel in his bag, and the girl will have it at last, that is, if it is not to be brought in as the first effort. Simonetta, however, on leaving. She was Simonetta's effort to secure speech with the young woman, for it is not that it is no record of his imagination. After some lecturing by the somber and somewhat pretentious and a bit of magic, he became an audience with Simonetta and it is a case of love at first sight with both of them. They are secretly married, and Thurston hurried home to the United States to make enough money to buy back all of her father's property, for it has been the lifelong theme of Simonetta's father to paint beautiful pictures in the style of Boccicelo and other artist actors and allow collectibles to persuade her to sell them. He has told nobody that they were old masters, but, having been trained in the same school and learning to paint by the same methods, his work is such that there is no doubt of the origin of the pictures in the minds of the purchasers. But when Thurston comes to buy back the pictures, nothing will give them up, for they believe in them in spite of all that Thurston may say.

---

THE WRECKERS
By Francis Lynde

Character of Story: Business romance.
Theme: Profits and politics.
Characters: Granville Norcross; Sheila Macne; Missie Ann Macne; Jimmy; George W. Bartlett, stepbrother; Major Beryl Kendrick; Chadwick, a lawyer; Brenda Hutton; Howard Collingwood; Rufus Hatch; Van Britt, superintendent; Hackett and Cranham, railway workers, politicians, etc.

The Plot: Granville Norcross, who has just completed the construction of another section, has persuaded his friend, Chadwick, a heavy stockholder in the company, to take charge of the Pioneer Short Line, a railway which has been marked by Wall Street interests, and which has become thoroughly involved in local politics so that it has the public reputation of being controlled by a number of local grafting financiers who operate under the general title of the Red Tower Company. Norcross is given general charge of the line and proceeds at once to clean out the incompetent men who have been given jobs because they are relatives of some of the officials. He announces that the control of the road will be to attend strictly to railway business, to stay out of politics and to give everyone a square deal. In this program he is opposed, not only by Hatch and other leaders of the local gaffers, but also by the president of the road. Norcross is determined to see the fight through, and is aided by the advice and inspiration of Ft. Macon whom he supposes to be a widow, but who is, in fact, the owner of the road. Mr. Norcross takes an interest in the girl's love interest, and is gradually won over by her charm. In the end, however, he is able to carry out his plans and the road becomes a success.

---

Motion Picture News

Picture High Lights: Type of Potash and Fitness

*Still* from three Vitagraph productions. Left—Earle Williams in "Captain Swift." Center—Corinne Griffith in "Deadline at Eleven." Right—Montgomery and Rock

---

When next he needs money he has not the nerve to ask for a loan and before long the entire business goes into bankruptcy—"all because Waldo must have books to satisfy his idea of what a business should be run.


*Some Stories Now Available Through Film Fiction Mart*


THE HEART OF ARETHUSA, by Frances Barton Fox. Light comedy, with love story for ingenue type. Very good comedy material.

THE HOUSE OF SHAME, by Charles Felton Pidgin, author of "Quincy Adams Sawyer." Melodramatic story of Mormon life in Salt Lake City.

FLAME OF FROST, by Alice Jones. Canadian Northwest story with many dramatic situations. Strong love interest. Girl lead.

THE COAST OF OPPORTUNITY, by Page Phillips. Western and Mexican romance, with strong love interest and many dramatic situations. Male lead.

THE SPIRE OF LIFE, by Ashley T. Locke. An original comedy with some melodramatic incidents.

THE STORY OF A LONELY WOMAN (Not to be confused with The Story of a Lonely Wife), by Eustace Hale Ball. A modern society story now running in the newspapers.


THE GUARDIAN, by Frederick Orrin Bartlett. Excellent story of Maine woods, with strong love interest, dramatic situations, suspense and plenty of action. Contrast between two brothers.


---

*Still* from three Vitagraph productions. Left—Earle Williams in "Captain Swift." Center—Corinne Griffith in "Deadline at Eleven." Right—Montgomery and Rock
Simplex Type "S" Arc Lamp

"Years ahead of the best of the rest"

NOW READY FOR DELIVERY

The design, material, workmanship and simplicity in keeping with the general construction of our Simplex projector.

Used in the largest theatres in America and Europe for past year.

UNEQUALED FEATURES:

- Patent lead wire terminal
- No lugs used on lamp connections
- Bronze and brass eliminated
- Carrying capacity 250 amperes
- Individual condenser mounts
- Large, double doors, air-spaced
- Unexcelled ventilating system
- All handles accessible at end of lamp house
- Condenser breakage eliminated

No wires or lugs to burn off
Efficiency
Simplicity
Durability
Rigidity
Condensers held parallel
Low cost of upkeep
Reduced temperature of room
Control of arc

Your dealer or exchange has one in stock.
Circular "SA" explains more—Write today

Made and Guaranteed by
THE PRECISION MACHINE CO., INC.
317 East 34th St. New York

More than FIVE YEARS AGO
We introduced our TYPE "S" Lamp and Housing to the trade~
So well founded are its principles that now after FIVE YEARS they are recognized by our competitors

IMITATION EVEN AFTER FIVE YEARS IS FLATTERING
NEWLY DEVELOPED SIMPLEX LAMP HOUSE FEATURES

For use on all prevailing Carbon Arc Lamp Houses Sold only as separate units

The New **Simplex**

**CRATER PERISCOPE**

Reflects the crater image in any fixed position in the Projection Room as to be visible to the view of the user at all times.

and the New **Simplex**

lamp-house

"**READY—LITE**" is truly the "Projectionist’s Friend." Lights interior of Lamphouse when door is opened. Switches off when door is shut.

**SIMPLEX LEADS AS USUAL.**
Countless thousands adore
Fascinating Norma Talmadge—
There are reasons:
  Her exotic beauty and magnetic charm,
  Good stories, support and direction,
  First National exploitation,
  And—Rothacker Prints.

Miss Norma Talmadge

Rothacker
FILM MFG.CO.CHICAGO U.S.A.

There are reasons—
Come and see them.
Established 1910
Three men who have reached New York after a country-wide visit with exhibitors and exchanges—men holding responsible positions and whose word goes—tell us and others of the following trade paper situation:

THE "NEWS"—and then the rest.

The "NEWS," so far ahead that the next is a poor second.

We are proud of our circulation facts and figures; but you cannot gauge trade paper strength from a desk in New York.

You've got to go out where

The News Covers The Field
The underlying power of the Kessel Developing and Printing Plant is 'Kwality'. The slogan of Kwality has been deeply imbedded in the mind of every employee. Moreover it is faithfully carried out in each day's work. That is why fifty-two weeks in each year we are delivering to the Industry 'Kwality Prints' that have made the plant modestly famous.

Are your prints 'Kwality Prints'?
ADOLPH ZUKOR
PRESENTS

JOHN BARRYMORE
IN
"Dr. JEKYLL
and Mr. HYDE"

BY ROBERT LOUIS STEVENSON
DIRECTED . BY
JOHN S. ROBERTSON
SCENARIO . BY
CLARA S. BERANGER.

A
Paramount Aircraft
Picture
ADOLPH ZUKOR • PRESENTS

JOHN BARRYMORE in

The greatest money-making picture of the decade
"Dr. JEKYLL and Mr. HYDE"

BY ROBERT LOUIS STEVENSON.
DIRECTED BY JOHN S. ROBERTSON
SCENARIO BY CLARA S. BERANGER.

A Paramount Artcraft Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B DE MILLE Director General
NEW YORK,

CANADIAN DISTRIBUTORS, FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO
America's greatest living actor -- in the world's greatest romantic melodrama

Adolph Zukor Presents

JOHN BARRYMORE in
'Dr. JEKYLL and Mr. HYDE'

By Robert Louis Stevenson

DIRECTED...BY
JOHN S. ROBERTSON

SCENARIO...BY
CLARA S. BERANGER

A Paramount Aircraft Picture
OUT in the big spaces of the West where the mountains and the sky leave an impress on a man's soul, William S. Hart has been living all his life—and thinking.

Thinking of a story of the West that would be as big as the country itself. A story that he would do some day when he had the time and money.

That story is "The Toll Gate." It's Hart's own story, the story he has been thinking about and planning and dreaming all these years.

And it's the biggest and finest picture he has ever made.


WILLIAM S. HART
in
"The Toll Gate"
The First of His Own Productions.

WILLIAM S. HART
in
"The Toll Gate"

BY WILLIAM S. HART AND LAMBERT HILLYER
Directed by LAMBERT HILLYER; Photographed by JOE AUGUST A.S.C.
A WILLIAM S. HART PRODUCTION
A Paramount Artcraft Picture

FAMOUS PLAYERS-LASSY CORPORATION

Paramount Pictures
JESSE L. LASKY presents
GEORGE H. MELFORD'S
PRODUCTION
"THE SEA WOLF"
by JACK LONDON
 Adapted by WILL M. RITCHEY
A Paramount Artcraft Picture
A Picture of Unparalleled Punch!

The one thing that could make "The Sea Wolf" more popular than ever to the millions of lovers of this greatest romance of the sea was to put it into pictures.

And that's what's been done! Not merely "put into pictures" but, at enormous expense, and with a grandeur equalled only by the mighty sea itself, made into an epic of the screen, a picture that shows the art of photoplay story telling in its very greatest perfection.

A de-luxe production whose very name means crowded houses, long runs and enthusiastic patrons.
Jesse L. Lasky presents,

ROBERT WARWICK

in

THOU ART THE MAN

by F. E. Mills-Young.

Directed by Thomas Heffron.

Scenario by Margaret Turnbull

Then:

"I trust you," she said. "I know you'll make good."

Now:

Disgraced—a prisoner—rather than expose the woman who had done him a kindness.

The story of a strong man's fight under the burning skies of Africa, of his supreme sacrifice for a woman, of his final vindication before her eyes and the eyes of the world.

A Paramount Artcraft Picture
1. The escape with the map
2. Safe by an inch from the onrushing flyer
3. The fight with the thieves
4. Houdini tricked at last
5. Chained in the burning building
6. Houdini hides in the box
7. Locked and thrown into the sea
8. Free again, he rescues the girl
9. Into the submarine
10. Down the rocky cliff
11. In the cannibals' torture vise
12. Locked in the safe, thrown into the sea
The rescue at the bottom of the sea

The fight for the diamonds

In the submarine

The fight on the island

Trapped—in the flooded submarine

JESSE L. LASKY PRESENTS
HOUDINI
IN "TERROR ISLAND"

BY ARTHUR B. REEVE AND
................ JOHN W. GREY
DIRECTED BY JAMES CRUZE

A Paramount Arclight
Picture

ON these pages are illustrated a few of the big scenes in "Terror Island." Almost every scene in the entire picture will make your audience gasp with astonishment.

The underwater scenes are the summit of melodramatic thrill. Nothing like them has ever been done.

Houdini holds the world's record for underwater endurance—and for drawing money to the box-office!

NOT A SERIAL!
An Artist, gifted and beautiful—
A Play known across the world—
A Title that lures by its enreng suggestion—

UNITED ARTISTS CORPORATION
presents

DORIS KEANE
in Edward Sheldon's Celebrated Play
"ROMANCE"

Produced Under the Direction of
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, General Manager
TELL THE WORLD YOU'VE GOT A NEW FIVE REEL SENNETT COMEDY — AND WATCH THE WORLD TRY TO GET INTO YOUR THEATRE

RELEASED APRIL 25th

MACK SENNETT'S
SENSATIONAL NEW FIVE REEL SPECIAL COMEDY
"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING—BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES FINLAYSON, BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG, LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A RIOT OF RUSTIC ROMANCE AND REVELRY

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
COMMON SENSE
is always a safe bet.

It was the good "Common Sense" in the idea of combining—

1400 feet of Comedy
400 feet of Artcolor
200 feet of Novelty

into 2000 feet of "Comedyart"

released in two reels once a week that made thousands of exhibitors write us for bookings.

But it was the real value—the unusual class—the proven quality of our releases that brought their contacts.

EXCHANGE POINTS

Atlanta—Criterion Film Co., 87A Walton St.—Mr. H. C. Gilson
Boston—Metro Film Co., 10 Feldman Bldg.—Mr. Field, Boston.
Buffalo—Cameramen Provident, 11 West Swan St.—Mr. Theo. Williams
Chicago—Champion Glass Film, 229 S. State St.—Mr. E. T. Davis

Cincinnati—Masterpiece Film Co., 704 at Main St.—Mr. Harry Grebe

Cleveland—Masterpiece Film Co., 465 Slaney Bldg.—Mr. Frank Marshall

Dallas—True Film Exchange, 2413 S Commerce St.—Mr. Pol Davis
Denver—Supreme Photoplay Co.—Mr. H. S. Sils

Detroit—Arthur E. Hyman Attractions, 202 Film Exchange Bldg.—Mr. Frank Press

Indianapolis—Dallman, 1650 Merchants Bank Bldg.—Mr. F. F. Pusey

Kansas City—Excelsior Film Corp., 417 Daily Bldg.—Mr. W. F. Comman

Los Angeles—All Star Feature Film Co., 514 W. 8th St.—Mr. Bob A. Mehlitz

Minneapolis—Theatre Owners Corp., 219 Los Angeles Bldg.—Mr. Tom Kuhn

New Orleans—Prest National Exhibitor, Toulouse and Liberty St.—Mr. Louise A. Atch

San Francisco—All Star Feature Film Exch., 191 Golden Gate Ave.—Mr. W. E. Matthew

Seattle—M. Rosenberg, 1914 Third Ave.—Mr. E. Taylor Wakefield

Washington, D. C.—Super Film Attractions, 911 Mather Bldg., 514 G. St., N. W.—Mr. Dave Mitchell

Toronto, Canada—Crown Feature Film Co., 51 Victoria St.—Mr. Irving Unger
ComedyArt Release March 28th

"Uneasy Feet" - 1400 ft.
God's Country 400 ft.
Memories 200 ft.

Screened for the press and the "unanimous" criticism says -
"IT'S A KNOCKOUT"

Screened for scores of America's biggest 'Showmen' and booked by them immediately

NOW GET THIS RIGHT

The next release is 50% better
COMEDYART RELEASE APRIL 4th

Ima Vamp 1400 ft.
Fairyland 400 ft.
Memories 200 ft.

A comedy with more laughs than sprocket holes -- The natural color -- the bewitching beauty of mountain streams and lakes --- And the golden hours of yesterday brought back.

Special Pictures Corp'n
H.W. Hellman Bldg. Los Angeles
"Sex" Is What You Would Expect From Title


REVIEWED BY HELEN ROCKWELL

"A tip I learned about women from her"—the aphorism of Mr. H. P. Lovecraft—might have been inspired by Louise Glau's character in "Sex". For Louise Glau's character, the tone is more acumen and more real intelligence in its writing than the situation gives her the opportunity for. Nevertheless, "Sex" is a lavish, arresting, and at times startling piece of entertainment which will serve nicely in any theatre, where the exhibitor desires to make his audience "sit up and take notice".

There is no lack of the demon run "in Sex"—and—there is no lack of sex. The picture lives up to its title and no one can complain of being bored in under false pretenses. It is chock full of wild scenery of revelry, chorus girl lassos, energy insolent, divos and thongs. Booths openly set up chorus girl establishments and tell their tales to go hang. Wives sit at home and breed while the darlings of the Frolic give midnight supper and dance on the tables. One particularly wild first reel is truly captivating and deliciously full of thrust.

A good story with an original twist accompanies the revelry. And the bugle of it is so sound, and the moral so true that the end justifies the means. Not just the same the realism could be tempered to some degree and give quite as much satisfaction in a more genteel fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant not a thing.

EXPRESS TRADE REVIEW

"Sex" by J. Parker Read, Jr., Seven-Real Production for Hodkinson Features Louise Glau in Unusual Story

It is difficult to believe that the writer of such a repute as C. Gardner Sullivan could turn out as trivial a story as that on which the J. Parker Read, Jr., production "Sex" is based. It is not only trivial but immoral, and it is difficult to see how its seven-reel, visualizing, which is being released through the Hodkinson Corporation, Louise Glau, the featured member of the cast, works overtime in trying to put across the salacious character of Adeline Renaud. That its performances are confined to the structure which the scenes between the dancer's personality governed by the theme of the story and the more delicate requirements of decor, is reasonable to believe that in making the picture the director overly anxious to create an impression, has brought too much to the spectacles of the picture. It is notable for its liveliness, and it is apparent that it should have been more liveliness. "Sex" is a lavish, arresting, and at times startling piece of entertainment which will serve nicely in any theatre, where the exhibitor desires to make his audience "sit up and take notice".

There is no lack of the demon run "in Sex"—and—there is no lack of sex. The picture lives up to its title and no one can complain of being bored in under false pretenses. It is chock full of wild scenery of revelry, chorus girl lassos, energy insolent, divos and thongs. Booths openly set up chorus girl establishments and tell their tales to go hang. Wives sit at home and breed while the darlings of the Frolic give midnight supper and dance on the tables. One particularly wild first reel is truly captivating and deliciously full of thrust.

A good story with an original twist accompanies the revelry. And the bugle of it is so sound, and the moral so true that the end justifies the means. Not just the same the realism could be tempered to some degree and give quite as much satisfaction in a more genteel fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant not a thing.

EXPRESS TRADE REVIEW

"Sex" by J. Parker Read, Jr., Seven-Real Production for Hodkinson Features Louise Glau in Unusual Story

It is difficult to believe that the writer of such a repute as C. Gardner Sullivan could turn out as trivial a story as that on which the J. Parker Read, Jr., production "Sex" is based. It is not only trivial but immoral, and it is difficult to see how its seven-reel, visualizing, which is being released through the Hodkinson Corporation, Louise Glau, the featured member of the cast, works overtime in trying to put across the salacious character of Adeline Renaud. That its performances are confined to the structure which the scenes between the dancer's personality governed by the theme of the story and the more delicate requirements of decor, is reasonable to believe that in making the picture the director overly anxious to create an impression, has brought too much to the spectacles of the picture. It is notable for its liveliness, and it is apparent that it should have been more liveliness. "Sex" is a lavish, arresting, and at times startling piece of entertainment which will serve nicely in any theatre, where the exhibitor desires to make his audience "sit up and take notice".

There is no lack of the demon run "in Sex"—and—there is no lack of sex. The picture lives up to its title and no one can complain of being bored in under false pretenses. It is chock full of wild scenery of revelry, chorus girl lassos, energy insolent, divos and thongs. Booths openly set up chorus girl establishments and tell their tales to go hang. Wives sit at home and breed while the darlings of the Frolic give midnight supper and dance on the tables. One particularly wild first reel is truly captivating and deliciously full of thrust.

A good story with an original twist accompanies the revelry. And the bugle of it is so sound, and the moral so true that the end justifies the means. Not just the same the realism could be tempered to some degree and give quite as much satisfaction in a more genteel fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant not a thing.

EXPRESS TRADE REVIEW

"Sex" by J. Parker Read, Jr., Seven-Real Production for Hodkinson Features Louise Glau in Unusual Story

It is difficult to believe that the writer of such a repute as C. Gardner Sullivan could turn out as trivial a story as that on which the J. Parker Read, Jr., production "Sex" is based. It is not only trivial but immoral, and it is difficult to see how its seven-reel, visualizing, which is being released through the Hodkinson Corporation, Louise Glau, the featured member of the cast, works overtime in trying to put across the salacious character of Adeline Renaud. That its performances are confined to the structure which the scenes between the dancer's personality governed by the theme of the story and the more delicate requirements of decor, is reasonable to believe that in making the picture the director overly anxious to create an impression, has brought too much to the spectacles of the picture. It is notable for its liveliness, and it is apparent that it should have been more liveliness. "Sex" is a lavish, arresting, and at times startling piece of entertainment which will serve nicely in any theatre, where the exhibitor desires to make his audience "sit up and take notice".

There is no lack of the demon run "in Sex"—and—there is no lack of sex. The picture lives up to its title and no one can complain of being bored in under false pretenses. It is chock full of wild scenery of revelry, chorus girl lassos, energy insolent, divos and thongs. Booths openly set up chorus girl establishments and tell their tales to go hang. Wives sit at home and breed while the darlings of the Frolic give midnight supper and dance on the tables. One particularly wild first reel is truly captivating and deliciously full of thrust.

A good story with an original twist accompanies the revelry. And the bugle of it is so sound, and the moral so true that the end justifies the means. Not just the same the realism could be tempered to some degree and give quite as much satisfaction in a more genteel fashion. The settings are lavish and in harmony with the general theme of the picture, and it is evident that expense meant not a thing.
Another World-Famous Novel on the Screen.

Dial Film Company presents

MITCHELL LEWIS in

KING SPRUCE

From the book by HOLMAN DAY
Directed by ROY CLEMENTS

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through VAREX Exchanger, Incorporated
Here is a story rich with the scents and odors of the Big Woods; dramatic with the crash of falling trees; filled with muscular action and daredeviltry.

"King Spruce" for ten years has been one of the foremost novels of the great outdoors. All the big motion picture producers have bid for it.

It contains a sweet, clean love story. It shows the sweep of a great forest fire. It contains hard fighting and breathless adventure. It is enacted by a cast of fine players who feel the story they are acting.
Immense Power

When this production came to us for first examination we said: "This is the kind of independent production we like to take in from the outside and get behind with our organization."

We have rarely said about this, that or the other picture that it is "the biggest production of the season." But we do say about "King Spruce" that we like it a great deal; that you, the exhibitor, will like it and that your public will like it.

And we also say that we wish we could, in the course of the year, find eight to twelve other pictures of equal power, appeal and quality.
TRADE REVIEW says: "King Spruce" has plenty of plot and rapid action; it gives the spectator a real thrill quite often.

THE WORLD says: A straight melodrama that is good entertainment. Fine in detail and picturesque in setting.

THE NEWS says: We are quite genially disposed to this virile and pleasing picture.

"King Spruce" is pre-released in the large cities April 18. Prints are ready for screening in all of our branches.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PACIFIC Exchange, Incorporated.
COMING

The Supreme NAZIMOVA in
HER NEWEST SCREEN SENSATION!

The HEART of a CHILD

by FRANK DANBY

Scenario by CHARLES BRYANT
Directed by RAY C. SMALLWOOD

METRO

JURY IMPERIAL PICTURES Ltd.
Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director.

A story that thrills and tugs at the heart: one that evokes many a chuckle and many a laugh... A production that ranks with her best, a picture of surpassing activity & gripping suspense
Your latest Dustin Farnum "Corsican Brothers" is the biggest production United has released. Booked for run at New Capitol Theatre, Market Street, and all other Stanley chain theatres. Give us more shows like the "Corsican Brothers." Every success,

Just reviewed your production, Dustin Farnum, "Corsican Brothers." Same is most excellent feature. Will book this feature for my Broadway Theatre week of March Seventh.

A famous story by a famous author with Dustin Farnum at his best. Excellent cast. Characters that seem real in atmosphere created by good direction that is rich beyond description and a picture with story value, make the "Corsican Brothers" a humdinger for real entertainment.
"Corsican Brothers" breaks records Boston Alcazar. Please Big majority. Acclaimed the picture of the year.

—WILLIAM D. DINEN, Moirs Theatre, Chicago.

Dustin Farnum in the dual role in the "Corsican Brothers" is his best bet yet and the picture as a whole is truly a master screen production.

—GUY C. SMITH, Mgr. Strand Theatre, San Francisco.
United Picture Theatres of America Inc.
J. A. Berst Pres.
Present the dynamic

FLORENCE REED
in
"THE ETERNAL MOTHER"

Produced by Tribune Productions Inc.

Released April 18'

United Picture Exchanges

"Corsican Brothers" one of biggest features United has ever had. Photography, acting and direction marvellous. Should prove sensation of season.

Each year sees one big picture which stands head and shoulders above all others. United "Corsican Brothers" with Dustin Farnum is Nineteen-Twenty's big picture.
ALBERT E. SMITH presents
LARRY SEMON in
"THE FLY-COP"

Hist!
Sh-h-h! He's off again. On a new trail this time—as one of those regular made-to-order-by-mail “deteckatives,” Larry the laugh-maker, gumshoes himself into one hilarious hole after the other. Under the ground and up in the air he leads the merry man-hunt until—but that is the big surprise of this Larry Semon comedy.

Ha! Ha!
That's what this COMEDY contains. And lots of them. It begins with a laugh and ends with a roar. Its another sparkling gem in the crown of this king of comedy that takes it place alongside of "The Grocery Clerk" and the host of other high-class comedies that has been Vitagraph's contribution to the merriment of a nation.
GEVAERT

Cinematographic Raw-Film

Anti-Hal Negative
Pat. U.S.A.

COLOURED POSITIVE
OUR SPECIALTY

We used to supply rawfilm to the principal Film Manufacturers on the Continent for many years before the War.

L. GEVAERT & Co.

Vieux-Dieu. ANTWERP. BELGIUM

LEOPOLD SUTTO
Special World Representative of L. Gevaert & Company
GEVAERT

COLOURED POSITIVE RAW-FILM

PATENTED IN U.S.A.
and principal foreign countries

14 Different Colours

The latest perfection in raw-film brightest pictures

ADDRESS---HOTEL ASTOR
NEW YORK CITY, N. Y., U. S. A.
I HAVE FOUND THEM!

The right group of moving picture Brains with the Power, Ambition and Financial Strength, combined in an organization to give me the life-time opportunity I have sought.

THE DOMINATING FIGURE

in this strongly-welded company is a Producer in whose make-up is blended the genius of Art and Showmanship; a Man of reputation and talents, with Vision and Creative Ability; a Director of the highest rating, schooled in the craft of picture-making; a Man who has been consistently responsible for successful pictures, and who thoroughly understands Commercial Value.

D. N. SCHWAB PRODUCTIONS, Inc.

have brought this man forward, and I throw my lot with them.

They have the most modern equipped studio, a progressive and able business management, skillful camera men and clever scenario writers, that are preparing the best material to be obtained for my purposes. We are already working.

Who is this big man associated with such a company that has made me the happiest artist in the world?

His name will be ready for release to the public any day now.

WATCH US SHOOT!

David Butler
An Announcement of Importance
To STATE RIGHT BUYERS

Victor Kremer Film Features, Inc., has acquired SCREEN SMILES for distribution in the United States and Canada. SCREEN SMILES is a series of Animated Topical Sayings.

The subjects comprise the most timely and wittiest remarks of America's leading newspaper writers.

The illustrations are the work of America's leading film cartoonists and present the most remarkable animated drawings ever devised for the screen. SCREEN SMILES was viewed by the FIRST NATIONAL EXHIBITORS' CIRCUIT OF NEW YORK and of NEW ENGLAND, with the result that the rights were contracted for forthwith for New York, Northern New Jersey and New England.

SCREEN SMILES is now available for State Right purchase. It is destined to become a standard and permanent feature of every exhibitor's program in the United States and Canada.

SCREEN SMILES will be given the most elaborate publicity and advertising campaign ever accorded a short length subject. The exhibitors' advertising accessories for SCREEN SMILES are worthy of a feature production.

Inquiries for State Rights will be accorded prompt attention.

GET YOUR BID IN NOW. SCREEN SMILES WILL NOT BE ON THE MARKET LONG.

(Signed)

Victor Kremer

Reply to
VICTOR KREMER FILM FEATURES, Inc.
SUITE 908-909
126-130 WEST 46th STREET, NEW YORK
Phone: Bryant 8352
VICTOR KREMER

Offers

BRYANT WASHBURN

IN

SKINNER'S DRESS SUIT

STATE RIGHT BUYERS

OUR announcement last week that "Skinner's Dress Suit" is now available for State Rights has brought a veritable flood of wires and letters from buyers. Territory is being disposed of faster than even our confidence in "Skinner's Dress Suit" indicated. Consider the star and the title, plus an exploitation campaign embracing every angle of the production and you have a guaranteed Box Office Success.

GET YOUR BID IN NOW
TO-MORROW MAY BE TOO LATE

THE ADVERTISING ACCESSORIES ARE BRAND NEW, MORE ELABORATE THAN THOSE SUPPLIED ON MANY FEATURES AND INCLUDE A DISTINCT NOVELTY—A CUT-OUT WHICH WILL DRAW CROWDS LIKE MOLASSES DRAWS FLIES. ASK ABOUT IT.

WIRE

VICTOR KR

Suite 908-909
CHARLIE CHAPLIN

"A Burlesque on Carmen"
"The Champion"

IN

"A Jitney Elopement"
"Work"
"By the Sea"

(ESSENY-CHAPLIN BRAND)

"A Burlesque on Carmen" is packing first-run theatres in every sold territory. It has already packed the Rivoli for a week's run on Broadway. "The Champion" received wonderful press comment at the Rialto Theatre, New York, last week. "Work," "The Jitney Elopement" and "By the Sea" are all scheduled for Broadway runs. Exhibitors are cleaning up everywhere with these Essanay-Chaplin Comedies. —Our buyers are happy and satisfied. How about you?

THE CARMEN BEAUTIES REVUE, WITH THE CARMEN BEAUTIES IN PERSON IN CONJUNCTION WITH "A BURLESQUE ON CARMEN," IS A BIG ROAD SHOW SUCCESS. WRITE FOR DETAILS.

OR WRITE

EMER FILM FEATURES, Inc.

126-130 WEST 46TH STREET, NEW YORK

Phone: Bryant 8352
EASTERN FILM COMPANY
PHOTO PRODUCTS EXPORT CO
JAXON FILM CORPORATION

Announce the Opening
of their new offices
5th Floor, Candler Bldg.
220 W. 42nd Street
May 1st

The three finest equipped
PROJECTION ROOMS
In the city
(Simplex Studio Rooms)
Under the supervision
of John F. Lyons

Phones—Bryant 984-985
Three big pictures that are finished and have passed the ROBERTSON-COLE test!

Exhibitors who judge pictures from every business angle will find these three exceptionally valuable pieces of merchandise.

Vice President and General Manager
ROBERTSON-COLE DISTRIBUTING CORPORATION
Don't condemn your wife too quickly — is the basis of the thought in

**The WHITE DOVE**

a powerful subject skillfully interpreted from the wonderful novel by William J. Locke

Jesse D. Hampton presents
H. B. WARNER
directed by Henry King

**ROBERTSON-COLE**

SPECIAL
Gasnier Presents
LEW CODY
in his second unique ---
special adapted from the
book by
GEORGE BARR MCCUTCHEON

"All the world loves a lover" — and right now all the
world of picture fans are in
love with LEW CODY and
his screen conquests.

There are surprises and
a touch of pathos in

BUTTERFLY
MAN

That give the production
a remarkable appeal

ROBERTSON-COLE
Never in his illustrious career has

**ALBERT CAPELLANI**

produced the equal of

**THE FORTUNE TELLER**

**Starring**

**MARGORIE RAMBEAU**

The famous Broadway actress in the tremendous A.H. Woods stage success

For only rarely does the screen bring a picture— which stands forth triumphantly above the rest— or a characterization whose appeal imprints it indelibly upon the heart— or a genius who moulds a masterpiece— which is an inspiration.

**ROBERTSON-COLE**

SUPER SPECIAL
EVERYBODY knows TOM MOORE of Moore's Theatre Corporation in Washington, D.C.—and TOM MOORE says:

"Take my tip and grab 'THE VIRGIN OF STAMBOUL'. Greatest thing I've ever seen. Think it's the biggest bet of the year. Am going to give it the biggest exploitation I ever gave any picture. From an exhibitor's point of view, you can go the limit on what I term a one hundred percent surefire bet."

Carl Laemmle presents

PRISCILLA DEAN

in the spectacular hit of the season

"The Virgin of Stamboul"

Universal-Jewel
$500,000
Production de Luxe
Directed by
TOD BROWNING
April 10, 1920

"The ROAD to DIVORCE"
Directed by PHILIP ROSEN

"The FORGED BRIDE"
Directed by DOUGLAS GERRARD

"ROUGE and RICHES"
Directed by HARRY FRANKLIN

MARY MACLAREN
Appearing only in Universal Special Attractions
Send your box-office receipts higher.

Your great money-making opportunity to play the world's greatest grand opera Star—the-one-and-only

GALLI-CURCI

See her—book her—clean up with her in "A MADONNA of the SLUMS" UNIVERSAL
than her $1,000,000 top-note!

The very novelty of this unique attraction puts a tremendous value into your advertising. Announce GALLI CURCI'S name, and you set the whole community a-talking—which means you fill your house, and fill it with the very people you want to reach—the people you've been after this long time, wondering how you could get them in as regular patrons—your Drama Society—your Women's Clubs—your student associations and a host of others who, perhaps, seldom came to your box office before. Here's your opportunity to get that important money—get after it TODAY.

Universal Jewel
1600 Broadway New York

Directed by George Terwilliger
Supervision Eugene Spitz
Released thru Universal-Jewel

The Latest of the Stage Women's War Relief Series of Two-Reel PhotoPlays de Luxe
Another Big SCOOP!

EXCLUSIVE AUTHENTIC
MOTION PICTURES
OF THE NOTORIOUS
SEA WOLF'S
STARTLING EXPLOITS
TAKEN BY
ITS CAPTAIN
ON THE SPOT

See the Actual Capture and

YOU ARE ON
BOARD, YOU
SEE IT ALL
HAPPEN—AND
YOU GET THE
WHOLE THRILLING
GRAPHIC
STORY IN OUR
REGULAR
SERVICE—

NO EXTRA COST!
The SEA Raider “MOEWE”!

Sinking of Ship after Ship!

NO EXTRA COST!

HOT STUFF! You said it! Ship after ship sunk right before your very eyes as you stand on the deck of the world-famed seawolf! It’s REAL—AUTHENTIC—BIG STUFF—EXCLUSIVE! Pick up your phone—get after this ASTOUNDING SENSATION—CASH IN on this latest example of INTERNATIONAL NEWS enterprise, and—mark this—you get the greatest scoop in news reel history with our regular service—not a penny of extra cost! Here’s the kind of service that has put INTERNATIONAL right ahead—that makes INTERNATIONAL the ONLY Service for you.

BOOK IT—START NOW!

RELEASED EXCLUSIVELY IN 4 PARTS, APRIL 1ST, 5TH, 8TH AND 12TH THROUGH UNIVERSAL INTERNATIONAL NEWS.
Nobody's Girl

Featuring

BILLIE RHODES

Supported by an all star cast including

MARY ALDEN &
MELBOURNE MCDOWELL

A Thrill in Every Foot
A Story Filled with Romance, Pathos & Tragedy

For territory and terms write or wire to

NATIONAL FILM CORP. OF AMERICA
1600 BROADWAY N.Y.
PHONE 6212 BRYANT
JOE BRANDT Gen'l. Repr.
H.M. RUBEY, Pres.

"NOBODY'S GIRL"
PIONEER FILM CORPORATION

OFFERS

MRS. SHELDON LEWIS

IN

DR. JEKYLL & MR. HYDE

A BRILLIANT AMERICAN VERSION OF ROBERT LOUIS STEVENSON'S GREAT MORALITY MASTERPIECE

PIONEER FILM CORPORATION

130 W. 46TH ST., NEW YORK.
When a pretty woman, in Paris, desires clothes and a handsome young officer, in Paris, is eager to pay for them, is it not a good idea—for the modiste—to introduce them? How these two amuse themselves afterward is—vraiment—nobody's business but theirs.

"The Devil's Passkey"

Universal-Jewel Production de Luxe
On the stage, the drama of a husband deceived—in the second box, the author who unknowingly has exposed his own shame to the world—beside him, the wife who has ruined them both—do you wonder that Paris stares before it cuts them dead?

"The Devil's Passkey"

Universal-Jewel Production De Luxe
Samuel S. Hutchinson Presents

William Russell

in

Slam-Bang Jim

Adapted from "Snap Judgment"

Snappiest, Peppiest, Fastest Comedy Drama Ever Penned~
Comedy-Action-Thrills

You'll Find Them All In

Slam-
Bang Jim
Adapted from "SNAP JUDGMENT"
featuring
William Russell
Star of the phenomenal successes
"SIX FEET FOUR" and "The VALLEY OF TOMORROW"
and an All-Star Cast

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, Pres.

Distributed by,
PATH E
The STORY

"Slam-Bang Jim" is an adaptation of "Snap Judgment" one of the snappiest, peppiest, fastest comedy-dramas ever penned. It is crammed full of action—thrills—comedy—romance. It is made up of 100% of what the speaking stage producer terms "Sure-Fire stuff".

The STAR

is William Russell—sturdy, handsome, typical red-blooded American hero—the featured player in such sensational successes as "Six Feet Four" and "The Valley of Tomorrow". In "Slam-Bang Jim" he has unlimited opportunities.

The DIRECTION

is above criticism. Some of the scenes are laid in the East—a lot more of them in the West. In both locations some wonderful "shots" were obtained, and the splendidly balanced cast of players register the action in a manner that thoroughly satisfies.

The ADVERTISING HELPS

are sure to enable you to put this picture over—Big. Paper in ones, threes, sixes and twenty-fours—campaign books—electros for newspapers and programs—slides—lobby display photos—everything you need.

See the American Film Company representative at your nearest Pathé Exchange today for full booking data—open dates, etc.
Marshall Neilan presents

"don't ever marry"

From the story by Edgar Franklyn
Adapted to the screen by Marion Fairfax

Photography by Henry Cronjager and David Kessen
Lighting effects by Howard Ewing
Technical Director Ben Carré

A First National Attraction
Louis B. Mayer presents

MILDRED HARRIS CHAPLIN in "Polly of the Storm Country"

From the Famous Novel by Grace Miller White
Author of "Tess of The Storm Country"

Directed by Arthur H. Rosson Scenario by Frank M. Dazey
Photographed by Harold Rosson—Art Director, George Hopkins

"I've come back to ask you to forgive me, and to tell you that I—I love you."

"You shall not take him from me! You shall not! He did not do it!"

He came back from prison to find his wife and babe dead.

"I am ready to marry you now."

"I want my daddy. I don't want bad mens to put him in jail."

"She wants you. Promise me you'll go to her."
STAR AND STORY WILL DELIGHT ALL!

The newspapers of the entire country have been filled with stories about Mildred Harris Chaplin and everyone will want to see her. The novel had a tremendous sale and is known to all. And it is a story of thrilling battles of the squatters and the rich, filled with heart throbs and a tender love story that will delight all.

"I can't marry him. I want to marry the man I love."

"I will get your father out of jail if you bear the burden of my shame."

"He ain't no regular guy. He's an old Hilltopper an' I hate him."

"I'll bring her here and then you can kill her."

"But do we have to love even our enemies."

"Won't you ask him to stop driving my people from their homes?"
A Picture of Real Life With All Cards Face Up!

A picture for the family and one that every boy and girl will want to see and should see!

Drinking
Gambling
Fast Women
—And what They end in!

KING W. VIDOR
presents

"The Family Honor"

His first picture for First National

Written by John Booth Harrower
Scenario by William Parker

Directed by King W. Vidor
Photography by Ira H. Morgan

A First National Attraction
JOSEPH M. SCHENCK
presents

CONSTANCE TALMADGE

Even the Blind Can See

It's Something New!

Here's a comedy drama with a novel idea. You've never seen anything like it. Old Doc Cupid, the love expert, makes 'em all fall. There's none too homely, none too old, or halt or deaf or dumb or blind. She shows 'em how to make love. And she makes 'em die laughing!

A John Emerson-Anita Loos production
Directed by David Kirkland
Photographed by Oliver Marsh
Technical Director, Willard M. Reineck

A First National Attraction
THROUGH loyalty, she followed him into the street of a Thousand Sorrows; down alleyways lighted only by the breeze-ridden Flame of the Devil's Beacon; past heavily-barred portals and their Lynx-eyed Custodians;—To undergo an experience that has fallen to the lot of but few living women.

"The Woman Gives" is a story that will startle and thrill your patrons with its revelations, its unusual romance and intense dramatic action.
JOSEPH M. SCHENCK presents
the great emotional actress, Norma Talmadge, who touches the
depths of the heart through her wonderful understanding of
life, portraying the ultimate joys and tragedies that human
beings are capable of feeling—expressed in the picturization of
that great novel by Owen Johnson, "The Woman Gives" a
story of the city's Bohemia, the New York artists' colony.
Directed by Roy Neil
Photographed by David Abel
Tech. Director, Willard M. Reineck

"The Woman Gives"
A First National Attraction
You can’t afford to sew yourself up until you consider our new

FIRST NATIONAL FRANCHISE

It’s going to be the biggest, fairest, most stable method of handling film ever offered exhibitors and producers.

We don’t want to talk until we can talk turkey. We want to be right!

The vast work of our statistical staff is nearing completion. We will soon know the Franchise Rating of every theatre in the country.

Say NO to all efforts to sew you up

Exhibitors Defense Committee
Composed of Members of
The First National Exhibitors Circuit, Inc.

Address:
Exhibitors Defense Committee
care First National Exhibitors Circuit, Inc.
6 West 48th Street, N. Y.
A BLACKTON PRODUCTION
Cyrus Townsend Brady's thrilling photo drama
THE BLOOD BARRIER
WITH

SYLVIA BREAMER AND ROBERT GORDON

DIRECTED BY J. STUART BLACKTON
SCENARIO BY STANLEY OLMS TED

Some men seem to go out of their way to be jealous; they appear to enjoy unhappiness.

Here was a man with whom jealousy was almost a monomania; and as a result he forced his wife into the arms of the man of whom he was jealous.

A virile drama with never a slow moment.

Pathé Distributors
The trail of treachery and peril led to far countries, and every step of the way saw a new adventure and new thrills.
Arthur F. Beck Serial Productions Inc. presents

STUART HOLMES and MISS FRANKIE MANN
in the serial of romantic hazard

TRAILED BY THREE

You may promise your audiences fifteen weeks of real entertainment. Written by Chas. T. Dazey, author of "In Old Kentucky." Directed by Perry Vekroff.

Pathé Distributors
International Film Service Co.Inc. presents
"JIGGS IN SOCIETY"
Produced by Christie Film Co.Inc.

Pathe Distributors
Two Reels, Booking Now.

When you can present to your audiences something that everyone knows, something that everyone likes, something that is a household word and is backed by the publicity obtained through the columns of 400 newspapers with 12,000,000 readers, you haven't got a selling problem, Mr. Exhibitor, you've got a cinch!

Get "Jiggs in Society!"

Two Reels, Booking Now  Pathe Distributors
AUGUSTUS THOMAS' SENSATIONAL STAGE SUCCESS may now be seen by your audiences!
Edwin Carewe Productions Inc. presents

RIO GRANDE

Personally directed by Edwin Carewe
From the famous play by Augustus Thomas

A tale of our turbulent Southern border could not help but be dramatic. Here is a sensational, picturesque, warm-blooded romance of love and hate which should draw the attendance in swarms. Be ready with a heart stimulant when you show the raid upon the Texas village by Mexican revolutionaries; your audiences will need it!

Pathé Distributors
State Rights Buyers

Attention
EXCEL PICTURES
presents

Harry Carey
in
“The Square Shooter”

A Harry Carey Super-Feature
5-Reels
Adopted from the play “THE MARTIN MYSTERY”

Special Note
This is your only opportunity Mr. State Rights Buyer to get a
HARRY CAREY FEATURE

Don't Delay Wire To-day

Released Through
FILM SPECIALS
230 West 42nd St. New York City
Mr. Exhibitor
Don't Overlook This!

"Tillie's Punctured Romance"

A Revival Not a Re-Issue
A Better Money Maker Than Ever

Featuring
Charlie Chaplin
Marie Dressler
Mabel Normand
Chester Conklin

State Rights Now Selling
Tower Film Corp.
71 West 23rd St. New York.

Distributed in
by Gardner Pictures
New York
Buffalo
Albany
Excerpts From Article in New York Times, March 28th

"'EDGAR AND THE TEACHER'S PET', the first of the screen comedies written by Booth Tarkington for the Goldwyn Company, and shown at the Capitol Theatre last week, may be counted a promise fulfilled.

First of all, it is excellently acted. No better person than young Johnny Jones, it seems, could have been found for the part of Edgar, and the others in the cast, children and adults, are fit company for him. The scenes, as a whole, are well-made moving pictures, not too simple, nor yet involved with extraneous details. E. Mason Hopper, who directed the production, apparently was a fortunate selection.

"This first chapter, more than fulfilling the promise made for it, is a promise of delightful chapters to come."

Samuel Goldwyn Presents
Booth Tarkington's
The Adventures and Emotions of Edgar Pomeroy
EDGAR AND TEACHER'S PET
Directed by E. Mason Hopper

Goldwyn Pictures Corporation
A. LINCOLN MILLER'S
“THE WEAKLY INDIGESTION”
A Burlesque On Current Events
Enacted By An All-Star Cast
Issued Weekly For State Right Buyers
Communicate With:
RADIN PICTURES
729 Seventh Avenue New York City
YOU’LL LAUGH YOURSELF SILLY

At

BUGS BAER

“Up In Mary’s Attic”

With

CHARMING EVA NOVAK
HARRY GRIBBON

And

GLORIOUS GIRLS GALORE

in FIVE REELS of FAST AND FURIOUS FUN

(ASK BUGS HE KNOWS!)
RAPID FIRE ACTION EVERY
Picture Men Agree That
THE BENNY SERIAL

IS THE FASTEST MOVING MELODRAMA
EVER PRODUCED
Such gripping scenes never followed each other
in such rapid succession before in serial history

BENNY LEONARD
STUART HOLMES
RUTH DWYER

MARIE SHOTWELL
MADAME MARSTINI
LESLIE KING

and the other actors in this veritable whirlwind
of climaxes work miracles of dare-deviltry while

WALLY VAN and J. GORDON COOPER
accomplish feats of stage direction that make
every episode of

"THE EVIL EYE"
stand out like a
BIG SPECIAL PRODUCTION

Presented By
ASCHER'S ENTERPRISES INC.

Foreign Rights Controlled
MINUTE!

LEONARD

ROY L. McCARDELL'S GREAT BOND-THEFT MYSTERY STORY

is so full of

powerful situations—blood stirring
thrills—hair breath escapes—furious
fights—clever complications—baffling
mystery and exciting suspense

THAT

"THE EVIL EYE"

sets a pace for fifteen galloping episodes that
makes the ordinary serial

LOOK LIKE A SCENIC

Booked By

HALLMARK PICTURES CORP.

By E. S. MANHEIMER
TOM TERRISS
who has just started the first
Tom Terriss Production

"The Girl from the Sky"
by Gouverneur Morris

To be followed by
"The Great Divide"

Vitagraph Release
BOOK HER
JUST ONCE!

That’s all REALART will accept
now in the way of a

WANDA
HAWLEY

contract and it’s the fairest booking proposition ever offered an exhibitor. We will not ask you to book the Hawley productions, until you have tested ONE of 'em—the first, of course—which Elmer Harris, the noted California playwright, has adapted for the screen from the stage success of the celebrated author, Jerome K. Jerome. And “MISS HOBBS” was personally directed by Donald Crisp, maker of a dozen big screen successes. The leading role is simply written to order for Miss Hawley; it throws her up so fetchingly that much as you admired her work in “Old Wives for New,” “For Better, For Worse,” “We Can't Have Everything” and other successes—you’ll only remember Miss Hawley in “MISS HOBBS!” This is saying a lot for this vehicle, but all our claims must be borne out by your experience with the picture the week you run it, if we are to ask you to buy the others in the series.

REALART
PICTURES CORPORATION
469 Fifth Avenue
New York

REALART PICTURES presents
WANDA HAWLEY
by
Jerome K. Jerome

in
Miss. Hobbs
Ever have bundles of the real "jack" handed to you on a silver platter? Well Gentlemen—HERE'S YOUR BIG CHANCE—without any "hoakum" or "bunk" or "palaver" about it.

12—(Count them)—12 wonderful Comedies produced by the greatest Comedy Producer living today—MACK SENNETT.

12—extraordinary smashes in the Comedy field that top the trade 40 ways from Sunday, with the biggest drawing cards on the screen, FATTY ARBUCKLE AND MABEL NORMAND, biggest comedy stars in pictures.

Re-issued FOR THE FIRST TIME, re-cut, redressed, retitled, rebuilt, bigger, better, funnier and with TWICE the Box Office drawing power. All high class—crackerjack winners every one of them, NOW OFFERED FOR THE FIRST TIME ON STATE RIGHTS BASIS. Write down this list.

"DO RE MI BOO,"
"TOPLITSKY & CO."
"DOUBLE CROSSED"
"MABEL'S BEAU"
"BAGGAGE SMASHER"
"THE SPEEDERS"
"PROFESSOR BEAN'S REMOVAL"
"HASH HOUSE SMASHERS"
"SHOT IN THE EXCITEMENT"
"CURSED BY HIS BEAUTY"
"WAITER'S PICNIC"
"HIS TAKING WAYS"

For the first time in the history of pictures have such a group of Mack Sennett Comedies ever been offered. The $100,000 Comedy group. Write, wire, or long distance phone for terms, territory, prices, etc., TODAY to

MAJESTIC PICTURES INCORPORATED

130 West 46th Street
New York

Wire Us Now!
and WATCH For Our Coming Announcements

Produced by MACK SENNETT
Daddy of the BIG WINNERS

FATTY ARBUCKLE
Box Office Cream
Can you call the turn on real winners when you see 'em?

If so, just cast your eye over this group of BRAND NEW COMEDIES—offered on State Rights basis. Here Gentlemen are the goods you've been seeking and that you haven't been able to get. Wonderful Box Office winners. Stuff you'll grab like hot cakes simply because we are offering you the genuine goods. No living State Rights Man can afford to let this $100,000 group get away from him. Nothing like them on the market. Run your eye over this list of two and one reel comedy specials and GET YOUR WIRE IN TODAY, so you can't say we didn't give you fair warning.

"FLAP JACKS"--(2 reels)  "FORK OVER"--(1 reel)
"ISN'T IT WARM?"--(2 reels)  "A JANITOR'S FALL"--(1 reel)
"HERE'S YOUR HAT"--(1 reel)  "A GOOD ELK"--(1 reel)
"HER BOHEMIAN PARTY"--(1 reel)

REMEMBER—THESE ARE BRAND NEW COMEDIES THAT WILL GO OVER LIKE A TORNADO; THAT WILL MOP UP FOR YOU MR. STATE RIGHTS MAN. IT'S THE BIGGEST OFFERING IN YEARS. WISE SHOWMEN WILL UNDERSTAND—WE DON'T WANT TO WASTE TIME WITH THE OTHER KIND. Write, wire or phone immediately for terms, prices, territory, etc., to

Majestic Pictures
Incorporated

130 West 46th Street  New York

Wire Us Now!

and WATCH For Our Coming Announcements

RBUCKLE  MABEL NORMAND
office    Whose Comedies still hold the Box Office Records
OSUS
WHEN DOES MISSOURI BELIEVE?

When it sees it.

When Does IT See “IT”?

Not when it is shown in the flowery language of the press agent, nor in the wiles or smiles of the publicity man.

The film man who is always hard-headed when it comes to cash, believes only facts, FACTS, FACTS, and nothing but FACTS.

Now, gentlemen of the film trade, please go over the following facts carefully, cautiously, with all the skepticism and cynicism, if you please, of a real film man, but thoroughly and to the end.

We have a picture. It is called "A MAN THERE WAS."

It's author is HENRIK IBSEN.

Our star is the great American artist, VICTOR SEASTROM.

This picture of ours was shown before representatives of the trade press of America, and to some representatives of the European press, and here it is their verdict:

L. R. Harrison in the MOVING PICTURE WORLD

The performance of Victor Seastrom, as an actor deserves abundant praise, but his handling of the subject matter as director awakens curiosity... There is evidence of it in the vivid stories of potential genius, his handling of the spirited and realistic scene of storm at sea is almost a revelation. "A Man There Was" is a picture of high intensity and tender pathos, a drama of the soul.

John Morel in the NEW YORK REVIEW

In looking at "A Man There Was," we cannot think of an American director who has brought out its psychology or its realistic scope any better, perhaps not at all. The picture keeps the spectator completely fascinated. In point of picturesque, story quality, interpretation and direction, it is an exceptional offering.

The star is Victor Seastrom, who is also the director. Peace as his hero is interpreted in a way completely different from what we have thought of him. As an actor he resembles William Farnum in countenance, but his performance is more finished. It is said that Mr. Seastrom is an American who is recognized in Europe as one of the foremost artists of the cinema. His work could not be better handled and teach some of his rivals how to get into character.

Lawrence Reid in the MOTION PICTURE NEWS

In this picture of a man under pressure, "A Man There Was," there is revealed one of the trends of the season. As intellectual and carefully wrought as is the performance of Victor Seastrom, his direction is even better. His marine views resemble animated masterpieces. His entire work is highly realistic. Presenting, as he does, a powerful theme logically worked out and directed with infinite care and splendidly acted, "A Man There Was" may be called a real achievement.

Helen Rockwell in the EXHIBITOR'S TRADE REVIEW

"A Man There Was" is presented with such simplicity and realism that its effect is often as forceful as if indulged of the conventional melodramatic. The picture has been beautifully produced with distinctly well-realized, and the picture worth viewing it only for the marvelous glimpses of the sea, which are shown.

WIPS

Direction—has handled the sea scenes wonderfully well and registered the drama effectively. Photography—generally very fine. The star renders a powerful character.

The drama unfolded is one of strict elements. All the sequences are handled very dramatically. Vilken's attempt to save his boat is pictured with a real thrill, and his attempt to save his life by the risk of dashing which proves to be owned by his enemy the drama is swift and strong. Certainly no sequence of sea scenes produced in this country has ever

coused in sheer natural force the sequences that leads to the climax of "A Man There Was." For this, Victor Seastrom, is a splendid character actor and plays the role of Vilken with feeling. His physique is admirable and hisainty at makeup quite superior.

NEW YORK DIALECTIC MIRROR

Victor Seastrom, an American artist hardly known in the United States, acclaimed in Europe as the "Prince of the Screen," appears in Henrik Ibsen's masterpiece, "A MAN THERE WAS." The story, symbolizing the life of a red blooded man in the clash of real human passions, is exceedingly dramatic in every respect.

AND THIS FROM LONDON ABOUT OUR PICTURE:

THE CINEMATOGRAPH

With magnificent photography, intense acting, and a story which raises the standard, "A MAN THERE WAS" is one of the most attractive productions we have seen for a long while. Seldom has such a heroic, natural, human story been seen on the screen. It is a sea story that appears to convey the spray of the ocean in every scene, and being a clean, wholesome, well-told and intelligent narrative, it cannot fail to prove of inestimable value to the exhibitor.

THE BIOSCOPE

People who have grown weary of "the eternal triangle" of cocktail wive and telephone intrigues, will welcome this grim epic of the sea where illusionism emotions are substituted for by grand tragedy where the fundamental passions by which all humanity is swayed sound in a deep, deep vibration. Here is the author of "A MAN THERE WAS" and it ranks with the works of the great master became poet and not lyric. The photography is excellent.

THE CINEMA

Whether Ibsen be the greatest of all times, or merely a scintillating flower of genius, any work to which his name is attached will always be sure of a full measure of respectful attention. There is that elusive something about it all which will not be denied. The play is most admirably acted; the action becomes tense and tense as the play proceeds and some of the scenes on the sea are uncannily realistic. The photography is exceptionally good.

W. Stephen Bush in THE BILLBOARD

This is a picture of rare merit, approaching our best in the technique of its photography, and equally our best in direction. In the subtlety of its art and its wonderfully calculated appeal to our pity, it comes close to surpassing our best average.

Victor Seastrom in the leading role dominates the situation. Without putting too great a strain on the press agent's popular group of adjectives, one cannot do justice to his great art, to his extraordinary powers of portrayal, to the subtlety of his characterization.

How many pictures have been offered to the trade with such a send-off by men, whom you, gentlemen, have conceded to be the leaders and authorities in your trade, and by whose judgment, you, as well as the public, have learned so often to abide?

TERRITORY NOW SELLING

Apply to:

RADIOSOUL FILMS, Inc.
1400 Broadway
New York, N. Y.
Table of Contents

Motion Picture News

William A. Johnston, Pres & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.

Jottings

BY THE EDITOR

Having a chatty little column dropped in this half-way position—almost advertising and nearly editorial—we have one advantage.

There can be no serious objection if our typewriter wanders into a discussion of that more or less sporadic subject: advertising.

And on this occasion we are just forced to "touch and aperitif" advertising. For it seemed to us that the one topic of Film Row conversation during the past week was an advertisement—last week's bow of Associated Exhibitors.

** * * *

Seldom have we heard a film trade advertisement praised so generally and from all angles—printing art, engraving art, beauty and effectiveness.

We have heard many colored inserts praised because of their lavish splendor—but then some carping critic has always arisen to ask, "But will it sell anything?"

That's the fire extinguisher—from that point on everyone engaged in the particular discussion starts to pick flaws in the insert and when the analysis is completed you are pretty well convinced that it wasn't as good as you originally thought after all.

But Associated met all points of the argument. The beauty and costliness of last week's insert did its share to sell the quality at which Associated is aiming: the dignity and restrained sound logic of its text sold.

So there you are. * * *

While on the subject of inserts, and the fact that Associated hit the bell on its first shot let's take a little of the room left in this box to mention the name of the team that surely ranks near the top for consistent "bell-ringing.

Nat Rothstein and Mon Randall are the boys. And we'll say— in the line that is left us—they never fail to "hit that bull's-eye."

The Week in the Film World at a Glance

Features

The Problem for 1920 (Wm. A. Johnston) ........... 3257
Foreign Market Reviewed by Experts ............ 3258-9
Improved Rural Picture Presentation ............ 3257
What Good Newspaper Exploitation Brings ....... 3268
A "Miracle Man" Tie-up from Life .............. 3270
Killing Two Birds With One Stone ............... 3273
Two Lobby Displays "That Are" .............. 3274
Sane Exploitation Versus Exaggeration ......... 3275
West Coast Ideas That Register ............... 3276
"Huck Finn" in San Francisco .................. 3278
Displays on "Back to God's Country" ......... 3280
Lively "Virtuous Vamp" a Puller .......... 3281
New Ideas Put Over an Old One .............. 3283

News of the Week

Independents Form Federation Exchanges ........ 3261
Neilan and Al Kaufman in Alliance .......... 3262
Rowland Discusses Loew's Status .......... 3263
N. Y. Theatre Men Get Results .......... 3264

Departments

Exhibitor Service Bureau ......................... 3266
Chicago and the Mid-West ...................... 3288
News from the Producers ...................... 3289
The Independent Field ....................... 3216
Live Items from Correspondents .............. 3321
Professional Section ......................... 3232
West Coast Studio Notes ...................... 3243
Equipment Service (New Theatres, Projection, Camera and Music Hints) . 3329
The Complete Plan Book ....................... 3361
Box Office Reports ............................. 3362
Advance Releases ............................... 3371

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Avenue, New York, N. Y. Phone 9360 Bryant
Chicago Representative, L. H. Mason, 220 So. State St.; Phone Harrison 7667. Los Angeles Representative, J. C. Jenson, Suite 205, Baker-Detwiler Building, 412 West Sixth St.; Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $8. N. E.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

Copyright, 1920, by Motion Picture News, Inc.
BOX OFFICE RECEIPTS AND POSTERS

A MOTION picture poster should sell seats to the maximum number. Everybody knows that. But not many people know how to impart that quality to a poster. Of those who do, practically all are in the RITCHEY organization. They are poster experts who have the unusual ability to give "poster expression" to their ideas, and, under a masterful direction, they do it in an attractive, a persuasive, and an absolutely convincing way. The RITCHEY poster always has a distinctive charm and it always shows an interestingly individual character. It invariably voices a message to potential motion picture audiences—a message that gets over because its presentation is suave and sure.

The RITCHEY poster is a product of intense conviction. It is positive and powerful, and because of these things it never fails to get the maximum of box-office results.

It is as a sign post directing the passing public toward the auditorium. It is the most profitable investment that a distributor can make. For the exhibitor it stands literally as an emblem for box-office prosperity!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York
Telephone Chelsea 8388
The Problem of 1920

It seems necessary again to call attention to these salient facts:
That the motion picture is and must remain a low-priced amusement;
That the small town theatre is a totally different proposition from the city theatre with its very large potential audience. That you can tax a small town theatre just so far with high rentals—just so far as you compel this theatre in turn to overtax its limited clientele. Then you invite the sheriff.
That the small town theatre still represents 80 per cent of the picture theatres of the country; that, to use a stale but true phrase, it still does and always will constitute the backbone of this particular amusement field; and that if you break these theatres you will break the backbone of the industry itself.
All this, in view of the fact that we are now at the peak—or have we passed it?—of a considerable inflation in rental prices.
The business has been prosperous. Everything has favored theatre attendance;—for that matter, we believe attendance will increase still further. Money has been easy. Therefore, we have had inflation—and inflation has been most vividly expressed in rental prices. They have soared.
It's time now to take a good dose of Spring anti-febrile medicine—a strong cupful of common sense and circumspection. The whole industrial body needs it.

Looking back to last Fall we would say that the present season has been more strikingly dominated by high prices than by good pictures. In too many instances the picture did not meet the claims made for it or for its star nor by any possible effort at exploitation could the box-office return the rental price asked.
This is inflation.
Looking forward to the approaching season we believe that this situation will be considerably changed.
As for pictures we believe they will be better—and we say this with sincerity and after a first hand knowledge of the production situation. They will be much better because they will be far fewer per production unit and because they will come from many more units and from unhampered individual effort and from more highly trained producing organizations.
As for prices—they must be more equitable. They will be more equitable—because there is such a large insistent, broadly economic demand that they be made more equitable.
This problem of price adjustment will be the big problem of 1920.
The leading distributors; to take their own word for it—are keenly at work upon the problem—we know they must be for we know they must realize that their success will be largely dependent upon its correct solution.
It is our firm belief that some system of percentage satisfactory both to producer and exhibitor will be arrived at.
We have been warned by exhibitor friends to keep off the subject of percentage. This we cannot do so long as we believe in it.
We would like to state, however, and we trust for the last time, that we do not subscribe and never have subscribed to any present system of percentage. We do not subscribe to "forced" percentage nor to any forced rental system.

If it will make our position more clear, we will eliminate the word percentage and say—that we believe in a division of the box-office earnings of the picture—one fair to each factor concerned—and this after there has been a cooperative advertising effort on the part of the producer and exhibitor to put the picture over for all that it is worth.
We believe in such a system because it will eliminate "bunk" and overselling; because it is utterly impossible to gauge a single picture's value in advance of its showing; because we need a system which will encourage good pictures and penalize poor ones—and because, above all, it will put the producer and exhibitor upon a sound and above all a cooperative basis.
We believe that such a system is in the cards—and that it will come forth this year.
It will be based, first, upon good pictures.
No plan, however good, can succeed of itself. Building a big plan upon inferior pictures is like building a skyscraper upon sands.
It will be based upon exploitation.
It will be based upon the same and sincere belief that the exhibitors' and producers' prosperity are dependent one upon the other.

C. A. Peterson
Foreign Market in Critical State

Blumenthal Tells of German Conditions

Ben Blumenthal, president of the Export and Import Film Company, returned recently from a business trip abroad, during which he secured first hand knowledge of the film conditions prevailing in England, France, Germany and other continental countries of Europe. At an interview given to a representative of the "News" this week, Mr. Blumenthal narrated some of the personal observations that he had made and revealed some interesting facts concerning the picture industry in the various countries he had visited. He deplored the present lowered rate of exchange, which he considers to be one of the greatest impediments to mutually favorable interchanges between the American and foreign film fields.

"Until the exchange in European countries is stabilized," said Mr. Blumenthal, "American manufacturers cannot hope for a ready market for their productions. As a result of the unwise methods of some foreign concerns who have bought our film products at the American rate and then foolishly sold them to their patrons at the lowered rates prevailing in their respective countries, we have been obliged to shoulder not a little of the losses resulting from this disparity."

Speaking of production activities abroad, Mr. Blumenthal said that prospects pointed to an expansion along this line. "England, Germany, Italy, the Scandinavian countries and even Holland are making progress as production centers. France, however, at the present time is not producing to any extent." Germany as a producing ground was discussed with considerable detail by Mr. Blumenthal. "The bigger productions made in Germany," said Mr. Blumenthal, "are favorably received by our picture patrons in the United States. The German people are attending motion picture theaters in great numbers, and there is a heavy demand for pictures as a source of popular amusement. This is probably an evidence of a reaction following the deprivations of war. German producers are expending large sums for the manufacture of picture products, considerably more money than formerly."

"The largest German production company is the Universum, or the 'U. F. A.' as it is generally called. This company has a film studio outside of Berlin where it manufactures its products. The high-water mark of the current production in Germany is probably the Munich 

Barry' picture, starring Pola Negri, German actress of Polish birth, who resembles our Nazimova closely. She is accredited to be the best known picture actress in Germany today.

"Prohibition on the importation of films into Germany is still in force. The present law continues in effect until May, and it is likely that at that time it will be extended even further. I undertook to approach the larger film industries in Germany with a view of having them start governmental action for the repeal of this law. While the U. F. A., the theatrical interests and the larger exchange-concerns endorsed my efforts, the smaller producers refused their co-operation, their argument being that the influx of foreign films into Germany would throw a great many at present employed out of work. I suggested various compensating measures, for example, the printing in German laboratories of American film sent over, and so on. The recent political disturbances will probably have the effect of delaying any modification of the present ban on foreign film importations, for the reason that the prevailing feeling is that any change would work hardship on certain laboring classes. This is more than enough to cause the present government to avoid any tampering with this question."

"I am forced to disagree with the recent opinion expressed by Mr. Howells. I am against any effort to discourage the importation of foreign films into this country. That is exactly the attitude we decry in film centers abroad—the wish to keep the American picture out of the foreign market; and that tendency abroad is a strong one, I know from my own experiences. Now, if we adopt a non-importation policy on our side of the water, we will be giving the people abroad just the excuse to retaliate by putting some restrictions on the advent of American pictures into their markets. What the American producer wants in its picture theatres at the present time is variety. The circulation of the best pictures the foreign market has to offer is one of the most effective ways to meet this demand of our own audiences. Moreover, the United States controls 90% of the world's film industry at the present time; America has no reason to fear competition with any other forces."

German Films Flooding Market in Holland

Perhaps the most prominent feature to an observer of the film market in Holland is the flood of German films to be found in that market. The majority of buying companies in Holland are interested directly or indirectly in German productions. Practically all the film companies there have tried to profit by the low price of the German films, with the result that many of them are sold up with money invested in these productions that they are not in a position to buy American films. Most of the German productions are of a very ordinary standard, the plots being based in a great many cases on life of a more or less moral standard.

The low class of films shown has led in Holland to a proposed law, copied somewhat from the Swiss law, prohibiting all children under a certain age from entering picture theaters unless the films shown therein have passed a very strict censorship.

Holland seems to be going through the same process of development in the film industry that America went through some years ago. Holland being a very religious country, and many of the ministers and prominent men being opposed to films for the reason that they say they have a degrading influence on young children, this attitude has been stimulated much by the class of films shown during and since the war, and imported from Germany. The purchase of this class of films was executed on the ground that the public wants it. Of course some of the German productions are more pretentious; these are the exceptions. But the chief excuse for buying the German productions is their cheapness.

Recently Germany has placed 100 per cent export license on certain productions, including films, and this has had a tendency to curb the wild purchase.

Practically all the machines used in Holland are of the German type and the theaters run only one machine at a time. However, it was noticed that in one theatre in Amsterdam two Powers machines of the latest type had been installed, and these machines were being used so as to leave no stop between the reels. The rarity of the American machines there was forcibly shown by the fact that the machine authorities in Amsterdam were very timid about allowing these machines to be used for the reason that it was felt that they were dangerous. However after many unsuccessful attempts to set the films on fire while in the machine, and the explanation of visiting Americans that these machines were being used extensively all over the world, this theatre was permitted to use these two machines.

Another feature that attracted attention in Holland was the fact that no fire extinguishers were permitted in the projection "cabin," the theory being that in case of fire the operator should not try to put out the blaze himself, but should leave the projection room immediately, and it was stated that if the operator were given a fire extinguisher his first thought would be to put the fire out instead of saving himself.
Experts Review Continental Field

Julian Thomas, of Howell's Paris Organization, gives Impressions from Holland, France, Italy and Belgium

Business conditions appear to be fairly good. The prices charged at picture shows are as high as in Paris, and a good deal of money is now being placed in new theatres and new companies. It is certain, however, that the cheap German film has made the sale of higher priced, higher quality American films much more difficult, for in spite of the fact that the exchange situation in Holland is nearly normal, when compared with other countries of continental Europe, film men get the habit of, saying “a film is a film.” When the prices are broached they immediately say how much they have paid for films by the meter purchased from Germany and expect the American to sell at the same price.

An international cinematograph exposition is being planned for next fall at Amsterdam, at which all countries, including the United States, England and Germany, will be represented. This exposition is being directed at the present time by Mr. J. O. H. Gildemeyer, a Dutch cinematographer, director, writer and producer. Mr. Gildemeyer is now in France in the interests of the exposition.

Financial Interests Investing in Belgium

Belgium is in a much better condition than Holland in spite of the adverse exchange. There is a pronounced reluctance on the part of our friends the Belgians to invest in German films, although they are inclined to use the cheapness of the German films as a threat to the Americans to induce them to reduce the price of American films in order to overcome the exchange. However, the Belgian film buyers are kindly disposed towards the American films, admitting that they are without doubt the best in the world today, and admitting also that the Americans pay more for their productions and hence are entitled to more for the films in Belgium. A number of new companies are being formed and money is being invested in the film business in Belgium by financial men who never before have looked to this lucrative branch of investment. They have been particularly directed to the film business by the fact that banks and large business institutions in America, foreign to the film business, are now investing heavily in theatres, producing and distributing companies. Here also German machines seem to predominate, although French and a few American machines have been introduced during the war. The theatre owners in Belgium are complaining bitterly against increased taxation.

In Italy the importation of American films has been brought practically to a standstill owing to the exchange situation. Practically no foreign films can be seen in the theatres there.

Percentage Booking a Live French Topic

In France the question of percentage is being discussed broadcast. This question was brought to a head on March 10th, when it was voted on by the French Syndicate of Cinematograph Managers, the question being put “Are you for or against percentage?” Hundreds of managers were present and the percentage system (the word “percentage” being considered very barbarous) was discussed at length. The issue is between the film renters who demand percentage and the theatre owners and managers who object to percentage. The interest of the managers certainly is to present to their clientele films which combine the double advantage of high quality and low price. The producers and renters seek films of quality which they seek to sell at as high a price as possible. The film renters who purchase in many cases the films themselves would be given difficulty in renting at a sufficient price to pay them for their investment. It must be understood, however, that the general theory of business in France is that in order to make a successful affair, one must make at least 100 per cent within a very short period of time. Anything less than 100 per cent profit is considered rather poor business transaction. Programmes are rented in France at a ridiculously low price. At any rate this matter was decided by the Syndicate of French Cinematographers against percentage, a resolution having been passed unanimously rejecting the proposition. The meeting however was very animated. This French syndicate is composed of the following organizations: Cinema Federation of the Southwest of France, Managers’ Association of Marseilles, theatres, Association of Cinemas and Exhibitors of Alsace-Lorraine, Theatre Managers’ Association of Lyon, Syndicate of the Cité d’Azur, Syndicate of the North and of Pas-de-Calais, Syndicate of the Western and Central Sections of France.

Demonstrations have been tendered recently to Louis Lumière by the French Academy of Sciences in honor of the work that Mr. Lumière has done for photography and the discoveries that he has made. Among the demonstrations was one on the occasion of twenty-five years ago of cinematography, by the National Society of Popular Conferences. This manifestation was preceded over by M. J. Bratou, Minister of Hygiene and President of the General League of the French Cinemas. Part of an interesting programme was a discourse by M. Walton on the history of the Cinema which was illustrated by many ancient and modern pictures.

Patriotic Propaganda Speeds up French

France is endeavoring to bring its picture industry to the prewar standard. A number of studios are being constructed and French productions are being encouraged in every way. Every production that can possibly be given the name of French is being urged on the public for patriotic reasons. Through a desire to encourage French productions a tendency has been noticed to criticize all foreign films, and as the American film is by far the lead in the foreign production the French film is getting more than its share of this misdirected antagonism. However, it has been pointed out to our French friends that a good film is an international institution, and that if the French produce films adapted to the American market no one will be more happy to encourage their production by the purchase of the same than their American friends, and that it should be kept in mind that if their films be high-class and adapted to the American market, they will probably look for a large part of the financial support for their films to the Americans, but if this tendency to knock American films is carried on it might create an unfavorable impression in the American market, and so act as a boomerang on the very persons who use it.

It is recognized that one of the causes of inferiority in French films is the poor equipment of studios and the scarcity of apparatus which confines the producers.

Another step which is being taken to protect the French industry is propaganda, which is evidenced by the following notice which has been published by the French in Belgium: “Belgian business men and merchants do not favor the exorbitant exchange rate of the florin, dollar, and pound sterling. Do not forget that the sympathy of France for Belgium is disinterested.”

One thing which has brought forcibly to the attention of practically every American exporter shipping negatives to France is the lack of the most modern facilities for making prints. If some reliable American company were to establish a thoroughly modern film manufacturing and printing house in Paris, or any other large center in Europe, there is no doubt that it would be a benefit to that house and also to the American exporter, for it is something for which there is a big demand here at the present time.
Skouras Brothers Buy St. Louis Theatres

After several weeks of negotiations, a deal for the purchase of the New Grand Central theatre, the Central theatre and the Grand Central Film Company of St. Louis, the local First National exchange, has been consummated by the Skouras Brothers, of that city. The properties were purchased from the Grand Central Theatre Company and the Grand Central Film Company corporations. The principal owners were William Sievers, Edmund Koeln, Theodore Rassieur and Harry Troll. The consideration was $350,000.

Exhibitors in Canada Form New Company

The exhibitors of Montreal have recently taken out a Dominion charter and have organized a Limited stock company under the name of the Amalgamated Exhibitors Circuit, Ltd. They are now offering shares in the new company to the exhibitors of Canada, the par value of the shares being $100. It is the intention of the company to operate a chain of film exchanges throughout the dominion with competent exchange managers at the head of each.

Three Benefits Arranged for Y. W. C. A. Drive

Three benefits have been arranged in New York by the committee representing the motion picture industry in the effort being made to reach the $15,000 quota allotted in the Y. W. C. A. drive. They will be on Thursday morning at the Strand theatre, at the Capitol theatre on Friday afternoon, and on Saturday morning at the Rivoli theatre.

Rumored Pantages Plans New Orleans Theatre

ALEXANDER PANTAGES, western theatre owner, signed a 75-year lease for a theatre site in New Orleans last week on which he is to erect an enormous show house, hotel and stores, according to pretty well confirmed rumors last week.

If the project is carried through as reported, the Pantages interests will come to New Orleans and erect a magnificent theatre building on the site now occupied by fruit stands, chop suey joints, and other small and unsightly buildings on Canal Street between Rampart and Basin streets, about 400 feet from the Elks' Home, 150 feet from the Southern Railway station and one block from the new Orpheum theatre and the Grunewald hotel.

The plan is said to embrace an immense theatre built behind and over a row of modern stores, which will front on Canal street.

Earl Edmondson, personal representative of Mr. Pantages, has been in New Orleans several weeks looking over sites and he is the person said to have recommended to Pantages the leasing of the site.

M.P.P.A. Amalgamates With Actors Equity

Following a series of conferences between the Arbitration Committee of the Motion Picture Players Association and the Conference Committee of the Actors Equity Association, the amalgamation of the M. P. P. A. with the A. E. A. was proposed and unanimously accepted, it is stated, at a meeting of the M. P. P. A. on March 26th at Geneva Hall, New York. Among the speakers were Frank Gilmore, John Emerson, Paul Dalzell and Col. Booth, President Jack Frazier of the M. P. P. A. acted as chairman.

New Executive Elected by Capitol Film Co.

At a special meeting of the Capitol Film Company, held on March 29th, Hugh Woody, a prominent Indiana banker, was elected in the place of S. L. Barnhard, who has also retired from the directorate of the organization. Mr. Barnhard's vacancy in the board of directors has been filled by B. Herbert Milligan, treasurer of the Capitol Film, who also assumes the general-managership, relinquished by C. Eddy Eckels.

According to Treasurer Milligan, the directors have voted the new management $150,000, which is to be immediately available for the purpose of carrying out the Capitol's new policies and exploiting special features that were recently determined upon.

Company Increases Capital to $5,000,000

The Catherine Curtis Corporation, which was organized last June, recently increased its capital to five million dollars. Miss Catherine Curtis is the president of the growing organization, which is backed by conservative Wall street capitalists. It is expected that at the director's meeting to be held this month, some announcements will be made in regard to the company's plans. Negotiations are under way for New York executive offices.

Universal Exchangesmen Confer in Chicago

A Universal get-together was held Sunday and Monday, March 28-29, when exchange managers from the middle western Universal branch exchanges assembled in the Congress Hotel, Chicago.
Federated Film Exchange Formed at Chicago Meeting

Independent Producers on Invitation Confer With New Distributing Body

THE Federated Film Exchanges of America, Inc., was originated last week in Chicago at a meeting of independent exchange men, called by Joseph L. Friedman, president of the Celebrated Players Film Corporation, and within the next thirty days it is expected that the powerful nation-wide organization will be in full operation.

A number of financially sound, progressive and successful state right men from every section of the United States and Canada convened at the Congress Hotel, on March 24, in response to Mr. Friedman's invitation, and the new organization, which it is predicted will mark an important milestone in the progress of state rights men and independent producers, was evolved after three days hard work.

Before the adjournment, on the third day of the meeting, the organization of the new distributing body was perfected, a constitution and set of by-laws drawn up and accepted, a charter applied for under the laws of the state of Delaware and the Federated Film Exchanges of America, Inc., was capitalized at $100,000, completely paid in by the men on the floor of the convention hall. It is explained by the exchange men, who are franchise holders, that the subscription of capital was more for the purpose of proving the stability and good faith of the subscribers than for the purpose of raising funds upon which to operate as, it is understood, the operating finances already have been arranged for.

In anticipation of the formation of a financially sound and permanent organization of exchanges at the convention, independent producers also met in Chicago and on the last day of the convention, submitted the results of the producers' deliberations to the exchanges' organization with a program of pictures which they would be prepared to furnish.

The Federated Exchanges appointed a committee consisting of Messrs. H. E. Whyte, New York; B. Amsterdamer, Philadelphia; H. J. Charnas, Cleveland, and Sam Grand, of Boston, to meet the producers in New York on April 2 and attempt to arrive at a definite arrangement with them.

The producers announced that they intend to perfect the recently formed organization, known as the International Film Board of Trade, the sole purpose of which shall be to secure for the exchanges such negatives as they may desire upon terms which will let exchanges make a reasonable profit. It was pointed out that there was nothing in the plan which would force the exchanges to sign up for three years for any product that would not prove profitable, for, by a vote of the exchanges purchasing committee, the Board of Trade will be obligated to cancel all our contracts providing for the distribution of subjects featuring a star who is not making money for the exchanges.

The attention of the exchanges was further called to the fact that the big program organizations had been made profitable through negative andooted advertising and exploitation campaigns and under the plan of the Film Board of Trade, a stipulated amount has been set for advertising and exploiting every star and every picture released through that body, and that the advertising and exploitation campaign calls for continuous advertising of the product of the producer for fifty-two consecutive weeks in each year during the three years provided for in the proposed contract, thereby preventing the dropping of advertising immediately after a territory has been sold, as too often has been the case in the past.

The following took part in the conference of producers preliminary to the meeting with the exchanges: Jack Kohn, C. W. Harris, representing Out-Of-Chester; W. A. Schaller, representing New York Film Corporation; Joe Brandt, National Film Corporation; C. Eddy Eckels, Locklear Productions and Neil Hart Productions; Louis Burston; Harry Sherman; M. Garston; A. E. Schweinir; Spanh of Commonwealth; M. J. Weiss; S. L. Barnhard, Capital Film Company; R. S. Sawyer; C. A. Mead, representing C. B. Price, Inc., and Victor Kramer.

The officers elected at the exchanges' convention were: J. L. Friedman, Celebrated Players Film Corporation, Chicago, president; J. E. Pearce, of New Orleans, vice-president; D. J. Chatkin, of Los Angeles and San Francisco, Calif., secretary, and Sam Grand, of Boston, Mass., treasurer.

Board of Directors will be as follows:

J. L. Friedman, Chicago; J. E. Pearce, New Orleans; D. J. Chatkin, San Francisco; M. S. Grand, Boston, Mass.; H. L. Charnas, Cleveland, Ohio; H. E. Whyte, New York, N. Y., and B. Amsterdam, Philadelphia.

Following is a list of those who hold franchises:


The Federated Film Exchanges unites the buying power of the various members into one strong body and it is interesting to note that their purchases of pictures last year ran close to $5,000,000. Instead of each individual distribution house picking separately for the product of independent producers, one hundred per cent of the territory of the United States and Canada will be bought outright. This same buying power promises to secure for the (Continued on page 3264)
Neilan and Kaufman in Producing Alliance

Although Financially Separate, Technical and Executive Staffs Are Merged

An important announcement in producing circles is that of a co-operative production alliance just formed between Marshall Neilan Productions and Albert A. Kaufman Productions, two of the foremost film producing organizations in the industry. Details of this alliance, which is the result of a long-standing friendship and the fulfilment of the mutual desires of the two notable heads of their respective companies, have just been given out.

Mr. Kaufman recently announced the severance of his connection with Famous Players-Lasky and the formation of his own company. He has already planned the erection of his own independent studio, but in the meantime while the facilities at the Neilan plant were such that they offered the two producers an opportunity to realize the ambitions of their early picture days, the co-operative alliance was quickly agreed upon.

The Neilan-Kaufman studios now consist of two separate units, each unit comprising a light and dark stage and set of individual dressing rooms.

Although neither producer is financially interested in the other’s company and while their methods of distribution have no connection, the results of the affiliation will be of material benefit to both.

The producing, technical and executive staffs have been merged into one and by carefully following a working schedule the different departments will be at the disposal of both companies, and it can be readily seen that the cost of productions will be considerably reduced.

Mr. Neilan is a member of the Associated Producers, who, when their present contracts expire, will release their productions as of one organization. His current pictures are released through the First National Exhibitors’ Circuit.

Mr. Kaufman, who recently signed Allen Holubar to direct a series of special productions starring Dorothy Phillips, has not yet made known his plans for distribution, but announced that work on the first Holubar-Phillips feature will begin at the Neilan-Kaufman studio within a few days.

Five years ago Mr. Kaufman was studio manager of the Famous Players-Lasky Company and under his supervision were numbered the productions of such famous stars as Mary Pickford, Marguerite Clark, George M. Cohan, John Barrymore, Pauline Frederick, and many others. At the same time Marshall Neilan was a leading man of considerable renown and most of his work was opposite the stars under Mr. Kaufman’s charge. Mr. Neilan had previously shown directorial qualities and his ideas on production were very much in common with those of Mr. Kaufman, who shortly afterwards engaged him as director for Famous Players-Lasky.

An admiration for each other’s ability and a strong personal friendship arose between the two young men who were later to become so prominent in the motion picture world. It was mutually agreed that should they ever branch out for themselves as independent producers a lot could be accomplished by their aligning themselves together.

Promotions came rapidly for both, Mr. Kaufman becoming general manager of the Famous Players-Lasky studio in Hollywood and later filling the same position in that company’s New York studio. Mr. Neilan’s worth became recognized more with each succeeding picture he directed until his achievements made him one of the most sought after directors in the country.

Then came the war and Mr. Kaufman’s two year period of war services in which he served as captain in the army overseas. Upon his discharge he was entrusted with the work of organizing and building the Famous Players-Lasky studio in England, which he accomplished in a manner which reflected more credit on himself, Mr. Kaufman then returned to this country.

In the meantime Mr. Neilan had severed his connections with Famous Players-Lasky. He organized a producing staff and made many pictures for various companies including such successes as “Daddy Long-Legs,” with Mary Pickford; “The Unpardonable Sin,” with Blanche Sweet, and “In Old Kentucky,” with Anita Stewart. Later he formed his own independent producing company.

Daylight Saving Defeat Pleases Exhibitors

Exhibitors of Indianapolis are elated over the fact that the city council, by a vote of six to two, rejected a proposed daylight saving ordinance which, had it passed, would probably have meant a loss to the owners of motion picture houses.
Metro Head Discusses Policies and Program for Future

Emphatic Denial of Marcus Loew's Affiliation with Other Interests

H. COCHRANE, vice-president of the Universal Film Manufac-
turing Co., discussing the appointment of a new gen-
eral manager for Universal City, the
Universal studios. He said:
"I have appointed a new general
manager of Universal City. This is my first
appointee for the big job and I am con-
fident I have picked a good man. He is a
hard worker, conscientious and knows all
the ins and outs of the business because
I myself brought him up in it.

"I am going to give him a corps of as-

sistant general-managers which if laid end
to end would reach from Universal City
to Medicine Hat, a distance of over 1000
miles, and give us the best pictures in the
history of the Universal. His name? Oh yes, his
first name is Carl, and his last name is
Laemmle."

"The present exorbitant prices asked
for stage scripts amounts to nothing short
of a hold-up," the Rowland statement
continues. "In the last six or seven
months the valuations placed on stage
plays—soon as it is discovered that pic-
ture producers are after them—have
soared to almost unbelievable heights.
Where we used to be able to get a screen
story for from $500 to $1000, theatrical
producers now think nothing of charging
from $2,000 to $5,000, and in some cases
more than these fabulous sums for
the rights to a stage success.

"This condition may force us into the
field as stage producers. If we should it
would be on the theory that it would ac-
tually save money on the gross overhead
cost of a film production of the play later.
When it is considered that now a screen
producer must pay on an average of
$30,000 or $50,000 for a bare script, and
that he could produce an original play in
the theatre for about $10,000 to $15,000,
and recover his first outlay on the
success of the play and still retain it as
a screen vehicle, the reason for such a move
becomes apparent.

"We will make approximately fifty
major releases during the ensuing year,
beginning early in the fall. In the majority
the big special productions will be all-star
cast pictures. We will, of course, retain
our present stars; and we expect that the
all-star productions will develop new
screen players of outstanding merit, who,
if they demonstrate their fitness and pop-
ularity, will be given early opportunity for
further conquests as featured players with
notable surrounding ensembles.

"Our present stars, we are proud to
tell, possess qualities without which no
screen artist may long endure—they are
able to rise superior even to the powerful
stories and magnificent productions such
as we have been giving them. As an illus-
tration, one of them, Bert Lytell, has
dominated such strong themes as 'The
Right of Way,' from Sir Gilbert Parker's
celebrated novel, and 'Lombardi, Ltd.;'
the Mexican stage play from the pens of
Frederic and Fanny Hatton.

"Mr. Lytell's impersonations of Chary
Steele in 'The Right of Way,' and of
Tito Lombardi, in 'Lombardi, Ltd.'
simplyed him as one of the most gifted
figures on the screen today. He has con-
tributed another extraordinary characteri-
ization in Paul Armstrong's great crook
play, 'Alias Jimmy Valentine,' shortly to
be released. Through sheer prowess
ability alone Mr. Lytell has doubled his
following and earning power during the
past few months and is destined to reach
(Continued on page 3279)
New York Exhibitors “Get Things Done”

Theatre Owners Chamber of Commerce Reduces Liability Insurance Rate by 50%

WILLIAM BRANDT, president of the Theatre Owners’ Chamber of Commerce of New York, in a recent interview, characterized the new association as “one hundred per cent. progressive,” and submitted in support of his assertion the information that negotiations have just been completed whereby a blanket contract has been secured from the largest liability insurance company in the world, reducing the liability rates on members’ theatres from 22 cents to 11 cents. Mr. Brandt also outlined some of the projects that the organization has under contemplation at the present time.

“I must be understood at the outset,” said Mr. Brandt, “that the Theatre Owners’ Chamber of Commerce of New York, is a body made up of ‘live-wire,’ progressive exhibitors. The required qualifications for membership in this organization are such that only members of the progressive calibre can become members.

“Though our active career began less than ten weeks ago, the organization has already achieved objectives that testify clearly to the progressive character of its members and its practical worth in ‘getting things done.’ The high-water mark of achievement, realized by the Theatre Owners’ Chamber of Commerce of New York up to the present time, is the arrangement which it has just secured with the largest liability insurance company in the world by virtue of which the liability insurance rates for motion picture houses, owned by our members, have been reduced from 22 cents per seat to 11 cents.

“The steps that led up to this reduction are of interest. It was ascertained upon investigation that the old twenty-two cent rate was a relic of the early days when a motion picture house meant a store-front with little or no facilities for the protection and accommodation of the audiences. It was obvious that though the old rate persisted, improvements had been effected that made the present-day picture theatre vastly superior to the conditions that obtained in the old store-theatre upon which the rate was based. Accordingly, an accurate history was compiled with a view to showing how the motion picture theatre had been developed and improved with the passing of time. For this purpose, fifty of the representative theatres in Greater New York and New Jersey, belonging to members of our organization, were selected. It was pointed out that with their up-to-the-minute facilities for handling large crowds, their accommodations for the convenience and comfort of their patrons and the numerous devices and protective measures installed to safeguard the audiences and prevent damage to the property of the house itself, the motion picture theatre of the present time is not only vastly superior to its predecessor of the early days but is also an excellent insurance risk.

“The result of our campaign is this: The liability insurance company with which we have just concluded negotiations has agreed to a blanket contract, covering all the members of our organization, whereby the liability insurance rate for our houses has been reduced from 22 cents to 11 cents. A leaflet, explaining how to secure this reduction, has been prepared by the association and is now available to all exhibitors by application to Secretary Hy Gainsborg, care of the Theatre Owners’ Chamber of Commerce of New York, Hotel Astor, New York City.

“There are under contemplation at the present time various co-operative-purchasing measures, designed to reduce further expenses, common to picture theatre owners in the maintenance of their houses. Negotiations have been practically completed whereby our members will secure carbons at a 50 per cent. saving.” Plans are also under way, according to Mr. Brandt, for a club-house in the film district. The regular weekly meeting of the Theatre Owners’ Chamber of Commerce of New York is held every Tuesday afternoon at the Hotel Astor. At the meeting on next Tuesday, elections of the regular officers of the organization are to be held. The temporary officers at present in power are as follows: William Brandt, president; Hy Gainsborg, secretary; Samuel Bock, treasurer, and Adolph Stockhammer, sergeant-at-arms.

Special Showing of “The Virgin of Stamboul”

“The Virgin Of Stamboul,” Universal’s big production, featuring Priscilla Dean, was presented in the Cameo Room at the Morrison Hotel in Chicago last week to a large throng of exhibitors.

Luncheon was served at 11:30 P. M. sharp, the waiters being dressed in Arabic costumes, and a selected orchestra under the leadership of Paul Biese added to the pleasure of the occasion by rendering some fine music.

Manager I. L. Lesserman of the Chicago exchange, was host and was assisted in welcoming the guests by H. M. Berman, general manager of Universal Exchanges; J. H. Heyer, director of publicity; Harry Richenbacher, Harry Rice, Maurice Hellman and the members of the Chicago staff.

Corporation Increases Its Capital Stock

At a regular meeting of the board of directors of the United States Photoplay Corporation, held in the executive offices at Washington, D. C., Saturday, March 24, the capital stock of this corporation was increased from $2,000,000 to $2,500,000. Fifteen acres of land will be purchased and a studio is to be built that will cost no less than $750,000.

Independents Form New Body in Chicago

(Continued from page 3261)

franchise holders, pictures which they never could expect to secure alone and offers independent producers a quick and substantial turnover of their product as against the old method of a long sales campaign carried on with each individual buyer.

A Reviewing Board will be organized to consider all pictures offered and the independent producer will be informed at once whether or not his picture is acceptable.

Latest News of the Independent Field—Pages 3316-3320

Recent Incorporations in State of New York

Last week witnessed a considerable number of firms and individuals incorporating in New York State for the purpose of entering into some phase of the motion picture business. Among the number were the following: Krellberg Productions, $25,000, S. S. and M. J. Krellberg and Samuel Schwartzmann, New York; Sheridan Theatres Corporation, $100,000, Walter D. Riegel, Sol Brill, New York, and William F. Reiffert, Syracuse; Martinique Amusement Company, $500, Walter and L. C. Hast and David Urohirt, New York; Apologue Film Corporation, $30,000, Roswell S. Palmer, Melvin W. Kerr and Harry L. Adams, New York; Majestic Pictures, $5,000, J. J. Unger, A. Hammond and M. C. Hughes, New York; Louis Deen Productions, $50,000, Louis and Carey Dean and Benjamin G. Sheen, New York; Am-O-Trade Film Corporation, $150,000, James L. Goodwin, Herman Spigar and Charles F. Schmidt, New York; Detrich-Dudley, Inc., $5,000, Theodore C. Detrich, Walter B. Dudley and Harry Hechheimer, New York; Carlton Hoagland and Harry Carroll, Inc., $10,000, Harry Hoagland, New York; F. Ripper, Isaac Bernstein, New York; The Kinematograph Corporation, $1,000,000, manufacturing and distributing pictures, Abraham Epstein, Joseph O. Saltzman of Brooklyn and Barnett L. Bloch of Freeport; Number 1350 Southern Boulevard Amusement Co., $1,000, Nathan Matchat, Louis Solomon and Charles Horowitz, New York.
Wire Briefs from Coast

MARY PICKFORD and Douglas Fairbanks were quietly married on last Sunday afternoon at the home of Mr. Fairbanks at Beverly Hills. Two immediate relatives of the bride and bridegroom were present at the ceremony. The Rev. Whitcomb Brougher, Baptist minister, officiated.

Buster Keaton will be featured in a Metro two-reel comedy to be made under the supervision of Lou Anger, following the completion of Wincell Smith's "Henrietta." An arrangement to this effect was successfully negotiated with Joe Schenck.

L. G. Gannier and Sid Cohen have concluded a contract with Williams of First National for six comedies, featuring Lloyd Hamilton, under the direction of Gilbert, and for six directed by Jack White.

Leopold Wharton is on the Coast to produce a feature. Joxe Wilk spent the last week at Los Angeles.

Film Containers Must Be Securely Fastened

A note of warning has been issued to the officials of all film companies in the form of a bulletin which has been sent out by Chairman P. H. Silston of the Transportation Committee of the National Association, calling attention to a recent order of the president's office of the American Railway Express Company, which provides that covers of motion picture film containers must be sealed or otherwise securely fastened so as to prevent the covers from becoming unfastened in transit.

Chairman Silston, in calling the attention of the officials to this order, urges that instructions be given to all employees.

The Transportation Committee strongly advocates the sealing of all cases rather than merely fastening, and similar requests should be made of exhibitors to return the container properly sealed to the exchange.

Griffith Slightly Injured While Taking Picture

As the result of rather painful injuries received while taking scenes on the Connecticut River for his forthcoming production of "Way Down East," D. W. Griffith is under the care of a physician at his apartments in New York.

Mr. Griffith slipped and fell into the icy water, striking the left side of his face and receiving a number of lacerations of the right leg. It will be several days before he will be able to return to work.

"The Forbidden Woman" Wins Despite Gale

In the face of the storm raging all day in Chicago, Sunday, March 28, Clara Kimball Young in "The Forbidden Woman" opened to packed houses at the Playhouse theatre, it is stated, and broke all records of the house in point of box office receipts and paid admissions.

New Links in Richmond Chain of Theatres

Featuring the week's real estate activity in Richmond, Va., was the sale of the Bijou theatre, between Eighth and Ninth streets, on Broad, to the Van Realty Corporation, of which Jake Wells is president. The transfer of the theatre was one step in the general plans of Mr. Wells for a general rehabilitation of the Richmond theatrical field. The property was sold by M. V. Tyler, the purchase price being $150,000.

Plans for Jake Wells' new Colonial theatre were approved during the week and the building permit issued, in preparations for active operations on the new building, which will cost $150,000.

Mr. Wells said that he and his associates plan to spend about $2,000,000 in Richmond on their theatres. In addition to the new Colonial, the Isis will be added to the Bijou, giving in addition the latter a seating capacity of 2,000 people. Two new theatres are planned, one of which will be the home of Keith vaudeville and pictures on North Fifth street, and the other playhouse will be for colored people. Both sites have been acquired.

Bill Proposed to Allow Child Attendance

Unaccompanied children between the ages of ten and sixteen years will be permitted to attend the motion picture theatres in New York between after school hours if a bill just introduced by Senator Salvatore Cotillo of New York City, receives favorable consideration at the hands of the legislators.

The bill specifies that the children will be permitted to attend such theatres as have made provisions for the segregation of the boys and girls and with a matron in charge who has been approved by some organization prominently identified with child welfare work.

Stanley V. Mastbaum's Memory Is Honored

More than 2,000 attended the exercises held on March 28 at Norristown in memory of the late Stanley Mastbaum. The services were held at the Eaglesville Sanitarium, an institution which Mr. Mastbaum aided and in whose interest he evinced a keen interest. A number of theatrical and moving picture men attended.

Companies Open Offices in Candler Building

The Eastern Film Company, Photo Products Export Company and Jaxon Film Corporation announce the opening of their new offices on the fifth floor of the Candler Building, 220 West 42nd street, May 1.

Super-Specials to Star Bessie Barriscale

ROBERTSON-COLE announces that after the present Barriscale series has been completed a contract recently signed will be put into effect by which Bessie Barriscale in the future will star in nothing but super-specials for Robertson-Cole.

The making of this new contract with B. F. Film Company places Bessie Barriscale in a position to produce four super-features a year in keeping with the recent announcement of Robertson-Cole that only those productions that meet the Robertson-Cole standard shall be released.

Abrams Discredits Recent "Variety" Story

Hiram Abrams called the attention of the trade press this week to the following story which was printed in Variety in the issue of March 26:

"Philadelphia, March 24.—A deal has practically been consummated whereby the United Artists ('Big Four') will hereafter distribute its pictures through the Stanley Booking Co. in this territory. Heretofore they have been releasing independently here, but now, I am told, Mr. Abrams, like others concerning us, which have appeared in the same publication, is utterly and absolutely untrue. We have repeated so often and have demonstrated so continuously the absolute independence of our distributing organization that I feel sure we have made it clear that we will at all times and in all territories release the pictures of United Artists exclusively through our own exchanges. I am certain no exhibitor will take any stock in a story of this sort."

"I do not know what prompts the publication of this kind of a story. It isn't news, because it isn't true. It isn't good journalism, because in the case of this particular story we were not asked by Variety whether the story was true or not. They merely published it."

"I can only urge on exhibitors to consider always the source of publication of stories like this and to realize that our business is an open book at all times and any radical departure in plan or policy will be announced from this office over my signature, and need never come to the exhibitors in a round-about, mysterious way."

Miami Valley League Has Many New Members

A. F. Kinzeler, secretary of the Miami Valley Exhibitors' League, with headquarters at Dayton, Ohio, states that this body has added over 200 members to its present strength within the last two months. Mr. Kinzeler further states that two organizations have been hard at work during the past two months and that wonderful results have been obtained. These men are Homer V. Guy, former exhibitor, and C. J. Donlin, a local theatre owner.
Entrance to the Capitol theatre, New York, during the showing of the Marion Davies feature "April Folly"
Picture Presentation Improving in Rural Arkansas

An Article By H. V. Hodupp, Pathe Manager at Little Rock, Arkansas

A LITTLE more than five months ago Pathe Exchange, pioneering as usual, opened the territory out of Little Rock, embracing the State of Arkansas, ten counties in Mississippi, and ten counties in Tennessee. This territory had been the shag end of several other branch offices and no effort had been made to intensely develop it. The conditions found were what might be expected.

Almost all of the theatres were in small stores, automatic pianos furnished the music, poor machines ruined the pictures and tore the film, and moving pictures were shown at their worst. Poor prices were paid for film but still the exhibitor was not making much money for he was not getting the business. The motion picture just casually existed. It was not the vital part of the community life that it is in so many parts of the country. It hardly ranked with the general store in popularity.

News reels were rarely heard of in the smaller communities and it may seem strange but when I asked one exhibitor in those days what News he was using he replied:

"Well, I have been using the Arkansas State Gazette for many years. I read it every day and I like it first rate."

That man is using a Pathe News reel today and he would never be without a news reel of some kind.

In a few communities, where the colored population is large, efforts were made to run theatres for the colored folks without success because the majority of them could not read the titles. Today in most of these theatres little colored boys educated in the progressive schools of the state sit in with the audience, scattered about in convenient places, and read the titles aloud. An amazing increase in attendance has resulted. In fact pictures have been made possible for these people.

In one lumber town where a big lumber man put pictures for hundreds of employees the men were so tickled with excitement they actually fell down from the ladders.

"Blaze Broadway will not believe me when I say that very often one of these lumberjacks would draw a gun and shoot at the screen villain at some critical point in the picture. Many a screen was ruined. I have seen the bullet holes in the sheaths myself."

The first step in stopping this trouble was to arrange for a checkroom at the entrance where weapons were left before going into the store theatre. Under rough exteriors these big men are of deep and sympathetic nature. They are more strongly affected by a motion picture than any other type I have ever encountered. A tender moment in a film will bring tears every time.

With the exception of a few exhibitors in the more important cities newspaper never bought. The picture was the only advertising was never used, posters were lowering every development of the industry with the keenest interest. The trade papers are eagerly followed and the Motion Picture News ranks with the Bible in some of the exhibitor's libraries.

Our first big fight was with poor projection. Our film was being ruined constantly. We kept after the exhibitors, showing them the advantage of new and modern equipment. A certain big firm handling projection apparatus made a drive throughout the territory and today it is a rare thing to find a theatre where the projection is not good, where the film is not carefully handled, and every exhibitor is grateful for the advice which has given him this equipment.

No company could ever exist in the territory on the prices being paid for film, and still the exhibitor could not afford to pay more for he was not getting enough money at the box office. To get prices that would permit us to exist we had to show the exhibitor how to get money into his box office and exploitation and advertising, as well as good projection and presentation, was necessary.

We got the advertising and the exploitation going with the cooperation of the newspapers and today in towns of five hundred people it is not unusual to find a progressive exhibitor using half-page office is getting much larger returns. He and full-page advertisements. His box is putting on pictures with greater discrimination, he is using an orchestra or a good pianist, his presentation is good, and naturally his receipts are much bigger. Prices for film are higher and the distributing companies can afford to continue the development of this excellent territory.

In a town of six hundred souls one of our salesmen recently took an order for a film which represented more than two dollars per capita of population at a single order. Along with the order went a big set of posters and fliers. The exhibitor is keen on his advertising and in that small town he is making money.

(Continued on page 3269)

"Boys in Blue" Vote for Dwan Picture

The spirit of the boys in blue has not changed much in the fifty years since the days of Bull Run, Appomattox, Gettysburg and Lookout Mountain, if their expressed preference in motion pictures can be taken as a criterion.

The G. A. R. post in Kansas City, Mo., decided that while the boys of the American Legion deserved all the attention they were getting in the country, the time had not yet come for the Boys in Blue to pass into memory.

They determined to hold a big celebration to bring out in forcible fashion some of the pertinent facts of history in aid of Secretary Lane's appeal for Americanization propaganda in motion picture theatres.

The Warwick theatre was engaged for March 16th and 17th. G. A. R. ranks had thinned considerably in the last five years, but the members figured many people in Kansas City would join with them in celebrating the feats of American history in which they had taken part.

And they were right. The event was taken up by the newspapers and for the time being the American Legion doings were backed off the front page and the G. A. R. came in for the lion's share of attention. The event proved to be a highly popular patriotic one and the Warwick theatre is reported to have had two of the biggest days of business in its history.

A number of features were submitted to the Post for its consideration, but after going over the list a vote was taken and "Soldiers of Fortune."
Here We Find a Result of Good Newspaper Exploitation

When "The Luck of the Irish" played Grauman's Rialto theatre, Los Angeles, a very novel exploitation campaign was waged in connection with the feature in the nature of interviews with Producer Dwan and the members of the cast who had leading roles. The result was entirely satisfactory from every angle. Los Angeles is of course fortunate in being the production center and able to pull stunts that are denied other cities.
Comedy Without a Face or a Title

There is something new under the sun, as is being shown at the Rivoli Theatre this week with the presentation of "Daisy Feet," a comedy in which the face of none of the actors is ever shown on the screen. In fact, their "figures" are confined to that portion of them from their "knees down," including that portion of the anatomy of an attractive girl. There is not a title in the whole picture but the action is so apparent that titles would be superfluous.

It shows a quartette of men—their feet only—standing in front of a cigar store and a girl passing. One of the men follows; the girl flies; a passing train separates them; the coy maiden hesitates; the youth overtakes her; a flirtation on a park bench, interrupted first by a tramp and then by a fat negress; courtship and then marriage; the groom's celebration and the bride's punishment.

Carr and Schad Welcome Children

Children, as a necessary adjunct to the exhibition of motion pictures in a neighborhood theatre, have been recognized by Carr and Schad in opening the Strand Theatre in Reading, Pa. The firm, which operates three other theatres in Reading, made a special appeal to the children and the parents of children on the opening date, on the theory that a picture showing special care for the comfort and welfare of children which acquire a friendly standing in any neighborhood made up of American homes.

Accordingly the announcements of the opening contained the invitation to bring or send the children. The fact was advertised that two women would be employed regularly by the theatre to look after the comfort of kiddies who attended and to give them any attention that was necessary. Charlie Chaplin's "A Day's Pleasure," which was used as the opening feature, was also advertised as a picture that would make a special appeal to the young folks.

The Strand is one of the most beautiful theatres in Pennsylvania. The seats are extra spacious, the aisles wide, and the scheme of interior decoration makes it most attractive. In addition to a large orchestra pit the theatre has a three-manual organ. The ventilating system makes it possible to entirely change the air in the auditorium every three minutes.

Carr and Schad, owners of the Strand, already operate the Colonial, Arcadia and Princess theatres in Reading. These houses are located in what is called the downtown section of the city. The Strand is located in the main residential section and it was the idea of the owners to give the people residing in the neighborhood of the theatre a photo-play house of their own and a place to go without the trouble of traveling or being all fussed up in their best clothes.

Comedies Present Great Billing Possibilities

A glowing example of how the most interesting and helpful exploitation may often be obtained with insignificant expense has recently been demonstrated by George Fischer, maager of the Alhambra theatre, Milwaukee, who, at the same time, touched a vital spot as relates to the justification of promotion for subjects that usually go on a program unheralded.

It is an old precedent established at a time when exploitation was not fully understood, checking exhibitors who desire to take progressive steps in the grand art of increasing box office receipts.

This is a problem which Mr. Fischer has answered in his novel campaign and in the answering thereof he has established once and for all in Milwaukee, at least, that a novel comedy served in one-reel or ten-reel portions is just as good food for exploitation as the standard six-reel production.

And in the proving of the facts that unique exploitation can be accomplished with a small expense and that there is a new field for exploitation Mr. Fischer changed to devote his time and attention to "A Twilight Baby."

"It is unaccountably yet thoroughly established that exhibitors have given the exploitation of comedy attractions little or no attention," said Mr. Fischer. "Just why, I cannot explain, for, indeed, comedies of the nature of 'A Twilight Baby' afford the exhibitor a forty per cent better chance for appealing exploitation than the stereotyped films that invariably are promoted.

"It is a matter of motion picture history that exploitation has followed an old precedent. Original ideas are now being brought forth with more frequency than ever before but to the showman who is striving for long, progressive strides the steps now taken are only a beginning. Figuratively there has been a color line drawn against certain types of production so far as exploitation is concerned. Our little experience with 'A Twilight Baby' shows that if such a distinction is being made, it is an undue discrimination and in so recognizing it the exhibitor is robbing himself.

"Some might call it luck but others would term it a bit of exhibitor ingenuity that led Mr. Fischer to arrange with the Gridley Dairy Company to furnish him with a number of giant papier-mache milk bottles which they had used a number of months previously on a pure food drive in Milwaukee. These bottles ranged in length from four to eight.

"As a coincidence a motion picture ball was given at the Auditorium just a few days previous to the first showing of "A Twilight Baby" at the Alhambra. A number of the attachments of the Alhambra so adapted the bottles as to get within and make the bottles appear to walk about. Each bottle was labeled "A Twilight Baby."

"After the bottles had served their purpose at the photoplay ball they were removed to the lobby of the Alhambra theatre, the great length of which readily lends itself to such use. Here the bottles were placed in such a manner it seemed that large cut-outs of boston babies were holding the bottles.

"Supplementing the lobby and novelty exploitation, Mr. Fischer was liberal with his display advertising, devising snappy word matter to accompany his advertising. The result was that he had reaped big feature profits from a production that might have been neglected through antiquated custom and prejudice.

Picture Presentation in Arkansas

(Continued from page 3367)

One of the big things we have been building with the territory is confidence in the men distributing film and in taking an order such as described here. The greatest care was taken to see that the exhibitor had the right assortment of stuff and was certain when he had played his contracts to be satisfied with his returns.

The secret of the whole matter, to my mind, lies in the fact that the man running the theatres in the territory were business men of the highest type but they were not showmen. They were at the shag end of several territories and few salesmen took the trouble to help them. They wanted help, they wanted to do the thing right, and when the chance came they were grateful. They have been helped, and the industry as a whole has been helped, and it has been definitely shown that the true success in this business lies in every branch of it extending the helping hand to every other branch.

It also demonstrates that the showmanship, accessories created and directed by specialists in the big centers are the greatest help to the industry in every part of the country. The public must be reached and the distributor must assist the exhibitor in every way in reaching the public.
Saenger's Got Busy When "Brother Isaiah" Arrived

There is only a lesson and an inspiration in this page layout showing "Brother Isaiah" preaching and "healing by faith" at New Orleans, as told on the opposite page and that is to follow the example of the Saenger Amusement Company when they booked "The Miracle Man" for a return engagement when "Brother Isaiah" arrived and took advantage of a local event. Never neglect an opportunity to "hook on to local color."
New Orleans Faith Healer Great Boon to Saengers

“Brother Isaiah’s” Visit Suggests Return Engagement of “Miracle Man”

T. R. Johnson, City, Tenn., exhibitor who had a hot dog fight in his lobby knew he was after some kind of exploitation, but the Saenger Amusement Company, of New Orleans, has been getting more exploitation the last week and a half (and it’s still going) than it knew what to do with. It didn’t even have the picture booked when the exploitation started and had to do some scurrying around to locate a print of “The Miracle Man,” when a “miracle man” in the flesh showed up in New Orleans one morning and began healing any and all who came under the “blessed” touch of his hands.

“Brother Isaiah” Cudney, 72-year-old boatman, woodman, fisherman, watchman on a government dredge boat, had been in New Orleans five years but only a few knew him. Those who have seen “The Miracle Man” have seen the same scenes, almost, reacted, but at first there was no clicking whirr of the cameras nor the shouts of directors. “Brother Isaiah” had a houseboat on the Mississippi river, moored on the New Orleans side. He had been healing by faith various ones who went to him for more than a month before the newspapers discovered him, because those he had helped feared to let others know of his efforts lest he be made stop by ethical doctors or someone else. Thursday morning, March 11, the first newspaper story appeared. Before Sunday evening following more than 30,000 persons had visited him and seen him and heard him preach and pray.

Daily newspaper reporters checked up “cures” and verified from the patients’ own lips that more than 40 of them had been instantly relieved of such apparently incurable afflictions as deafness, muteness, paralysis, internal troubles, some afflicted since birth and others for years. Several children born deaf and dumb were helped. They were made able to distinguish sounds and light.

Immediately the headline writers on the newspapers called “Brother Isaiah” the “Miracle Man.”

Like fire the word spread. Saengers saw the opportunity but where was a film? Telegrams flew. Phones were kept ringing and finally a print was located. It went on all last week at the Globe theater and played to capacity houses. The only additional advertising Saengers did was to run one ad printed in The Item.

There were several characters among those treated by “Brother Isaiah” who correspond almost identically to the characters in “The Miracle Man.” Those who had not seen the picture when it played in New Orleans the first time heard of this and went to see it. Those who had seen it remembered the likeness of the events and again attended to verify their remembrance. Others went because they thought it was a movie of the New Orleans “Miracle Man,” and they were not disappointed because Saengers had motion pictures made of “Brother Isaiah” ministering to the multitude and showed those in addition.

At first suspicion was expressed by the public that it was an exploitation scheme, especially when the newspapers carried the first two days 72-point, eight-column, page one streamers in which the words “Miracle Man” were used. Editors ordered the use of these words stopped, but the name stuck in the people’s mind. Despite offers of all amounts of money for his cures, the “Miracle Man” has refused to accept reward for his services and continued his preaching, praying and ministering eight days with only ten hours sleep or rest. His houseboat was sunk three times by crowds climbing on it. He had to get in a skiff and go out into the river to answer correspondence and to escape the crowd.

Exploitation Expert Impersonates Rogers

WILL ROGERS, in his delightful tramp character of “Jubilo,” was given an effective advance introduction to the people of Atlanta, Ga., through a novel impersonation stunt pulled off by Arnold Rittenberg, Goldwyn’s local publicity man.

Rittenberg, after an anxious week of trying to develop a real, honest-to-goodness tramp “stubble” on his face, arrayed himself in all the disreputable-looking old clothes he could find. Then, with his wife, who was all dressed up in her best, and a huge and battered valise, a couple of other crusaders, he ambushed along Atlanta’s leading streets—the forerunner of the new motion picture star, who, with his delightful naïveté and quaint, spontaneous humor, has won thousands of hearts wherever his pictures have appeared.

The suitcase, acting as a megaphone, bore on its side in large white letters the legend, “Why would a swell girl like this marry a hobo?” and the words, “See the great Jubilo at the Forsyth, Monday, Tuesday and Wednesday.

Their plan of attack was very much like that of the old-fashioned patent medicine vender. They would swing along for a block or two, suit case prominently displayed, and, when a sufficiently large crowd had gathered behind them, they would stop—and pull off a well-staged domestic wrangle (they’re married, so they know how it’s done).

During the argument the suit case would be dropped, and as it fell it would open, revealing a large card upon which was lettered, “Why will a beautiful woman like this marry such a creature as Jubilo?”

Of course, by this time the crowd had caught on, but they enjoyed it just the same, and talk of “Jubilo” could be heard along every street in the neighborhood of the Forsyth.

The pair made their appearance on the most populous thoroughfares of Atlanta, and the enthusiastic reception given the picture directly afterwards at the Forsyth was plentiful evidence that their stunt had proved a big success. When Will Rogers finally appeared upon the Forsyth screen he was received by a record crowd which responded sympathetically to all of his amusing, though intensely human, situations.

Because of the interest awakened in Jubilo through this stunt, the engagement of the picture at the Forsyth Theatre was more than usually successful.

In addition to this special stunt, other good publicity work was accomplished during the run of Jubilo at the Forsyth. Two of the best known eating places in Atlanta were induced to serve a special “Jubilo Salad,” and to announce the fact with large placards placed in their windows, which are among the best window display locations in Atlanta. Here, again Mrs. Rittenberg was called into service. She furnished the recipe for the “Jubilo Salad.”
On the page is shown something of the business which Tally’s Broadway theatre, Los Angeles, did with “The Mystery of the Yellow Room” on the opening night, February 23. It will also give those who have never visited Los Angeles an idea of what a winter’s night is like in lower California. Note that many of the people in the crowd are not wearing overcoats.
How Watts Killed Two Birds with One Stone

“Everywoman” Exploitation Serves Double Purpose at Springfield

WHEN W. W. Watts purchased the Princess theatre from Kunz Bros., he looked around for an attraction to inaugurate the playhouse under his management. "Everywoman" was decided upon as the first offering. When Watts had made his decision on the picture, he began to devise plans to put the picture over in the proper manner.

Getting in touch with the State Journal, Watts agreed to give as many tickets to the theatre as would be necessary to put on some sort of a contest. It was suggested that a page or double page be worked up with advertisements calling attention to things that every woman needs or would like to have. One of the mats sent out by the producers was then cast and cut up and distributed among the advertisers. The rules of the contest stated that it was only necessary to cut the pieces out and paste them together in the neatest and most artistic manner.

A page and a half was sold by the State Journal to run twice—once with the rules of the contest and then again when the winners had been decided. This gave three full pages for "Everywoman" and also called attention to the fact that the Princess was passing into the hands of a new manager.

The State Register, the other local paper, also put on a similar advertising proposition, running a full page twice. When Watts had decided the winners in the State Journal contest, all of the winning offers were taken to the theatre and displayed in the lobby. They caused a great deal of comment.

Another thing that Watts did that made friends with a great many was his decision when it came to awarding the prizes. Originally there were twenty offered, but when Watts saw the number of replies he decided to give away fifty additional prizes to those who did not win the first twenty. Of course this pleased a great many youngsters who would have been a bit disappointed and downhearted because their efforts were not successful. The advertising that Watts and the Princess received from this matter can not be estimated but it must have been worth hundreds of dollars.

Watts thanked the newspapers for their part in helping him put over the opening in such great shape. But the papers did not expect or wish thanks, for they had secured two or three pages of additional advertising at little expense and were able to offer their readers some worth-while prizes, which is a very valuable aid in securing and holding circulation.

What was done in Springfield on "Everywoman" can be done in any city on any picture that has merit.

Printed Novelties Jennings’ Specialties

Toronto Exhibitor Believes in the Potency of Good “Printers’ Ink”

MANAGER HERB JENNINGS of the Allen’s Danforth theatre, Toronto, Ontario, can be counted upon to evolve a wider variety of printed novelties to advertise a moving picture theatre than half a dozen ordinary mortals combined. Every few days his brain invents a new advertising stunt and generally it is a printed booster. Jennings capitalizes every local topic or appropriate incident and links his house with current themes. Further, the new Danforth theatre is a community centre in every sense of the word. Before the theatre was built a number of people representing the Danforth Avenue section, headed by several clergymen, waited upon the Provincial Government to protest against the granting of a license for a theatre to be erected in the district. Almost any day now, with the theatre not yet a year old, you will find some of these same preachers and representatives of the citizens visiting with Manager Jennings in his private office. Jennings is in touch with every development in the section and the result is that reporters of several local newspapers include the Danforth theatre in their list of daily calls for news. One of Jennings’ recent stunts was a baby show for the Danforth district and he was also responsible for the organization of the Danforth Business Men’s Association which has, for one of its objects, the improvement of stores, traffic facilities and other local features. Many stores in the neighborhood now look cleaner and brighter as a result of this association’s activities.

For the presentation of Clara Kimball Young’s “Eyes of Youth” at the Danforth theatre on March 15 to 17, Jennings distributed several thousand folders on which both visible and invisible ink was used. On the outside of the folder appeared the words, “For—from the Far East came the Yogi.” On the first inside page was the following: “Bear well his words of wisdom.” On the opposite page: “For the Yogi commands you—Heat the opposite side of this paper with a match and behold one of Life’s greatest lessons.” Below this appeared a large blank square and beneath appeared: “My ways are mysterious, my visits are short. At Allen’s Danforth, March 15, 16 and 17.” By heating the page as instructed, the title of the picture and the name of the star came out as if written with pen and ink.

The Danforth presented “Polyanna” during the first half of the week of March 22 and a “Scholars’ Matinee” was arranged for Tuesday afternoon, March 23. To advertise this performance, handsome two-color cards bearing adapted nursery rhymes were distributed at all schools of the district. The special price of admission, 10 cents, was noted while the special message to parents that “Polyanna is just the sort of a picture you would enjoy having your child witness,” was also set forth prominently.

“When the Clouds Roll By,” starring Douglas Fairbanks, was booked for the first half of the week of March 29 and for this Manager Jennings has sent out “Leap Year Proposals.” The front of this folder says, “Leap Year I propose”—and inside one reads: “That you see Douglas Fairbanks in ‘When the Clouds Roll By’” This is followed by an impromptu proverb: “‘And Noah says: ‘When the Clouds Roll By, we ought to have good weather.’”

The patrons of the Danforth are now always looking for something out of the ordinary in the way of original folders, cards, circulars, etc., announcing coming attractions and Jennings does not disappoint them. Week after week something entirely new and different appears and the patrons hold their hands out eagerly for the dodgers. Many of these novelties are worth while saving.

(With First Run Theatres pages 3291-94)
Showing Two Lobby Displays For "The Fortune Hunter"

The exploitation possibilities of "The Fortune Hunter" were quickly recognized by exhibitors who go in for lobby displays. The top cut on this page shows the lobby decoration for this picture, which the Princess theatre of St. Paul designed and arranged for the film's engagement at this house. The bottom cut is another "Fortune Hunter" display somewhat less elaborate but very effective, the work of the Tudor theatre, Atlanta, Ga.
Sane Exploitation Box Office Asset
Says Thos. Soreio

Lowell Showman States Exaggerated Claims for Pictures Are Boomerangs

ONE hears so many complaints on all sides from moving picture patrons concerning exaggerated claims in film advertising and publicity that there is room for wide improvement in setting forth facts and figures of the pictures and at the same time without giving offence.

I am forced to admit that many managers, some of them shrewd business men and capable leaders, utterly ignore the fact that their patrons may possess intellects of their own. I could cite instances where managers have made claims through 'letters' in the newspapers which, to their regret, were not borne out in fact, as many of the patrons soon learned. These claims were mere exaggerations, and probably seemed to the managers as perfectly proper and a part of the up-to-date methods used too largely nowadays in the motion picture industry for its own good.

What is sane publicity, then? To my way of thinking (and I have been devoting a large part of my time to the study of this phase of the problem), that medium which reaches the largest number of people calculated to respond to the facts set forth and accepting these facts as honest statements, is the only ideal publicity. Sane publicity can be achieved through the newspapers, by contests in connection with the theatre, bill-boards, hand bills, and through any of the other dozen or more agencies available.

In this instance intelligence must be shown in selecting the medium of publicity. One would not (and should not) attempt to interest the better class of patrons by distributing garish hand bills at their doors. Perhaps a carefully worded letter-pamphlet directed to the intelligence of the cultured patron would result more satisfactorily to the manager than the gaudy pamphlet, if this agency is desired. Since all types constitute the average moving picture audience, the lower strata must not be ignored. To enlist their attention without being charged with exaggerating, is a problem no less serious than that which confronts the manager in appealing to his better class of patrons.

Newspaper publicity, including an unstinted use of cuts and display ads, supplemented by the so-called contests (about which I will go into detail later on in this article), gives excellent satisfaction, I have found. The appeal of these agencies is, of course, very broad. This is in direct contrast to the carefully worded letter directed to the more intelligent patrons. A great many managers feel that so long as they present facts to the public, no matter how extravagant they are, this accomplishes the true function of publicity. Nothing could be further from the truth.

Mr. Barum's philosophy that the public loves to be bunted has been replaced by a hatred of being cheated and humiliated. If a manager sets forth facts, either unconsciously or deliberately, which his patrons learn have been exaggerated they become embittered and lose their respect for the house and its manager. I don't say that all managers do this, but there is a tendency to seek patronage by surpassing rival managers in making vast claims with respect to their houses. This breeds contempt and suspicion on the part of the patron. He grows more and more skeptical of moving picture publicity, and probably in the end rejects the whole business and determines to 'take a chance' and find out for himself. This is the attitude of the more intelligent every time they enter a moving picture theatre, and is something which should be deplored.

Good publicity is the life of a theatre, and bad publicity will drive away patrons from the most carefully managed theatre. Perhaps I should say here that many of these statements are conventional and perhaps stereotyped, yet nevertheless I firmly believe they cannot be repeated often enough to sufficiently impress managers who wish to enhance their reputation and enlarge their box office receipts.

By studying your audience as a collective unit and with respect to the locality in which your theatre is situated, and by studying the temperament of the city as a whole, one can determine what is the proper publicity and will give the best results. One wouldn't be expected to use the same methods in a university city as in a mill city; therefore, it doesn't mean that publicity must be exaggerated even with patrons not classed as intellectual, for the worth of publicity is measured by the responsiveness of those to whom it is directed.

When a theatre sets forth publicity in an attractive, catchy manner without exaggeration, patrons grow to learn they can depend on what this particular theatre has to offer.

Newspaper men tell me that a large percentage of the publicity which is received at the copy desks of dailies is 'bunk.' They say neither intelligence nor good taste. A great deal of this trash is sent out, they say, by professional press agents who fail to make a study of the particular needs of the house, and use the same old hackneyed expressions. These fellows seem to think the more exaggerated their statements the larger the appeal. Unfortunately a great many of them don't seem to know what to leave unsaid—true art in itself.

This subject is a vital matter to the managers, and therefore, no matter how busy they are, they should at least read the publicity which goes into their papers. A bald statement dressed up with a lot of adjectives cannot achieve the result, in most cases, that a suggestive assertion combining dignity and modesty, can. I don't mean that publicity need by mysterious, but by subtle inaudible and a clever play on the imagination publicity can be made to win many friends and fatten the coffers of the manager.

The follow-up, whether in newspaper publicity, is another matter and an admirable way to focus attention on the theatre. Perhaps I can illustrate this better by concrete example.

For instance, I have just laid out a publicity campaign as general manager of the Strand theatre, Lowell, Mass., which will include some very clever descriptive ads, all hand drawn, and the same have already been tried out, and have brought very good results at our theatre. During the summer the patronage of moving picture theatres is perhaps slightly less than in the winter, and I felt that if I could interest the school children it might increase the box-office receipts. So I began early, and during this past week or so opened my campaign on the youngsters by offering five dollars in gold to the Lowell school child finding the first pussywillow of the season, as the official harbinger of spring.

I secured the co-operation of the school authorities, and while it did not involve any large expense, it attracted wide attention and great excitement among the little folks. Incidentally, the winner was Anna Readon, twelve, who is in the 8-A grade in one of the public schools here. I brought it to their attention by the use of slides, so that it didn't even cost me anything for newspaper advertising.

To illustrate the follow-up method and to increase their interest I also offered five dollars in gold for the best drawing of a pussywillow among the school children. This again the school authorities heartily endorsed. All the drawings have been made, and the drawing instructor will act as judge, and select the winner within the next fortnight.

A prize drawing and the best of those drawn by the children will be exhibited in the lobby of the theatre. I have in mind several other such stunts as these to follow up with.
Two West Coast Ideas Which Register As Extra Good

This is a reproduction of a special 24 sheet poster used for the showing of "Dangerous Days" at the California theatre, Los Angeles, and which was productive of a great amount of interest. The same idea may be followed out in various other ways besides that shown here.

When Sid Grauman played "Easy to Get" he used the interior of a Pullman car as the setting for a prologue number before screening the feature. Same was described in a recent issue of the News. Shown above is the "car" which had "practical" wheels and the performers who presented the act.
Patrons "Review" Serial for Kashin

UNUSUAL means were adopted by Morris Kashin, manager of the Holman theatre, Montreal, Quebe, to popularize the "The Lion Man." Public and private invitations were extended for attendance at special screenings of the first two episodes at the Holman. Two of these screenings were held in the morning and a third was conducted late at night. The house was well filled on each of the occasions by regular and casual patrons who were asked to fill out a printed form, giving their honest opinion of the serial as well as their names and addresses. A copy of this printed form was published in one of the local newspapers with the request that the people bring it with them to the theatre for the private presentation. Copies were also given to those who had neglected to clip the coupon. The scores of replies all indicated that the "reviewers" were well satisfied with the episodes screened and the picture was then announced as booked as a result of the public verdict.

Another unique stunt was the sale of "season tickets" for the entire serial of eighteen chapters. These tickets were first distributed without charge with a coupon attached which read as follows:

"Save Money! Here's your chance to see the entire eighteen episodes of this wonderful serial at a greatly reduced cost. Let us tell you about the discount on this season ticket. Bring this ticket to the Holman Theatre." The card, which bore eighteen numbered spaces for punching, was not good for admission to the theatre until the holder had paid the amount required in which case it was countersigned in a space indicated for a signature. Following this procedure, the ticket was duly honored at the theatre entrance. The card served both as an advertising stunt and for the purpose stated. The reduction in price granted was five cents for each admission.

"Copperhead" Showing an Event in Shelbyville

SHELBYVILLE, Indiana, happened to be the first Indiana city in the territory of the Cincinnati Famous Players-Lasky exchange to play "The Copperhead." Manager Meloy of the Strand theatre made a special trip to Manager Wolfberg's office at Cincinnati to secure for a Manage! his Wolfberg's discount result the the in each state town portrait the approval follows: the World the play speech F. was 10, "The one Von feature pre- the engagement newspapers indicated secure Manager their Here's cents was giving. The The one...\}

Prominent citizens of Shelbyville at a private showing of "The Copperhead." W. C. Meloy, manager of the theatre, stands at the extreme right
“Huckleberry Finn” Dance Makes Hit in San Francisco

The exhibitors friend, the "tie-up," was put to a new use when "Huckleberry Finn" played the Imperial theatre, San Francisco. While the film was playing on Market street, a Frisco cafe boasting many pretty waitresses staged a "Huckleberry Finn" dance, of course after due permission by the exploitation man. On this page are shown the "female Hucks" who took part in the number.
Electricity and Art Aid

“Daughter of Two Worlds”

The last word in the creation of inexpensive atmosphere of the most enticing variety for the front of a theatre was seen recently by hundreds of Milwaukee picture fans, who, responding to the lure of electricity and art, flocked to the Alhambra to witness the showing of Norma Talmadge in “A Daughter of Two Worlds.”

The space above the great doors leading from the lobby into the foyer was occupied by a realistic painting of two classes of domiciles. On the one side was the home of wealth and luxury, a dignified residence with stately colonial pillars, surrounded by handsome grounds and noble trees. Just beside it was the picture of the star—laughing, happy, carefree.

On the other side was a reproduction of a tenement district, with tall, forlorn houses lining the alley and clothelines hung with nondescript garments, clipped from actual fabrics. Close by was another picture of the star, this time shown as the daughter of the tenements—sad, wan, hopeless.

The pictures were cut from 24 sheets. Each of the two Talmadge heads used measured some six feet in diameter and of course were lithographed. They were mounted on beaver board, one overlapping the other, while around the pair ran a rim of electric bulbs shooting off into arrows that pointed at the two homes.

Charles Brewster, electrical wizard of the Alhambra, made the lighting arrangement striking, the rims flashing alternately. The bulbs around the happy girl’s face were red and their rays glinted off the tip of the arrow that pointed to the rich home. Green lights circled the face of the unhappy woman, casting a sickly shade over the miniature tenement district.

“April Folly” Prelude Dainty

ONE of the most artistic prologues that has ever been given a feature on Broadway is provided at the Capitol theatre this week in connection with the showing of “April Folly,” with Marion Davies as the star. The prologue is to be especially commended, since it is very brief and leaves the audience longed for more. In fact, when all was witnessed by the MOTION PICTURE NEWS critic the applause was insistent.

Because of the length of the performance, there is an intermission and promenade concert just after the main musical number, and then comes the comedy. Immediately at the conclusion of this the curtains part, showing a half circular window effect, one of the clever creations of John Wengert. Lighting effects with the colors blended bring out the figures inside of the restaurant in their gay costumes and their wild tribute to folly. A few bars of song are rendered and almost immediately the feature is projected on the screen. The whole thing occupies less than two minutes.

Loew-Metro Plans Discussed

(Continued from page 3263)

even greater heights and greater popularity in the year to come.

“Thus our special productions with our established stars as well as those we will make with all-star casts should possess the greatest box-office magnetism.

“In the making of our specials our studios in the east and west will be utilized. The western studios in Hollywood, California, will be in charge of Joseph W. Engel, as general manager. Our Sixty-first street studios in New York will be under the watchful eye of Maxwell Karger, who as director general will personally supervise all production at these studios.”

Goldman Stages Atmospheric Prologue for Nazimova Feature

Exploitation and presentation are receiving the undivided attention of the management and publicity of departments of King’s and Pershing’s theatres, St. Louis, these days.

During the recent engagement of Nazimova in “Stronger than Death,” William Goldman managing director of the theatres presented a very artistic atmospheric prologue. He engaged Miss Adele Kirkwood, a St. Louis girl, to dance in a scene which was an adaptation of Nazimova’s number on the temple steps in “Stronger than Death.” The setting and lighting effects were in keeping with the splendor of the scene in the picture.

Lang Believes in Personal Letter Idea

A. P. Lang, manager of the Temple theatre, in Pleasantville, Ohio, is a progressive showman whose original exploitation ideas contribute greatly to the success of his house. Mr. Lang is a firm believer in the efficacy of mailing campaigns to swell the lines at the box-office. He devotes considerable time and thought to the composition of the letters he sends to persons on his mailing list, and the result is that their cleverness attracts a great deal of attention.

Recently the Temple theatre showed “Fair and Warner,” starring May Allison, using this form of publicity. The result of the exploitation strengthened Mr. Lang’s belief that his plan is good. Later an equally clever letter was sent out for “Lombardi, Ltd.,” with equally satisfactory results.

Attractive hand drawn lobby painting for “A Daughter of Two Worlds” used by the Alhambra theatre of Milwaukee
Two Exceptional Displays For "Back to God's Country"

Perhaps no picture of recent release has had more good lobby decorations than "Back to God's Country." On this page are shown two displays for this feature.

(Left) The way Gordon's Olympia of Boston billed the feature in the lobby and over the entrance.

(Below) Display by E. E. Duncan, manager of the Colonial theatre, Lincoln, Neb. Both displays were responsible for a lot of extra business according to the respective managers.
Great Thought if You Can Locate a Real Vamp

A REAL live vamp, with eyebrows curved and otherwise vampishly constituted, her shirtwaist low and her French heels high, specializing in shaking a wicked hoof and manipulating a slippery orb, stimulated the heart-beats of young bloods of Fort Madison, Iowa, recently.

This "vamp" stimulated something else, and this "something else" was nothing more than the ticket-selling machine in the new Strand Theatre, of which James Boyle is manager.

When the great Day of Reckoning comes for those showmen who do and dare, Jimmie Boyle ought to find himself decorated with more citations than any of Broadway's kindly head waiters in the pre-prohibition days. And if there is any citation for which Jimmie is going to be given his just deserts, it is going to be for the courageous way he put through his original idea for the exploitation of "A Virtuous Vamp."

This campaign began when Mr. Boyle decided to bring the "Virtuous Vamp" to life. This was delicate business. The average girl does not mind vamping a little on her own hook, but she is pretty apt to kick when someone, even a hard-working exhibitor with a family, asks her to do so as a profession. But thanks to Miss Phyllis Lake, of Fort Madison, local vamp stock has attained a high place of eminence because it was through her efforts, which knew neither union hours nor maddening habits, that vamping became an art and not a dissipation.

Those exhibitors who want to adopt Mr. Boyle's idea will find it to their advantage to employ a girl who has stage ambitions. Miss Lake had 'em. The work Miss Lake did was as clever a bit of acting as has ever been seen on the Fort Madison stage. For instance, when Miss Lake put a red rose in her hair, penciled her eyebrows, applied the lip stick, donned a sky-blue satin skirt and an emerald green silk shirtwaist, and walked up the lobby of the New Strand, two show-clerks, the village wag, half a dozen actors and two policemen were immediately pleased. It took a young man, however, who just made his fortune in the Texas oil fields and who was in Fort Madison for a convention, to break down in tears of joy. He had thrown him a kiss before he had made his fortune, to make the first advance. Thinking himself clever, he began to whistle, "Nobody Knows and Nobody Seeks to Care."

"I do," said Miss Lake sweetly and nervously.

"Gosh," stuttered the youth, almost choking on a high frill.

"I am a 'Virtuous Vamp,'" said Miss Lake, loud enough for the collection of bright young men to hear her.

"Read it in every newspaper and magazine," someone wrote in the lobby the first time Miss Lake was there. "Tell them this is the girl who is about to become a "Virtuous Vamp,""

And while Miss Lake was doing her vampiest vamping the local newspaper was not neglected. Ads, press notices and sublet readers warning the public to beware of a "Virtuous Vamp" who looked like the first day of spring, and like her resemblance was turning young men's fantasies to thoughts of love. It was simply awful, the newspaper said. It seemed that a vamp epidemic had hit the town.

"Remember your mothers, wives and sweethearts," said the articles, "don't be fooled by a 'Virtuous Vamp.'"

And while the newspapers carried warnings, Miss Lake was exploiting the picture everywhere the street cars, automobiles and taxi-cabs would take her. One of her most popular stunts was dropping her handkerchief, her purse, her gloves, or her red rose in front of a group of either young or elderly men. The result was always the same. It looked like a stampede, and when the knight errant, who had probably suffered nothing worse than having his fingers or his favorite cigar crushed, picked up the naughty vamp's belongings, she would invite him to meet her in the Strand lobby on Thurs-

tay night. What more incentive for the blight?

Miss Lake was an exceptionally fine dancer. Fort Madison is exceptionally fond of dancing. And it was at these dances that the alluring press agent of a "Virtuous Vamp" vamped everyone from the coat-check boy to the trap drummer. Age meant nothing to her as did nothing else. At the dances she attended she distributed neat little cards advising the showing of a "Virtuous Vamp."

The campaign climaxd on the opening day of the showing when Mr. Boyle used a full page newspaper ad to herald the first performance.

Local exhibitors estimate that Miss Lake only talked to 12,174 people. On Thursday night it seemed at least that number were trying to keep their appointments in the New Strand lobby.

And that was the way Jimmie Boyle put over "A Virtuous Vamp" in Fort Madison.

Results from Exploitation Costing Five Cents

Four cents spent in stamps and the cost of two letterheads and envelopes was the entire outfit made by Frank Holland, manager of the Murettc theatre in Richmond, Ind., in getting satisfactory exploitation results from "Soldiers of Fortune."

The place is a college town and Mr. Holland realized that most of the students in the colleges and high school of the country had read all of Richard Harding Davis's works, and that they were studied as models in modern writing.

He determined to let the students know that the picturization of one of the stories was to be shown at his theatre and decided that two letters would turn the trick as neatly as a large amount of money spent in various ways on handbilling newspaper and billboard advertising.

He wrote two carefully worded letters concerning the feature. One was sent to the principal of the Richmond High School and the other to the president of Earlham College in Richmond. In the letters he asked the school authorities to make an announcement that "Soldiers of Fortune" would be played at the Murettc, if they felt that the case warranted it.

The announcements were made and, according to Manager Holland, the results were very gratifying. The students at both the college and the high school made a special event of the showing and large blocks of seats were sold to them at every performance. The Murettc was crowded to capacity at every showing.
Lobby Display By Washington Theatre, Dallas, Texas

The electric sign as an advertising medium can be estimated in this cut of the front of the Washington theatre, Dallas, Texas. Also that even with such a giant sign as that which the Washington boasts, an enterprising showman like the manager of this house does not think it advisable to confine his lobby exploitation to this medium alone. Note the special display for “Smoldering Embers,” especially how a cut-out of Frank Keenan from a 24 sheet was utilized to great advantage.
Incorporates New Thoughts in Old Exploitation Idea

Ernest Stellings Pulls Beauty Contest That Has Lot of New Wrinkles

INCORPORATING the new ideas in an old exploitation stunt and varying it so as to get original results is the plan adopted by Ernest Stellings, manager of the Grand theatre, Washington, Ind., in connection with his showings of "Erstwhile Susan."

He made arrangements with the Washington Herald, an afternoon newspaper having about 2,000 circulation, to cooperate in a beauty contest to select the young woman in the city bearing the closest resemblance to Miss Binney.

Despite the fact that the newspaper had no engraving plant to make cuts of the entrants' photographs, Mr. Stellings was not deterred. He announced that a season's pass to his theatre would be given to the young woman winning the contest, a pass of one month to the one bearing the next closest resemblance, and a week's pass to each of the next three.

A photographer was engaged to take the pictures of all entrants without charge to them. The photographer also mounted and framed the pictures without charge. This arrangement was possible for the reason that the photographer derived much valuable publicity from the stunt.

The campaign opened with publicity on the first page of the Herald, announcing the terms and specifying that it was necessary for each entrant to obtain a permit card from either the Herald or Manager Stellings before the photographer took the photographs. On the Sunday preceding the opening of "Erstwhile Susan" at the Grand, all of the photographs of the entrants were displayed prominently in the show window of one of the leading merchants in the town. Needless to say, that attracted much attention.

Now up to this point, it will be noted that the stunt followed stereotyped lines, but here Mr. Stellings injected some new life into the idea and the whole thing went over with a smash as a result.

On Monday, the judges of the contest went over the photographs carefully and picked Mrs. Claude Bennett as the winner. Then, Mr. Stellings got the merchants of the city to cooperate and Mrs. Bennett was asked to visit the principal stores where women's apparel was sold.

The different merchants selected a specialty which they christened "Erstwhile Susan." One displayed the "Erstwhile Susan Hat," another the "Erstwhile Susan Coat," another the "Erstwhile Susan Suit," and so on through a long list of articles.

These were put prominently on display in the store windows. Mrs. Bennett during the days of showing went about the streets of Washington shopping, wearing a number of different styles and combinations of various "Erstwhile Susan" clothes.

It was announced that a complimentary ticket to the Grand theatre would be handed to any person who spotted Washington's "Erstwhile Susan," on the street. This brought another big display on the front page of the newspaper. The persons recognizing Washington's "Erstwhile Susan" were instructed to say, "I know you, 'Erstwhile Susan.'"

Mrs. Bennett would thereupon hand the person a complimentary ticket to the performance. She was identified a number of times and Washington's 8,000 population had an exciting and busy time tracking down the young woman. The prizes were given away the day before the "Erstwhile Susan" opening. So effective was the campaign that Mr. Stellings hung up a new box office record for his theatre on the very first day the picture was shown.

Unquestionably, neither of the two old stunts of a beauty contest or the "spotting" contest would have produced this result. And yet tying them up together with the effective newspaper publicity tended to make a new appeal. But it was the tie-up with merchants on fashions that was added to this combination that brought the real punch. It gave an aspect to the old material that was entirely fresh and new, and appealed particularly to women.

And the fact is, as every exhibitor knows, that the matinees attended by women chiefly are the factor that mark a big success from ordinary business. Right there lies the secret of why Mr. Stellings set up a new house record.

Small Town Exhibitor With Big Town Ideas

J. D. Smith runs the Princess theatre in Rockford, Ohio, a town of 1,200, dogs and all, as Smith says. His theatre seats exactly 168 persons!

He booked "The Miracle Man" and having booked, decided to put it over city fashion. Here is how he did it:

He put out his paper—an unusual amount—and did all the orthodox advertising according to Hoyle. Then he went to the business men in his town with a subscription list for tickets and told each of them about the wonderful effect of bringing such a picture as "The Miracle Man" to Rockford.

He sold 150 tickets for each show each night, two shows a night! That left the Princess theatre box office 18 tickets to sell for each performance when playing date arrived. Mr. Smith didn't have to worry about the weather, the flu, or Lent. But filling his house was only one aim of this showman. He wanted to let everybody know he had a picture like "The Miracle Man." He wanted the prestige and the noise. He advertised on the front page of his papers and put up lithos on barns, chicken coops and fences, in all parts of the country near Rockford and surrounding towns.

"Everybody was talking 'big show,'" writes Mr. Smith. "Just to illustrate how important they thought 'The Miracle Man,' one old lady asked me: 'When that Miracle Man comes to town where will he stay?' There's not a hotel here and she wanted the honor of renting the Miracle Man a room!"

But, wait, Smith isn't done yet. You've heard exploitation men boast about putting over double-page spreads in big towns. How about a double-page spread in a town of 1200? Smith did it! He got out and sold the ads himself; wrote the copy for the merchants, read the proofs. All he failed to do was to deliver the papers!

Then he dressed the front of his house. Cut-outs and a 24-sheet banner turned the Princess into a bright spot of the town.
**NEW YORK**

**Rialto Theatre—**
Overture—Alessandro Stradella. Current Events—Eliska, Algeria, Pathe Review: Allied forces watch the restless Turk, international; Paris celebrates March Grain, Fox; Blunt and Jeff In Price of a Good Sneeze, Fox; Auto made of sugar at Seattle show, Fox; Seven girls take pledge not to wed until Baptist drive is won, Fox; The rent question, Fox; Fatty the turtle who pays no rent, Pathe Review; Grocery tanks bombarded Peoria residents, Pathe; 10,000 cattle given tourist bath at Hanford, Cal., Kinograms; Opening of the Philippine Fair and its destruction by fire the same evening, Fox; Mining in Mexico, Pathe Review; is this perpetual motion, Fox; Galveston city will extend, inter national; Whiskers and Jazz, (The House of David Band), Kinograms.

In the original one of the most striking displays we have ever seen on a "Modern Stage." The display was used by the Sun and Moon Theatres of Oklahoma.

**Capitol Theatre—**
Topical—Topics of the Day. AIDS to Cudahy—Prima.
Current Events—Landlords rented at Albany, Kinograms; FiFi Club gives show at Harvard, Kinograms; Paul Barfett creating tribute to France, international; Georges Carpenter arrives, Kinograms; Bonnie J., prize Hereford bull, Kinograms; War that never ends, International; Science beats the hen at her own game, international; Ambassador to Mexico Morganhan, Kinograms; President Wilson leaving the White House, Kinograms; Moving exhibits from the Field museum, Chicago, Kinograms; 10,000 cattle at Hanford, Cal., Kinograms; Galveston sea wall extended, International; Grocery tanks bombarded high cost living at Peoria, Pathe.

**Programs of the First Runs**

**REPORTS BY WIRE**

Overture—Liza’s Rhapsody No. 1. Scene—“The Tempest”—Robertson-Cole. Opera—Cavalleria Rusticana, continued into one act and sung before a setting showing the public square in an Italian village.

Comedy—“The Fly Coo”—Scenographic. Feature—April folly—Marlon Davis.

**Rivoli Theatre—**
Overture—Finlandia. Current Events—Japanese fleet visits Naples, Pathe; President Wilson leaving White House for an auto ride, Kinograms; Secretary McAdoo does some cowboy stuff, Kinograms; Ambassador to Mexico Morganhan, Kinograms; West Chester, Pa., man holds office 20 years, Kinograms; Interviewing Bonnie J., prize Hereford bull, Kinograms; Science beats the hen at her own game, international; Getting there with and without speed, Pathe Review; Diving for a living at Hong Kong, International; Quiet Places, not credited. Feature—Dr. Jeckyll and Mr. Hyde—J. John Barrymore. Dance—Comedy—Uncas Feet—Special Features.

**Kinema Theatre**—

Special manager Jack Calcott is presenting a condensed version of the opera "Carmen," fasting people in correct costumes and with a stage setting representing the entrance to the bull ring.

Feature—The Inferior Sex—Mildred Harris Chaplin.

**Grauman’s Theatre—**

Organ—Jesse Crawford playing Mystery. Special—"The Heart of the West." Sid Grauman under above title is producing a dancing number which is meeting with great success. The drapes open on a garden scene with apparently life sized bronzed statues and four marble statues placed about the stage. Later a statue as a fountain girl gives a dance and falls asllep. The marble statues also dance. A tiny marble statue renders a solo. The men impersonating the bronze statues present a contortionist act. All return to their original positions as they complete the part of the entertainment. Our West wires that it is one of the most artistic of the Grauman specialties staged.

Cartoon—“Bone of Contention”—Paramount Magazine. Feature—“The Toll Gate”—William S. Hart. Presented at an atmospheric prologue prior to the screening. A slide announces Maleta Zarelli in grand opera. The middle of the song the theatre is "held up" by a man in the make-up of "Black Deering" of the Hart feature and "Deering’s" gang. People paying admission are excused from giving up valuables but the forty piece orchestra is "tricked," the singer is kidnapped. The "bandits" leave the stage on a hand car running on a "railway and carry the girl with them." "Deering" rides off on a spotted pony. A stage setting suitable for the locale of the picture is being to mask the wings. Next Week—"Treasure Island."—Maurice Tournier.

**Tally’s Broadway Theatre—**
Second week of "The Right of Way."

**Symphony Theatre—**
Second week of Tom Mix in "The Darkest Night."

**Grauman’s Rialto Theatre—**
Fifth week of DeMille’s "Why Change Your Wife?"

**Miller’s Theatre—**
Current Events—From Kinograms, Pathe and International releases.

Cartoon—“A Trip to the Moon”—Bray-Goldwyn. Feature—Sinners—Alce Brady.

**Superba Theatre—**
Second week of "Overland Red" with Harry Carey with new Universal weekly added.

**California Theatre—**

This fine column by six inch display originated with the Adams Theatre of Detroit. All exhibitors may not have time to finish the "The Inferior Sex." but at least they must admit that the ad will get attention.
Every Week
The Current Week's Bill
at First Run Houses

Bills on These Pages are
For the Week Ending April 3rd

SEATTLE
Clemmer Theatre
Overture—The Palms.
Instrumental—Cellolado, by E. L. Hoest of the Clemmer orchestra. The selection used is “Kol Neideth.”
Feature—The Sanchochisser—Roy Stewart.
Scene—The Mountain—Paramount.
Current Events—From Fox Weekly and Gaumont News.
Comedy—Petticoats and Panties—Christie.
Next Week—Shore Acres.
Coliseum Theatre
Overture—Indiana Moon—Played by Oliver G. Wallace.
Feature—The Young Mrs. Winthrop—Ethel Clayton.
Current Events—International News No. 2—Gaumont Graphic No. 11.
Comedy—Her Naughty Wink—Fox.
Scene—A fashion show is being presented after each performance. Six magnificent parade in the latest spring and summer fashions.
Next Week—Mary Ellen Comes to Town.
Strand Theatre
Overture—Driggs Serenade.
Feature—Block Is White—Dorothy Dalton.
Educational—Paramount Magazine No. 88—Titles—Seventy-Nine Reflections of a Bachelor Girl—Flugier Prints—Cousin to the Camel.
Current Events—International News No. 12.

Baltimore
New Theatre
Current Events—Pathé and Pathé color.
Vocal—Special Selection, Mme. Josephine Bettie, Dramatic Soprano.
Feature—“Even As Eve” Grace Darling.

Parkway Theatre
Overture—“The Palms.”
Current Events—Pathé Weekly.
Pictorial—Pictograph.
Instrumental—Frits Kreiser’s arrangement of “The Rosary,” played by E. V. Nessui, violinist.
Feature—“Easy to Get,” Marguerite Clark.
Wizard
Current Events—Topics of the Day.
Cartoon—“The Bone of Contention.”
Feature—“The Lone Wolf’s Daughter.”
Next—“Out With the Dance.”
Walnut
Overture—Linger Longer Lotty.
Current Events—Pathé 24.
Literary Digest—47.
Comedy—Gee Whiz—Sennett.
Feature—Excuse My Dust—Next Soldiers of Fortune.
Strand
Overture—Gypsy Love.
Current Events—Pathé 25.
Feature—Everywoman.
Next Week—The Woman Game.
Gifts
Current Events—Fox 38.
Feature—Fall of Babylon (second week).
Special Attraction—Oriental dance by Neveita.
Next Week—The Palister Case.
Palace
Literary Digest 47.

Philadelphia
Stanley Theatre
Overture—Morning, Noon and Night—Sung.
Feature—My Lady’s Garter—Paramount.
Comedy—Gee Whiz.
Cartoon—Price of a Sneeze.
Topical—Literary Digest.
Next Week—The Forbidden Woman.
Arcadia Theatre
Feature—The Little Shepherd of Kingdom Come.
Scenic—Bartlett Holmes.
Comedy—Eat-A-Bite Pie.
Educational—Paramount Magazine No. 82.
Current Events—Pathé News No. 25.
Next Week—Two Weeks—Consul Talmadge.
Victoria Theatre
Overture—“The Race.”
Morning, Noon and Night—Suppe.
Feature—Irene.
Comedy—Tillie’s Punctured Romance.
Scenic—School Mam’sams Trip to France.
Next Week—Pathé News.
Next Week—The Lone Wolf’s Daughter.

Philadelphia

Buffalo
Shea’s Hippodrome
Overture—Martha—Von Flotow.
Stage Setting—Landscape silhouette, staged by Harold B. Franklin and strikingly lighted.
Feature—“Alarm Clock Andy”—Charles Ray.
Comedy—“The Matrimonials”—Neal Burns.
Next Week—Clara Kimball Young in “The Forbidden Woman.”

Strand
Overture—Selections from “Irene.”
Current Events—Latest Pathé News.
Feature—“The Westerners”—all-star comedy.
Comedy—“Fair But False”—Chris.
Next Week—Constance Talmadge in “The Two Weeks” and Harold Lloyd in “His Royal Stynex.”

Empire

Brooklyn
Strand Theatre
Overture—Carnival.
Current Events—Strand Topical Review.
Feature—The Idol Dancer—Griffith.
First National.
Presented with prologue within a stage setting showing Hawaiian scene.
Feature—Cartoon—The Honest Jockeys—Matt and Jeff.

Today is the Day
At the—
William Fox Washington

Shelley Mason

Harold Lloyd

Baby Corinne

Washington—Shelley Mason

It's a Show That Can't Be Beat

Here is an eleven inch by three column ad for Shirley Mason's new picture, "Molly and I." It was selected prudently because it is the first billing we have seen on this feature.
First National Officers Busy

**CONSIDERATION of the details of the distributing arrangement sought by Associated Producers, popularly known as the "Big Six," decision on the date and place for the 1920 annual convention of First National members and exchange managers, a final survey of the percentage allotments determined by its Statistical Department and conferences in which several new producer offers were debated, were the important features of a special joint meeting of the Executive Committee and the Exhibitors' Defense Committee of Associated First National Pictures, Inc., held in New York on Monday and Tuesday of this week.

According to the announcement, there has been no formal action taken by the First National executives which in any way terminated the negotiations which have been in progress for weeks between the Associated Producers and the Circuit, or which the director members of the Big Six have had with other distributing organizations. Two meetings between members of the Executive Committee for First National, with its attorneys, A. L. and S. F. Jacobs, and Nathan Durkan and Nathan Vidaver, chief counsel for the Associated Producers, resulted in an exchange of terms and conditions favored by the exhibitor members of the Circuit and sought by the directors, but without any concluding action resulting, it is said.

Pending a definite settlement of releasing arrangements members of the "Big Six" are continuing their work on present contracts, or planning in advance production work to be included in the output through which distributing affiliation finally is made.

The annual convention of exhibitor members of First National, and the managers of the Circuit exchanges will be held at the Congress Hotel, Chicago, beginning on Monday, April 26, and continuing throughout the week. The convention will be the biggest of the annual affairs held by Circuit members since the organization of First National as an exhibitor cooperative body three years ago. As in 1919, it will be a joint meeting of the franchise owners and managers, but on this occasion, it is announced, many of the important exhibitors throughout the country will attend, in addition to the present members of the organization.

Coincident with the transaction of organization affairs by the members, the most important feature of the convention will be a complete explanation of all details of the new sub-franchising arrangement, which will become effective immediately after the convention. Present on the sessions devoted to the expansion method will be salesmen from every territory, the exchange managers, their respective exploitation managers, the total body of exhibitors, present members and future members by franchise, together with the executives for the various producing companies holding contracts for the release of their pictures through First National.

Exhibitor cooperation will be the keynote of convention it is said. Several new production proposals, fostered by important independent directors, stars and producers, which have been submitted to First National in the last four weeks, were discussed by the members of the Executive Committee, and will be made public at the convention, when they will be taken up for final action by the membership at large.

Two Interpretations of Sennett Comedy

The latest Mack Sennett five-reeler comedy, "Down on the Farm," admits of two interpretations, according to United Artists Corporation, who purchased the production. The story may be accepted as an authentic tale, or it may be enjoyed as a travesty on the melodrama that flourished years ago. It reveals the entire Sennett equipment at its best; chickens that never saw Broadway; cows of the "prop" variety; ducks, geese, turkeys and the rest of the feathered creatures of Mr. Sennett's farm, became, so to speak, the background for the romance of Louise Fazenda, the rustic cornfed beauty.
Chicago and the Mid-West
Covered By L. H. MASON

Chicago, Illinois—For the benefit and entertainment of the children of the West, Mr. B. H. Mason, the Chicago representative of the Empire Film Company, announced today that the company is planning to make a special publicity effort to publicize the film "Children's Hour." The film is scheduled for release in the Chicago area in the near future.

The film is a touching story of two little girls, played by children who star in the picture. The film is directed by Edward P. Hume and produced by the Empire Film Company. The picture is a heart-warming story of the love and friendship between two young girls in a small town.

The film is being promoted heavily in the Chicago area, with special attention given to the children of the city. The company is hoping that the film will be a hit with the children and their parents, and that it will help to promote the film industry in the Midwest.

The Empire Film Company is known for its high-quality productions, and this film is expected to be no exception. The company has a long history of producing successful films, and it is confident that this one will be a hit with audiences of all ages.

In addition to the promotion efforts, the film is being shown in theaters throughout the Midwest, including Chicago. The company has made sure to secure screenings in as many theaters as possible, in order to reach as many people as possible.

The company is also working with local schools and community organizations to promote the film, and to ensure that it is seen by as many children as possible.

Overall, the Empire Film Company is excited about the release of "Children's Hour," and is confident that it will be a success in the Midwest. The company is looking forward to seeing the film be enjoyed by audiences of all ages, and is hoping that it will help to bring the film industry closer to the hearts of children everywhere.

End
A Gripping Scene from John Barrymore's Latest Special "Dr. Jekyll and Mr. Hyde"
Robertson-Cole to Build Soon

To Have Own Home in Film Row; Work to Begin in April

To house adequately its rapidly increasing volume of business, and to throw open to the world a New York headquarters for visiting motion picture exhibitors, the Robertson-Cole Company, which has grown from a vigorous infant to one of the most robust forces in the film world in little more than a year, now makes the announcement that it will erect at once its own home. Work is to start during April on a ten-story entirely fireproof building which will be situated at 723 Seventh Avenue, in the heart of America's motion picture administration world.

The company has in mind besides a building to care for its swiftly-growing business, which includes distribution to the domestic and foreign fields, a place where all exhibitors of the world can gather when in New York—whether Robertson-Cole clients or not—and avail themselves of a quiet nook in the city's whirl where by stenographic service, a reference library and other conveniences will be given them absolutely free.

The new building, which will be erected of the best material available, is to be by, and for Robertson-Cole. The company has now cumbered with an old five-story building which is to be razed at once. Upon this site Robertson-Cole will build the new structure which will belong to it exclusively.

There will be no partnerships or associations. The building will be owned and operated by and entirely under the direct administration of Robertson-Cole at all times.

It will be a ten-story structure of brick and concrete, and fireproof throughout. The first two floors will be of Bedford stone. Above this will be face brick. This will be of ornamental glazed tile. The building will front on Seventh Avenue and will be in the shape of an "L", turning around into 48th Street, where it will also have frontage.

With a full set of passenger elevators and in addition to this will have one freight elevator which will be for the carrying of film exclusively.

On the second floor of the building will be situated the Robertson-Cole New York City exchange, which will cover the Metropolitan and surrounding territory with Robertson-Cole film service. The main Robertson-Cole offices will be on the four upper floors. Here will be situated the Robertson-Cole executive offices and offices of the foreign department, and the home office of the Robertson-Cole Distributing Corporation, which will be members of the facility.

There will be two theatres on the roof. These will be utilized for the showing of films to press representatives, foreign buyers, and various persons interested in Robertson-Cole pictures. The best possible equipment will be installed in these theatres, including four standard machines. Two operators will constantly be on duty to project pictures. This will double the present facilities of Robertson-Cole for the screening of pictures.

As a most unusual feature of the twenty theatres, on the top floor of the building, there will be installed a suitable organ. This will enable the company to give free special exhibitions at various times to which guests will be invited, as well as to screen a picture with musical accompaniment so obtaining the exact effect of a regular theatre showing. Opportunity also will be given to all the men of the men who are concerned in making the full musical setting which goes with each Robertson-Cole picture.

Read's Agent to Make Wide Sales Tour

Sig Schlagel, general press representative for J. Parker Read, Jr., productions, left New York last week on a tour of thirty principal cities of the country as Read's special sales representative on a campaign of exploitation and investigation into selling conditions.

Schlagel has been in New York nearly six weeks with J. Parker Read, Jr., during the conferences of the Associated Producers. He broke away from the publicity Bennett as studio manager. The resignation of Whitman Bennett as production manager at Shorty Brown's Picture Corporation has been announced two weeks ago and is now pending.

Mr. Bennett is announced to have signed up Lionel Barrymore for a series of pictures and will enter the producing field for himself.

Notes of the New York F.I.L.M. Club

Mr. Norman Moray, having succeeded Mr. Fred Salinger as New York Branch Manager of Republic Distributing Corporation, attended last meeting, and his return was enthusiastically received.

The Robertson-Cole Distributing Corporation was unanimously voted to membership. Manager Goldfarb presented the regular initiation ceremony.

Mr. Buxbaum, chairman of Jersey Sunday Opening Committee, reported that Passaic Law in Jersey was almost certain.

President Chadwick appointed a Committee of Six, headed by Mr. Robertson, to co-operate with a committee from New York Exhibitors League in raising funds for the benefit of Visiting Nurses.

Keefe Appointed Production Manager on Coast

Wm. E. Keefe has been engaged by the American Lifegraph Company which has studios and laboratories at Portland, Oregon, and he will serve as production manager. Keefe's initial work will be that of supervising the making of a series of two reel situation comedies based on a futuristic plot construction conceived by Keefe.

Bob Gray, formerly of Lasky who later directed Judge Brown's juvenile stories and Shorty Brown's pictures, will be in charge of the direction, and principals will be Parkes, Jones, Claire Morris and Eugene Gilbert.

Neilan Picture Makes $75,000 in a Week

What is thought by motion picture sales experts to be the record on the weekly gross business of a photoplay after the first runs have been made last week by Marshall Neilan's first independent production released through First National, "The River's End". In its fourth week after release date, contracts for the production were approved by the Marshall Neilan upon aggregating $75,000. This total sale for one week, it was pointed out at the Neilan offices in New York, is not the result of a concentrated sales drive for a given period to attain a record amount as is often done by companies desiring to make an exceptional showing, but comes as natural sales resulting from the exceptional business the photoplay is playing to wherever booked. W. O. Hurst Engaged by Whitman Bennett

W. O. Hurst, for the past year supervisor of production of fiction subjects for Famous Players-Lasky, tendered his resignation last week, effective March 27, to join the Picture Corporation as studio manager. The resignation of Whitman Bennett as production manager at Shorty Brown's Picture Corporation has been announced two weeks ago and is now pending.

Mr. Bennett is announced to have signed up Lionel Barrymore for a series of pictures and will enter the producing field for himself.
THE SUCCESS OF SUCCESSES!

SHORE ACRES

for 30 YEARS

THE ACKNOWLEDGED SUCCESS OF ALL OTHER STAGE PLAYS...
ON THE SCREEN IT BECOMES EVEN GREATER, MORE THRILLING & APPEALING.
SHORE

For 30 YEARS
THE MIGHTIEST OF
AMERICAN DRAMAS

It is a big human drama
of thrills and heart throbs, re-
plete with delicious humor &
tender pathos.

Martin Berry, a stern old
New England lighthouse keeper,
forbids his spirited daughter
Helen to speak to the man she
loves..... Helen elopes with her
sweetheart on the "Liddy Ann",
a vessel bound down the coast.
Her father insane with
rage, tries to prevent his bro-
ther, Nathaniel, from lighting
the beacon that will guide the
ship safely out through the
rocks of the harbor.
What befalls thereafter
is thrillingly unfolded in
scenes that have never been
surpassed.
ACRES

JAMES A. HERNE'S IMMORTAL DRAMA
With an ALL STAR CAST featuring

ALICE LAKE

Scenario by ARTHUR J. ZELLNER
Directed by REX INGRAM

METRO
Maxwell Karger, Director Gen'l.
OLD LADY 31

by RACHEL CROTHERS

OLD LADY 31 — when produced by LEE KUGEL on Broadway, was one of the greatest theatrical successes New York ever saw. It ran for more than a year and later for long engagements in Philadelphia, Boston, Chicago & other large cities.

It's heart-reaching story revolves about Angie Rose and her husband Abe. For fifty years they have lived and loved side by side. Then comes poverty & the prospect of separation — he to go to the poor house and she to the old women's home.

At the gate of the home for aged women Abe is invited to become an inmate. Labeled "Old Lady 31" — he is the sole male — he enters into the life of the institution.

Finally he can stand it no longer: "I dunnno whether I'm a woman or a man," he wails and runs away.

What happens after that makes this one of the quaintest and most tender stories ever screened.

With an ALL STAR CAST headed by

EMMA DUNN and HENRY HARMON

Scenario by JUNE MATHIS

Directed by JOHN E. INCE

Maxwell Karger METRO Director General
Universal Contest Under Way

Exhibitors Suggest Names for Single-Reel Novelty

Motion Picture News. Upon these names devolves the task of ascertaining the most striking title subsequently, should two or more exhibitors suggest the winning name, each will receive an amount equal to the prize itself.

Universal Camera Correspondence, now operating in Europe and Asia Minor, have already obtained much excellent footage of strange and unusual nature. Among several of the subjects reduced are actual scenes showing the Dyak, head hunters of Bornéo on the war path and engaged in a foray against their enemies; actual pictures of the engagements between Chinese revolutionists, and African sacrifice dances taken on the upper reaches of the Congo, and strange rituals of the semi-civilized folk on the Mongolian frontier.

"In putting the production of this idea," said Mr. Hodes, "Carl Lenzulli, the head of our organization, told me to spare neither time nor expense to do the best I could in putting on the most exciting and surprising production which I could devise. In addition to all these, we have a little surprise up our sleeves, which will not need to be mentioned before the reel itself is ready for release. The latter feature alone will cause the new novelty reel to be booked on sight."

The prize contest was begun on Friday, March 26th. It closes at 12 o'clock on April 30th. There is only one restriction of any kind, and that is the name which contains the word "magazine" will be considered. Exhibitors are requested by Universal to forward their suggestions to Hal Hodes, Universal Film Manufacturing Company, 1100 Broadway, New York City, making sure that the names of their theatres and addresses are indicated clearly on their lists of title suggestions. No limit is placed on the number of names each contestant may submit.

Kane Pictures Have New Office in New York

The Arthur S. Kane Pictures Corporation has moved to its new offices in the National Association Building at 25 West 43d street, New York. The lease to these quarters was signed several weeks ago, but delay in construction work on the new building prevented moving soon. The young corporation has had its temporary quarters in the Knox Building at Fourteenth street and Fifth avenue.

Producers Reach Coast After Four Weeks' Visit in East

Messrs. Ince and Read also expressed their appreciation of the hospitality they had enjoyed during the stop-over in Chicago. Series of the Windy City daily seen the delegates at the Hotel LaSalle and devoured much space in their respective columns to a resume of the current and coming movements of the Big Six.

Asked his opinion of trade conditions in New York and Chicago, Mr. Ince replied very emphatically that the forecast is unusually bright and replete with big opportunities for both the exhibitor and the producer.

"Our discussions with prominent exhibitors and leaders in the distributing field supported my own convictions that the industry faces a new era of progress and prosperity," Mr. Ince said.

"Generally speaking, the evidence was quite conclusive that the day of the author and the production or is at hand, and that the successful exhibitors now fully realize the necessity of big productions, big stories, big casts and faultless direction."

"Exhibitors are buying pictures on merit only. They have learned to distinguish the really fine, universally appealing production from the inferior film that gets over mainly by the device of exaggerated exploitation and advertising."

"One of the outstanding, and most pleasing, impressions of our visit in New York was the growing tendency of the exhibitor, the producer and the distributor to cooperate for the advancement and general welfare of the industry. It is evident that the industry appreciates the importance of unity in all things and I was altogether impressed by the willingness of exhibitors to lend their endorsement and wholehearted support to movements which are designed to further protect and advance the best interests of the trade."

Hampton Picks Winner in "Sagebrusher"

Benjamin B. Hampton showed good choice of screen material in his selection of Emerson Hough's "Sagebrusher" for production as a big Carl Laemmle feature. A year ago there were exhibitors who questioned both his judgment and knowledge in the picture, but his liberal scale multi-reel portrayals of so-called western stories. During the past few days the picture has been booked in Kenneth, Desoto, Noydena, Cal, Wilkinson, Del., and many other cities.
Walsh Picture Ready Soon

Producer Nears End of “The Deep Purple” for Mayflower Release

THE motion picture rights to “The Deep Purple,” the stage success by Paul Armstrong and Wilson Miner, have been purchased by R. A. Walsh and will be used by him as his first production for Mayflower Photoplay Corporation under the recent affiliation. Work on the production has been virtually completed and it is booked for early release through Reahart.

“The Deep Purple” was one of the most successful plays of the late Paul Armstrong. It was originally produced by Liebler & Co., at the Lyric Theatre in Chicago, on October 3rd, 1910. After a three months' run there it moved to the Lyric Theatre in New York City, where it opened on January 9, 1911, and played for more than a year.

The play had a long career in road companies about the country and after nine years is still being played by stock companies. In the original cast of players were Emilie Corrigan, James A. Finney, Ada Dwyer, Catherine Calvert, wife of the playwright, Paul Armstrong, and Richard Bennett.

“In addition to being a proved stage success,” said Mr. Walsh in explaining his selection of the drama, “the play must be adaptable to the screen. All good stage material is not good screen material necessarily. Particularly is this true of stage farces and comedies. A good melodrama is good as a general rule, whether as a novel, play or playphoty. That’s an axiom of the trade.”

“The Deep Purple” is a clean, human and vital drama. Let that be known as the Walsh policy, and a rigid one — super-features which contain the heart punch minus morbidness. I am confident it is going to prove a popular policy with the exhibitors and am very happy that the recent affiliation with Mayflower will give it the enterprising promotion of the youthful, but energetic Reshart organization.”

Metro Changes Its Plans

Viola Dana Will Not Be Starred in “Parlor, Bedroom and Bath”

METRO PICTURES CORPORATION announces that it will picture the successful stage comedy, “Parlor, Bedroom and Bath,” by C. W. Bell and Mark Swau, as a big special production with an all-star cast, instead of as at first planned, using it as a starring vehicle for Viola Dana. As two of the featured players in this de luxé special, officials at Metro’s west coast studios in Hollywood have engaged Ruth Stonehouse and Eugenie Pallette, both of them seen frequently in recent Metro productions.

Miss Stonehouse will play the leading feminine role of Polly Hathaway, a society reporter, in “Parlor, Bedroom and Bath.” She has just finished playing in “The Hope,” the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton. It was with the old Essanay Company that Miss Stonehouse made her début in motion pictures. She has also played with Triangle, Lasky, Universal and other organizations. Before the inauguration of Metro’s “fewer and better” specials, Miss Stonehouse appeared in a Metro program picture as leading woman for Hale Hamilton.

Eugenie Pallette has had a long and varied career in the silent drama. He has appeared in a number of recent Metro productions, among them “Fair and Warner,” with May Allison, and “Alias Jimmy Valentine,” with Bert Lytell.

A. P. Younger prepared the scenario for “Parlor, Bedroom and Bath,” and Edward Dillon, a new acquisition to the Metro directorial forces, will direct the all-star production.

Laboratory Has New Vault

Rothacker Company Provides Safe For Negatives in Chicago Studio

A FIRE and bomb-proof vault is now ready at the Rothacker Chicago Studio-Laboratory to receive 60,000,000 feet of negative. Cinema engineers have said that hardly anything short of a direct hit by a 16-inch shell could touch a Rothacker client’s negative once it is inside that vault.

It is really five vaults, one within another. First is an outer wall of reinforced, waterproof concrete and brick, twenty-four inches thick. Within this vault, inside a 6 inch “air cushion,” is another vault of similar construction. And within this second vault are built five vaults sealed with automatically closing steel doors.

The “air cushion” between the outer and second vaults is for ventilation and insulation. It will aid in keeping the heat out in the summer and the cold in the winter, the same temperature is to be maintained inside the inner vault the year around. A specially designed brick ventilation shaft, which rises about fifteen feet above the remainder of the vault, will permit the free passage of air currents into and out of the inner vaults. Thus there will be no chance for the accumulation of film fumes.

There are no electric switches inside the film vaults. The film vault at the Rothacker plant, which is now being built in Los Angeles, will be patterned after this one. So will the vaults of the laboratories which are to be erected in New York and London.
Endorse J. D. Williams’ Stand

ADDITIONAL letters, endorsing the statements of J. D. Williams, manager of the First National Exhibitors’ Circuit, apropos the alleged invasion of the exhibiting field by producer-distributor interests, have been received from various exhibitors, each one adding the quota of his own personal experiences to lend confirmation to Mr. Williams’ main contention. The pertinent paragraphs of three of the communications received are submitted in the following:

Martin Mcherry, manager of the Lincoln Way theatre, Gettysburg, Pa., writes:
"The automobile dealers of Gettysburg wouldn’t pay the exorbitant prices of the Atlantic Refining Company if they had any other place to buy their gasoline. We are in the same predicament. We wouldn’t pay the prices of these producer-distributor companies and submit to their terms if we had any other place to get good pictures."

"My remarks are promoted by a careful survey of the contents of articles written by Willard C. Patterson, of Atlanta, and J. D. Williams, manager of the First National Exhibitors’ Circuit in last week’s Motion Picture News, calling upon all independent exhibitors to ‘wake or be annihilated.’"

"I cannot say too much against the present situation in the motion picture world. This tendency of producer-distributor companies to get a monopoly on everything is bound to prove ruinous. I agree with the statements of Mr. Williams in everything that applies to small towns. I am thoroughly awake to the situation but do not believe that any chain of motion picture houses owned and controlled by the producer-distributor companies can get a foothold in Gettysburg or other small towns in this immediate vicinity. The people know who has furnished them good pictures for many years and must see the situation through proper newspaper publicity."

Three More Letters Approve Tenor of Recent Remarks

In the cities, however, the matter is growing alarming.
"My present system the exhibitors are slaves to the will of the producer. They tell us what pictures to take and we even have trouble getting a transfer through at a late date. No better example of their tactics could be shown than that of an agent who came to my rival exhibitor here, offered him a recent big feature for $100 and then, after the contract had been signed, came to me and sold me the picture rights for $115. I did not know until some days later that a palace $15 had caused him to take that action. The first contract was then returned to my fellow exhibitor."

From William Dowling, Central Square Theatre, East Boston, Mass., comes the following:
"The mind of the independent exhibitor rightly is in a disturbed state these days. The claims, counter-charges, antics, warnings, pleadings and threats coming to him in varied shapes and guises form cause enough for this. Add to these the very timely warning to we independent exhibitors by Mr. J. D. Williams in the last issue of Motion Picture News. The exhibitor threatened with threats in the moving condition about him. He is told not to sell and he is coaxed to sell. Generally he is undecided whether he has not forfeited his right to live and possess because he owns a theatre. But if he is made of the stuff that makes life worth while he will run his business himself and operate with his own judgment, taking, as he hitherto has done, his losses with his gains, and use the brain God gave him to control his future movements."

"The invasion of the exhibiting field by producers cannot hurt pro-
duce in the sensible exhibitor’s mind a resentment that is as rebellions in spirit as ever a Bolshevist treasured. He feels that this present invasion of his rights as vendor of the producers’ products. Such competition as will result if allowed to grow unchecked is despotic and against all recognized rules of proper trade conditions. He is placed in a predicament against an insidious foe for his existence with the cards stacked against him. Of course, he is fighting to check this if he has any value at all.”

Eloyn Simons, manager of the North Family and Garden Theatres, Adrian, Mich., writes:
"There is no alternative for independent exhibitors but to view with apprehension the announced plans of large motion picture companies of invading the exhibition field and operating their own picture houses. Competition would be virtually impossible on the part of individual exhibitors if the move is carried out.

"Competition will be eliminated if they are to operate their own theatres. I feel that this is a separate field for producer, distributor and exhibitor and that neither should ever overlook this. We have seen what the lack of competition has accomplished as regards the exploitation of the theatre and I am sure the public would not welcome the dissipation of competition among the various parts of the motion picture industry."

Third Mrs. Bell Story Purchased by Fox

A third story written by Pearl Doles Bell has been purchased by William Fox as a vehicle for his star, Shirley Mason. "The Little Pagan," is the title under which the story was purchased.

The name of the director is not yet announced, but it has been decided that there will be no other star support Shirley Mason in the production, and that the story will be a full length feature.

Milton Sills*Cast for Melford Production

Milton Sills has been specially engaged for George Melford's production, "The Translation of a Savage," by Sir Gilbert Parker. For the pictures Sills has been chosen virtually an all-star cast, including Elliott Dexter, Mabel Jullene, Miss Mant wm, Miss William Fox, Îzzy, Helen Dunbar, Fred Humly.

Mr. Sills will appear in two later productions also to be directed by Mr. Melford.

Harry Carey Feature to Be Released

Film Specials announces that it will release the Excit Pictures' first release, "The Square Shooter," starring Harry Carrey. This picture will be released on the state rights market.
Marion Davies Greeted by Capitol Audience

Such an enthusiastic reception as few celebrities have ever received was accorded Marion Davies, Cosmopolitan Productions' star, when she made a personal appearance last Sunday, March 20th, at the Capitol Theatre, New York, in connection with the premiere of her latest starring picture, "April Folly." Escortled by Robert W. Chambers, Messmore Kendall, president of the Capitol Theatre, and several other notable men and women, Miss Davies entered the huge auditorium during the showing of "April Folly" and sat in a box on the right-hand side. In the darkness she was not recognized, but when the feature was done and the lights came up the audience of approximately 3,500 persons greeted her with great applause. Nor would they be stilled until Miss Davies blushing and somewhat taken aback by the spontaneous outburst, stood up and bowed for fully a minute.

This was Miss Davies' first personal appearance in connection with any of her own productions. It was not intended as such, however, as Miss Davies had gone to the theatre as the guest of Mr. Chambers and Mr. Kendall only to witness the premiere of "April Folly." She was also her guest at dinner in the theatre's own restaurant.

Hatch Feature Service Formed in Boston

Announcement has been received from Boston that Charles L. Hatch, prominent theatre owner of that city, has entered the field of Independent Exchanges and has formed the Hatch Feature Service of Boston, Mass. According to Mr. Hatch it is stated that the purpose of this new concern is to handle the Independent distribution of big features and up to date specials for the New England States.

Bessie Love Starts Work Has Begun on Her First Independent Production — "The Midlanders"

Following the announcement last week that the Andrew J. Callaghan Productions, Inc., have formed a company to star Bessie Love in big story vehicles, with high class direction and production, comes the further news from Los Angeles that the star has already begun work on "The Midlanders" the widely-read novel from the pen of Charles Tenney Jackson.

Joseph de Grasse and Ida May Park, each of them credited with the successful direction of such stars as Dorothy Phillips, Percy Madox, Dean, Susie Hayakawa, Dorothy Dalton, Lew Cody and others, have undertaken supervision of Miss Love in her first picture.

Calling for an initial outlay of thousands of dollars for picture rights to "The Midlanders" and for the services of the distinguished pair of directors, the Callaghan organization is fulfilling its intention, published last week, of placing this talented young actress in surroundings which will bring out in a bigger way than ever her undisputed dramatic ability.

"It will be evident at once to discerning exhibitors," said Mr. Callaghan in a statement from Los Angeles, "that the business man who is placing unlimited capital at the disposal of Miss Love and her directors have tremendous faith in her ability to do something for the screen that will surpass by far anything she has ever done previously. Our faith is being expressed in dollars and cents devoted to the purchase of the best directoral talent, the most suited vehicles adapted from first class novels and plays and the highest class production all around."

As our first step in this direction we have secured the picture rights to the famous American novel, "The Midlanders" by Charles Tenney Jackson. This dramatic narrative of pioneer society in the blooming and colorful Mississippi Valley is tense with action, and running through it is a human story of love that hurls the obstacles of the years and finds itself dramatically triumphant in the end. Miss Love has been dreaming of such an opportunity for years, to find herself in a character that requires the expression of every line of motion, a character with the depth of real life and place in a narrative alive with action."

Heath and Gates Begin Scripts for Metro

Percy Heath and Harvey H. Gates, who recently were added to the scenario staff at the Metro studios in Hollywood, Calif., are already busy on the construction of continuities for forthcoming Metro releases.

Mr. Heath has begun work on Violent Dan's next starring production, "Head and Shoulders," a story by F. Scott Fitzgerald, recently published in The Saturday Evening Post, and Mr. Gates is doing, as his initial script, "Field in Trust," by George Kibbe Turner.

Glaum Melodrama is Breaking Records

Exhibitor demand for Louise Glaum productions resulted last week in the signing by the W. W. Hodkinson managers of contracts in excess of five hundred bookings on "The Lone Wolf's Daughter," all of these contracts being in cities of upwards of 50,000 population. This Louis Joseph Vance melodrama has attained a booking level in fourteen weeks seldom equaled by the pictures of most of the stars of the screen.

National Ass'n Gives Notice of Removal


Blanche Sweet Picture Due on Big Circuits

With practically every large theatre in the Metropolitain district under contract to show the latest Blanche Sweet production "The Deadlier Sex," and with the leading theatres throughout the country bidding for dates, the picture is destined to be the greatest success of Blanche Sweet's career, according to all reports received at Pathé Exchange. Many of the bookings were made on the reputation established by "A Woman of Pleasure" and "Fighting Cossy," but hundreds of exhibitors have signed contracts after privately reviewing the latest picture, "The Deadlier Sex," it is stated.

All the Keith and Proctor houses will show the picture and the Fox and Loew houses have also contracted for it. In Connecticut it will be played at all the S. Z. Poli theatres.

Jack Mulhall Signed by Famous Players

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, announces that Jack Mulhall has just been placed under a long-term contract to play leading roles in Paramount-Aircraft pictures, including special productions, and those with noted stars.
Star is Signed for Pathe Serials

CHARLES HUTCHISON, the star whose performance in "The Great Gambler" and other productions won him his present reputation as one of the premier daredevils and stunt men of screen serials, has signed a contract to star in four serials for Pathe, it was announced by that company this week.

The contract becomes effective in April, and the first picture Hutchinson will do for Pathe under the new agreement is to be produced at the Robert Brunton studio in Los Angeles under the supervision of Robert Brunton. The scenario has been signed for the first picture but no information as to the author or of production plans were given, further than a statement by one of the officials of Pathe that a picture on the scale of "Daredevil Jack" as regards settings and details of production would be provided.

Mr. Hutchinson left New York, Tuesday, March 23rd for the Coast. He was accompanied by his wife and stated that he would make a stop-over in Pittsburgh to visit with his parents there. He will arrive in Los Angeles, according to present plans, in the middle of April and expects to find everything in readiness at the Brunton studio for him to commence work.

A Studio Secured by Bennett

W. H. BENNETT announces that he has leased the former Triangle Studio on Riverdale Avenue, Yonkers, New York, and that it is his intention to make this a permanent institution for the production of his special pictures to be released through the First National Exhibitors' Circuit. The first series of these pictures, for which arrangements have been completed, will be four subjects in which Lionel Barrymore will appear as the star.

In order that the Barrymore productions may be made under the very best conditions, Mr. Bennett has completely refitted the studio, installing modern lighting apparatus and all known conveniences and helps for director and artist. The studio, which has hitherto been operated on alternating electric current, will hereafter be operated on direct current, for which purpose an elaborate motor generator has already been put into service.

The laboratory attached to the studio, has also been completely overhauled so that the negatives will be developed and the sample prints made in the premises from day to day while the pictures are in work.

Although Mr. Bennett made his arrangements with Mr. Barrymore only a month ago, work has progressed so rapidly that Mr. Barrymore will begin his first picture on Monday, April 12th. Although the pictures are to be made strictly under Mr. Bennett's direct supervision, it is to be noted that the attitude of the regular theatrical manager and is fortifying himself by employing known experts in every department.

The director for the first two Barrymore pictures will be Kenneth Webb, who has been favorably known in connection with the direction of Vitagraph and Famous Players, has scenes with both famous and rising stars. Mr. Webb is one of the younger generation of directors, but is a graduate of the company of experienced men and an acknowledged artistic talent of high order. His assistant will be his brother, Roy White, who has been associated with Kennells in many undertakings.

The head of the Technical Staff will be E. Worthman, formerly the head technical man in New York for the Goldwyn Film Company. The chief photographer will be Tom Grifith, who dates from old Biograph days and has been for some four or five years one of the main members of D. W. Griffith's photographic staff, and the art director will be Mes Pharllls Dodson, who has been for several years connected with the School of Interior Decorating at Columbia University and is noted for his knowledge of costumes as well as decorations. The Business Manager of the Studio will be O. H. Hurst, for several years the Manager of the Paramount Magazine.

It is Mr. Bennett's hope that he may have the famous Triangle Studio into a genuine craftsmen workshop. In addition to the studio and the production department, the premises include a large dwelling house formerly occupied by the famous actress, Clara Morris, and this house is being turned into a combination office and library.

H. A. Ross Made Ass't Sales Manager

H. A. Ross, formerly manager of the Chicago office of the Famous Players-Lasky Corporation, has been appointed assistant sales manager of that organization and assumes his new duties at the home office in New York, March 15. He is succeeded as branch manager at Detroit by Charles S. Perry, formerly assistant manager.

Chicago "Exhibs" Dine at Priscilla Dean

"The Virgin of Stamboul" was the guest of honor at the Morrison Hotel, Chicago, last week, when a hundred of the Windy City's leading exhibitors gathered there to welcome her.

Harry M. Berman, general manager of Exchanges for Universal, assisted by L. L. Leserman, Chicago branch manager, presented the little lady to the Chicago showmen. It was one of the most successful trade showings ever held in that city. The picture has been booked at the Playhouse for an indefinite run.

Star is Signed for Pathe Serials

Hutchinson signed for Pathe. (From Motion Picture Magazine.)
Earle in Mayflower Film
Alaskan Picture, to Be Ready Soon, Shows Former Vitagraph Star

EDWARDE EARLE, who was starred by Vitagraph in the O. Henry series and other important productions, has the leading male role of Morgan Kneath in Charles Miller's production of "The Law of the Yukon," presented by Midland Photo Play Corporation.

The picture is now being cut and assembled by Director Miller in New York City after completion of the camera work during the winter at Port Henry, N. Y. The story is based on Robert W. Service's poem, "The Law of the Yukon," and Director Miller promises something new and entirely different from anything presented on the screen before of Yukon life.

In addition to Earle, the leading roles are filled by June Eldridge, Nancy Deaves, a newcomer to the American screen; Joe Nash, Warburton Gamble, Thomas O'Malley, Bigelow Cooper, Joseph Smiley and John Dillon.

According to the policy followed in Mayflower features, no player is to be starred in the cast, but each one will be featured in accordance with the importance in the action. This principle existing has been found to produce more balanced results and to accentuate the action and the production.

Edward Earl, according to Mr. Miller, was peculiarly suited to the role of Morgan Kneath, the man from outside in the story, who comes to Gold City to establish a local newspaper and bring with him the more civilized standards of life.

The picture is being backed by Realart Pictures Corporation, and, although no release date has been set for it as yet, it is expected that prints will be ready for exhibitors silents within a month's time.

Coast Missions as Locales
Seen in Vehicle of Clar. Young, Who Heads Restoration Campaign

CLAARA KIMBALL YOUNG, who has been selected to head the Restoration Committee in California, is to make a great campaign to restore its famous old missions, it is announced.

This movement was officially launched at a meeting between the San Francisco Missions Restoration Committee and the Spanish Missions Association, held at the St. Francis Hotel, San Francisco, March 31. On that occasion, Clara Kimball Young was the guest of honor and delivered an address on the subject of "The Old Missions." The chairman of the day was Archbishop Hanna.

The missions of Southern California are, perhaps, the most romantic edifices in the world. They tell of the story of nomad wanderings of groups of holy men, beyond the conquest of ignorance and unreligion. They tell of strife, of struggle, of some patience and charity, of vigorous campaigns against superstitions Indians, treacherous bears, a strange land and strange people, all combined through scintillant hearts. And the edifices—majestic, powerfully built, picturesque and at once dignified and beautiful—are admirably to the picturization of Sarah Ellis Ryan's story, "For the Sake of Raphael," which Clara Kimball Young and her producer, Harry Carson, decided to use as material and apoprops backgrounds for one of the most interesting and impassioned stories yet sentenced.

Every important mission, from Los Angeles to the south, to Mount Shasta in the north, has been utilized as locale for the attractive stories, it is stated. "For the Sake of Raphael" was written in the little village of San Juan Capistrano, and to secure atmosphere, Sarah Ellis Ryan, the author, was permitted to live in the San Juan Capistrano Mission, which she occupied for a period of many months, during which time the book was written.

David Butler to Star in Own Productions

It has been announced in Los Angeles that David Butler, who has appeared as co-star in numerous featured productions, will hereafter be starred in his own productions in which he is financially interested. His first picture, which has already been completed and will be shown in New York shortly, is by the direction of a recent story published in the Saturday Evening Post. The leading part is said to suit his capabilities better than anything he has ever appeared in and one that he himself selected from many stories that were available. Mr. Butler has had a world of experience and has certainly created a great following by having done consistently good work.
Screen to Be Poet’s Vehicle

Picturization of Clyde Fitch Tale Under Way

Picturization of Clyde Fitch’s masterpiece “The Truth” is now under way. The Goldwyn company, which recently purchased the screen rights to the famous play, has begun work on the new production in its eastern studios on east 48th Street. Midge Kennedy will play Becky Warder, whose penchant for little lies led to the brink of a ghastly tragedy; and of the rest, which consists of three persons, includes Zelda Sears, who will portray Generie Gergorg, and the same part which she took in the original Broadway production of “The Truth,” whom Clara Bow will play. Clarence Badger has been assigned especially to direct the picture.

“Jiggs” Make His New York Screen Debut

“Breaking Into Society,” the first comedy of the famous “Bringing Up Father” series, released by International Film, has been brought to Pathe, was booked by the Strand Theatre, and the New York debut of Johnny Ray on the screen as “Mr. Jiggs” and Margaret Fitzroy as “Mrs. Jiggs” has been staged at that theatre. The booking of the comedies is in keeping with the well-established policy of the management in seeking clean, lively comedies for the theatre’s patronage and in this case the added advantage of having Mr. Jiggs in his first New York appearance is secured. The first comedy has been played for the entire current week, commencing March 28th.

“Velvet Fingers” to be New Path Release

“Velvet Fingers” is announced as the title under which Pathe will release the serial which George B. Seitz is now producing at his studios in New York. “Velvet Fingers” is an original story by Bertram Millhauser. The continuity was written by James Shelly Flannan. Sig. Schaefer and Marguerite Courtay play the leading roles.

“Sex” Released on April 11th

THE week of April 11th will establish a record for J. Parker Read, Jr., as a producer of motion pictures. This record has been made by the W. W. Hodkinson Corporation with Louise Glauin’s newest production, “Sex,” by C. Gordon Sullivan. April 11th is the official release date of “Sex” and for that week all first week stand-first run theatres will play “Sex” as the most widely exploited attraction they have offered their public in the past year.

In two weeks of selling since the prints of “Sex” reached the homes of the Hodkinson managers they have held the time through the desire of exhibitors for what the trade generally recognizes as one of the exceptional pictures of the past few years.

To W. C. Dineen, general manager of the Harry Moir chain of downtown first run theatres in Chicago, goes the credit for the handling of the results factor in America’s largest playing contract for “Sex.” He will open this production for a two weeks’ engagement pictures. The picture, which uses Mr. Dineen, through his advertising manager, has bought four times the larger space than he has ever used before on any picture of his, and the same hath been done by other special representatives west of the river.

Isaac Wolper, President of the Mayflower Corp,

predicts that Poetry Is to Be Source of New Film Themes.

Plot is nothing more than a method of story telling. Poetry gives us something finer and deeper. It is not a thing, it is an idea—a beautiful thought.

“And it is ideas that pictures need most. Ideas will lift a picture far above the commonplace level. Analyze one of the greatest pictures ever produced, ‘The Miracle Man.’ Why is it that the public response to it is eager and spontaneous? The crux of reason is expressed in one word. ‘Idea.’ The pictures of crude ideas of life beautifully expressed.

Poetry projects only fundamental ideas and emotions of life. Through the universal language of the screen these fundamentals can be understood and appreciated by all classes of people.

“The time is not far distant when producers will recognize this fact and the screen in common with the original screen story will provide more screen themes that stage plays have.”

By using the basic ideas of celebrated poems, and interpreting them by means of logical, well-knit, dramatic situations, Mr. Wolper believes that producers can achieve a two-fold purpose. They can deliver poetry to the screen so as to meet requirements and can offer to the public a finer and more meaningful type of production.

That the potentialities of great faith in the adaptability to pictures of poetic themes is indicated by the fact that the Charles Miller’s initial production to be presented by Mayflower. Around the spirit and ideas conveyed by the Service poem, Director Miller has woven a story of great dramatic force and human appeal.

Fifty-five First Run Houses to Show Picture for One Week

William Fox, leading man opposite Gladys Brockwell, who has signed a long-term contract under the Fox banner
Unprecedented Demand for Beach Picture

Reports from the Goldwyn branch offices show what is called an unprecedented demand for Rex Beach's next Goldwyn picture, "The Silver Horde." The western division under A. S. Aronson leads the field with interest running strongest in San Francisco, Seattle, Los Angeles, Denver and Salt Lake City. J. A. Koerpel, the Goldwyn manager at Seattle, claims that his section is the greatest West Coast territory in the country. Extra prints of "The Silver Horde" are being made to meet the demand.

"For ten years" says Goldwyn Pictures, "exhibitors and their public have been looking forward to the film production of "The Silver Horde." It is released now as a special Goldwyn production and Rex Beach's masterpiece."

Educational to Release New 'Intimate Reel'

Homes, happiness and domesticity form the ingredients of the Photoplay Magazine, Screen Supplement which will be released by Educational Films Corporation. The series is designed to show the stars "at work and at play." We see Taylor Holmes, who illustrates the various methods of love-making. Alan Dwan and James Kirkwood are seen dosing away a Sunday afternoon at the former's home, and Helen Chadwick also proves that she is a home lover. The final chapter shows Sessue Hayakawa bidding friend and wife good-bye as he hastens off for his studio.

Unusual Theme Presented

American Film Production Treats of "Blood Coin"; Strong Cast Seen

"THE THIRTIETH PIECE OF SILVER," a picturization of Albert Payson Terhune's story, is the latest offering of the American Film Company, Inc. The story centers around the last and supposedly extant one of the silver pieces, which were presented to Judas Iscariot for the betrayal of Christ. The time is the present and the locale is the City of New York. The characters are taken from the fashionable set of the Metropolis, and the leading male role, played by King Baggot, presents Tyler Cole, a collector of rare coins and the owner of the historic shackle. And so the young husband, Tyler Cole (King Baggot), in the "Flying A" special, forbids his beautiful bride, a la Bluebeard, to open the cabinet in which his precious shackle reposits. His over-anxiety is due to the fact that he has lost the true and original coin, and to retain his position of prominence among numismatists, he replaced it by a counterfeit. Now to forbid an American wife to do anything she may choose to do, is dangerous, as Cole learned later.

Mystery and humor find ample and appropriate places in the unfolding of the plot, when the jealous young bride takes her troubles to a crystal gazer. The beauty of the interiors, excellent photography enhance the pleasure the spectator experiences throughout the picture. A small cast admirably adapted to portray Albert Payson Terhune's characters, include: Margaret Fisher, King Baggot, Lilian Leighton and Forrest Stanley.

Bookings Follow Showings

Screenings of "King Spruce" by Hodkinson Brings Good Results

TELEGRA PHIC requests from fourteen Hodkinson exchanges urging immediate shipment of accessories on "King Spruce," starring Mitchell Lewis, from Holman Day's famous story of the Maine forest, speak volumes for the results obtained from the simultaneous trade showings of the production held by all Hodkinson managers last week. Already five contracts for pre-release engagements in the larger cities are awaiting approval at the home office.

"King Spruce" is a gripping, human drama that the producers believe is certain to hold the interest of its audiences by its stirring heart appeal, rather than by a series of thrills injected to excite the nerves of audiences. But many a scene in this W. W. Hodkinson release, nevertheless, raises a supreme thrill of sheer excitement.

Chief among these is a spectacular forest fire said to be one of the most gigantic incidents of its kind ever enacted for the screen. Another thrilling incident in "King Spruce" is the blowing up of a river dam which was a straight feat of engineering and motion picture generalship on the part of Director Clements.

Exchanges Booking "The Adventures of Helen"

Nathan Hirsh, president of the Aywon Film Corporation, reports that "The Adventures Of Helen," adapted from "The Hazards Of Helen," and starring the original daredevil of the screen, Helen Holmes, is going over big wherever exhibited. The following exchanges are now booking the twenty episodes of two reels each: Aywon Film Corp., New York City; Famous Pictures Sales Co. of Buffalo, N. Y.; Truinpict Film Co. of Boston; Premier Film Corp., of Atlanta, Ga.; Educational Film Co. of Minneapolis, Minn.; Liberty Film Exchange of Washington, D. C.; Liberty Film Exchange of San Francisco; Phil Goldstone of Omaha, Neb.; Sterling Film Co., Des Moines, Iowa; First National Exchange, Kansas City, Mo.; and Lyric Film Supply Co. of Terre Haute, Ind.
Over $1,000.00 in cash receipts in one day despite rain and storms.

Clara Kimball Young in "The Forbidden Woman" shatters another record

EVERY Exhibitor in the world understands the language of the Box Office. When unusual results are achieved, no further eulogy is required, for none is necessary. We present herewith a telegram received from Mr. George Smith, Manager of THE PLAYHOUSE on Michigan Avenue in Chicago. It tells in showman's language what "THE FORBIDDEN WOMAN" accomplished at that House, and constitutes but one example of the wires Equity is receiving from all over the country telling of similar sensational box office results.

"GROSS AT PLAYHOUSE SUNDAY TEN FIFTY TWO/STORM AND TORNADO RAGING MOST OF DAY/RAIN TILL THREE IN AFTERNOON/HELP PEOPLE OUT AT FOUR/FOR FIRST TIME IN HISTORY OF HOUSE GAVE LAST SHOW AT TWELVE O'CLOCK MIDNIGHT/RECEIPTS BIGGEST EVER DONE AT PRICES."

If results like this mean anything to you see your nearest Equity Franchise Holder who will arrange your playing dates. Or communicate with

EQUITY PICTURES CORPORATION

AEOLIAN HALL - NEW YORK
Co-operation Urged by Berst

"T"wenty-eighth century efficiency is summed up in the word 'co-operators.' This is the axiom laid down by J. A. Berst, president of United Pictures Theatres, Inc.

"This is the lesson taught us by the world-wide war," said Mr. Berst. "Co-operation has come to be recognized as the all-important factor in any great industry. It is a question of helping one another for our own common good.

"As a result, the exhibitor is hampered down to the fact that if you don't get together with your brothers in your industry, no matter what that industry may be, success will be without you. That is the secret of success among the exhibitors. That is the secret of success which the United Picture Theatres of America, Inc., is striving for.

"The exhibitor is in a peculiar consumer position. He is the owner of his theatre today, but tomorrow that plays may not be there. There are two important factors that determine his success or failure - showmanship and the quality of the pictures he runs.

"The exhibitor's problem is this: 'How can I be assured of a steady supply of good pictures?'

"He knows full well that he cannot count on any producing organization which goes like a wolf in the night unless his film rentals will not only support his business but also enable him to enjoy a decent life. It can't shake its branch and butter out of his mouth at the same time. It is either for you or against you. And you know it for yourself.

"It is the realization of this fact which forced a number of first-class exhibitors to band together in the United Picture Theatres of America, Inc. It was up to them to protect their theatres by creating an organization by which they could not only safeguard their supply of pictures but to get them at a fair rental rate. The association was formed to run their business profitably.

"United Picture Theatres of America, Inc., owns a one-third interest in the United Picture Productions Corporation. The money which the exhibitors pay for their United Pictures thereby gives them a part ownership and a part control of United Pictures Productions Corporation. The United Picture Productions Corporation has, through its purchase of the Triangle exchange, now established itself as a distributing machine equal to any in the industry. Twenty-four exchanges are in operation, and each now furnishes a screening of the most popular pictures at a price that is a minimum of the cost of any others in its class. United now controls the famous Griffith and Ince productions starring William S. Hart, Douglas Fairbanks, Frank Keenan, Norma and Constance Talmadge, the Gish Sisters, Dorothy Dalton, Louise Claram, Charles Ray, Olive Thomas, Taylor Holmes, Bessie Love, Mae Marsh, Bessie Barriscale, H. B. Warner and the famous Mack Sennett comedies.

"Under the United plan, we have cooperative buying. The exhibitors of America are now able to get not only the best pictures due to the force of their buying power, but exhibitors will be able to get these pictures at a fair rate of rental. For these pictures are being rented to themselves by themselves. The money that they take out of their right pockets they put into their left.

"United is the franchise holders' organization. Every move for the betterment of United means a direct benefit for exhibitors who are sensible enough to see the handwriting on the wall. When United took over the Triangle and Lynch exchanges, it meant that the exhibitors who are franchise holders now are assured of an efficient distribution.

"In United means that the exhibitor is his own boss. It means that he owns his theatre in every sense of the word. It means that he can run his own theatre in his own way. He can show any picture he pleases. It means that he can wear what he pleases and he can eat what he pleases. It means that he is free and not a slave."

Showman Suggests New Name for Realart

J. C. Hewitt, manager of the Strand Theatre of Robinson, Ill., affiliated with the Roscoe Cohan Amusement, suggests that "Real Service" be added to the trade-mark name of Realart Pictures Corporation.

His suggestion is based on what he terms unusual service from Realart's St. Louis office, of which Floyd Lewis is manager. Mr. Hewitt commented: "I think 'Real Service' is a much better name for the Realart office, with Floyd Lewis in charge. Floyd is an old friend of mine who has always been fair and courteous. He has always been willing to help me in any way he could."

Shorty Hamilton Leads Fast Two-Reelers

Mr. B. H. Mills, of the Elko Photo Plays, Inc., reports that business on the series of 15 two-reelers, featuring Shorty Hamilton, is heavy. Mr. Mills also reports that extra prints have been ordered. Mr. Mills says: "I believe this enormous increase in bookings is due to the fact that Shorty Hamilton is appearing in person with the splendid two-reelers. As Shorty leaves shortly for the Coast, I would advise all exhibitors who have not as yet taken advantage of this magnetic money-getter, to get busy and do so at once."

Noel Smith to Direct New Rainbow Comedy

Noel Smith has been engaged to direct "A Temperamental Artist," a new two reel Rainbow comedy which will be released Oct. 21. Mr. Smith is well known in the farce comedy field. The cast will be announced later.

Two other Rainbow Comedy companies are at work on their current productions. William H. Watson is directing "The Right of Way," and J. A. Howe is directing "Who Is Which and Why?" a mystery melange.
Comedyart Releases to Play Big Houses

First run bookings have been made for the Comedyart releases of Special Pictures Corporation in practically every key city of the country, the first run to begin with the initial release of the week of March 28th, and continues for fifty-two weeks.

The bookings of this new combination, two re-takes, Fox, sides some of the finest theatres in the country including the California of Los Angeles; Radio, New York; Liberty, Seattle; Radio, San Francisco; Temple at Toledo, Stillman at Cleveland, Reuben and Beulah houses of Minneapolis, St. Paul and Duluth; the Betterfield circuit of Michigan and the Rickard and Nace houses of Arizona.

Manager Robert H. Poole of the California Theatre, Los Angeles, will make "Uneasy Feet," the Special Pictures first release, a feature of the program the week beginning March 28th.

Hoffman Reports Favorably After Trip

M. H. Hoffman, general manager of the Pioneer Film Corporation has just returned from a country-wide trip in which he visited all the exchange centers in which offices of the Pioneer Co-operative Distribution System are located.

Mr. Hoffman reports that he believes conditions in every territory are becoming more favorable to the independent interests and a reaction is taking place in the minds of the exhibitors against the larger companies who are fighting to control the exhibiting end of the industry.

Emotional Role for Madaline Traverse

Paul Casenave and Denizga Clift are co-directing Madaline Traverse in her latest Fox release, "The Spirit of Good," said to be a powerful story of life today which must the full gamut of human emotions.

Following completion of "The Spirit of Good" Madaline Traverse will be starred in "Her Honor, the Mayor," based on the well-known stage success.

Film Specials Handles Harry Carey Feature

Excel Pictures announces that it will release the Harry Carey feature, entitled "The Square Shooter." The State Rights sales will be handled by Film Specials, Canary Building, New York City.

Educational Has Volcano Films

E. L. HAMMONS, vice president and general manager of Educational Films Corporation, this week announces the signing of a contract with Gilbert Grosvenor, president of the National Geographic Society, of Washington, D. C., which will bring to Educational the motion pictures made by the expeditions sent by the society to investigate the eruptions of Mount Katmai, in Alaska.

"The Valley of Ten Thousand Smokes" is probably the most important of the releases, although the same subject has been covered by some punch title writer, it is the official name given to the region by the society's investigators to the scene of probably the most violent eruption in the world's history. Another picture deals more specifically with the activity of Mr. Katmai itself.

"The Valley of Ten Thousand Smokes" shows the unique phenomenon resulting from the eruption. The expedition headed by Prof. Robert L. Griggs found in a valley near the mountain more than a thousand openings emitting columns of smoke 500 feet in height together with a number of smaller ones. Three different expeditions were sent out by the National Geographic Society to make the investigations and obtain the pictures, which have been viewed only by small groups of scientists.

Several articles have been published by the National Geographic Society about these investigations and in a recent contest among the 75,000 readers, "The Valley of Ten Thousand Smokes" was voted the most popular article that has appeared. New delights are promised by the pictures with the combination of the "smokes," the glaciers and the snows, contrasted with the boiling crater and black of lava. So startling were the discoveries that the society has just put through a movement for the conversion of the scene of the disaster into a national park.

Goldwyn Buys Irvin Cobb Play

In line with its announced policy of securing the work of the most popular writers of the day, Goldwyn Pictures Corporation has just purchased the screen rights to Irvin S. Cobb's "Boys Will Be Boys," which was adapted for the stage by Charles O'Brien Kennedy and presented by Joseph Hart at the Belvoir Theatre, New York, October 13, 1919.

The picture possibilities of this story, which is rich in characterization and human interest, are particularly good. It will be handled with a view to bringing out the full humor of Irvin Cobb. As the deal for the rights to the play was only closed a few days ago, the Goldwyn executives have not yet had an opportunity to decide upon the details of production. It is probable that within the next week an announcement will be forthcoming relative to the players selected for the leading roles.

Particular interest will center in the choice of an actor for the role of Peep O'Day, the delightful character that was portrayed on the stage with such conspicuous success by Harry Heresford. The story, with its rural background and truth to life in characterization and incident, affords other excellent opportunities for telling performances, but the central figure in the story, as in the play, is bound to be Peep O'Day.

It is doubtful if there are many authors in the country who have as large a following as Irvin Cobb. His stories are eagerly awaited by thousands of readers, and there is expected to be a great audience for any work that carries his name. The Goldwyn purchase is expected to profit by the interest first aroused by "Boys Will Be Boys" in story form and later by the stage version prepared by Charles O'Brien Kennedy.

Goldwyn is soon to release "The Great Accident," starring Tom Moore (left), and "The Tower of Ivory," an Eameson Author production (right)
New Company to Make Two-Reel Comedies

Plans for the production of two-reel comedies have been completed by the International Film Corporation of Chicago, and by the end of April, the first of these pictures is expected to be ready for the screen. The company was organized in 1916 by a group of well-known business men but owing to war conditions, they delayed production until the present time.

G. T. Bainbridge has been engaged and took charge at the studio this week. He will be assisted in his work by the executive officers of the company. With a staff of two hundred men and more than four hundred horses, Bainbridge expects to turn out as many as seven films a week. The first of these productions is expected to be a comedy farce of the best type for general consumption.

Universal Begins New Series of Comedies

In accordance with instructions from President C. I. Larsen, Universal has begun a series of comedy productions that will cover the entire range of humorous entertainment. Five reel comedy features will be presented by Eddie Lyons and Lee Moran, which it is promised, will be as bright as any current Broadway farce. The first of these comedies, from the pen of Edgar Franklin, playwright and magazine writer, is entitled "Everything but the Truth," and will have its mid-week debut at Universal City. In this production Eddie Lyons and Lee Moran have the aid of such comic co-stars as Aimee Carroll, Katherine Lewis, Willis Marks, Nelson McDowell and Elizabeth Witt.

Religious Picture as Pre-Easter Service

What is heralded as the first large motion picture made to depict the religious experiences of a country boy who came to a big city has been shown during the current week—March 24 to April 8—as a pre-Easter service in Casino theatre, Broadway and Thirty-third street, New York City. It was put on with religious music and songs, and one from 1 to 1:30 (noon) for men only. The attempt to awaken religious thought and to prepare a few of New York's busy throng for Easter Sunday. No admission was charged and no collections taken. It is managed by the New York office of the Methodist Centenary. In its planning is the inauguration of a new plan that will spread all over the United States immediately if successful here.

Exhibitors Praise Lloyd

Fifty Wires Received by Pathe Boost Star's Last Two Reeler

H. E. ROACH, president of the Roan Film Company, which produces the Harold Lloyd two reel comedies for Pathe distribution, last week dispatched the following wire to Paul Bruet, vice-president and general manager of Pathe Exchange, Inc.: "Have received fifty wires from exhibitors commending last Lloyd, 'Haunted Spooks.' Jack Eaton of N. Y. Strand says it's the best comedy he has played this year. All agree it is Lloyd's best. Wait until you see the next one. It's a sure knockout.

With the sixth, the last of the first series of Lloyd two reeler about ready for distribution, both Mr. Roach and Pathe feel that every promise they made regarding the multiple reel comedies has been fulfilled. In recently discussing the success of the Lloyds with a representative of Pathe Exchange, Inc., on the West Coast, Mr. Roach said: "When we first decided to take Lloyd out of the one reel class, and star him in two reel features, we felt we were making an experiment, yet we were perfectly confident of success. We know Harold was in a class by himself when it came to portraying the kind of comedy he excels in the screen. But above everything, we had every resource and facility for making the finest type of comedy. We had unlimited financial support, and one of the best equipped studios in the United States to work with. "Our last series of comedies will be concluded with the next release, which will soon be in Pathe's hands, and which I feel will evoke even more praise than 'Haunted Spooks.' We have set a standard of excellence with this latter production that we will have to maintain. We are not only prepared to maintain it, however, but even to raise it to a higher level, if it is possible."

Favorable Reports for "The River's End"

Marshall Neilan's initial independent production for First National, "The River's End," continues to break box-office records everywhere according to the reports coming to the Neilan offices in New York. "I have seen more pictures taken such spontaneous hold on public, exchange men and exhibitors," said J. R. Grainger, in charge of sales. "Contracts indicate that managers realize the drawing power of this attraction, for long run bookings are the rule. Among the most recent theatres to sign up for indefinite runs on this offering are the Tremont Temple, Boston, starting the first week in May, and at the Tabor Grand, Denver, Colo. This booking opens April 10th.

John C. Ragland Given Token on Resigning

The former colleagues of John C. Ragland, who resigned as general manager of Relart to join the Arthur S. Kane Pictures Corporation, have presented him with a silver cigarette outfit in token of their esteem and friendship. Mr. Ragland is now employed as general manager of the Kane company last week.

The new acquisition of Mr. Ragland, with Arthur S. Kane is drawing many messages of congratulation from persons in the trade, who declare that the combination of the two leading men will result in growing things for the young concern. Mr. Ragland, who has a wide acquaintance among picture men in all parts of the country is gratified to acknowledge the receipt of many letters of good wishes from former associates and business relations of all types in the trade.

British Trade Greets "The Miracle Man"

The unusual welcome given George Loca Tucker's "The Miracle Man" on its first showing in America is said to have been duplicated at the first trade show held in London recently under the auspices of the Famous-Lasky Film Service, Ltd., according to advices received by E. F. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation. Trade reactions on the pictures are stated to have been a unit in declaring it one of the greatest and most successful productions ever shown in London, and all are predicting for it, according to reports, a repetition of the enormous success seen in America and the best of business relations in the past.

F. P.-Lasky Press Books Are Complimented

Gus Schneider, director of publicity and advertising of the Strand Theatre, Providence, has written a letter to Charles E. Ulrich, editor of the Famous Players-Lasky Corporation's press books, in which he gives the highest praise to the work of Mr. Ulrich and his assistants. "If I were editor of the Paramount Press Books," writes Mr. Schneider, "I would make very few changes in the policy which seems to govern your books. "The stories are well written and informative and it is quite often possible for us to use much of the material in precisely the form in which it comes to us. In order to preserve the identity of the Strand we do not use masts or cuts of complete stories, but we have one of our artists use some of the illustrations as a basis on which to build our newspaper advertising."
New Publicity Agents for Universal Film

Joseph H. Mayer, director of publicity for Universal, is back in New York after a tour through Ohio, Illinois and Indiana, during which he added four new publicity representatives to the Universal forces.

They are Marie C. Blanchard of Toledo, Ohio; William Danziger of Cincinnati, Ohio; Edward McMurdy of Indianapolis, and Ann McMurdy of Milwaukee. They will represent Universal in their respective territories.

Miss Griffith Starts in "Gumshoes 4-B"

Corinne Griffith, the Vitagraph star, has just begun production of her next picture, entitled "Gumshoes 4-B," an adaptation from the story by Forrest Crissy. This was one of the thirty stories which won prize awards in the recent O. Henry memorial contest conducted by the American Legion.

The selection was made by Lichten Helburn, Edward H. Griffith is the director and Alice Calhoun, a young leading woman who has become prominent in recent big pictures, plays an important role.

Harry Weiss in Charge of New Exchange

Harry Weiss, formerly associated with the First National Exchange, is now in charge of the activities of the Superior Screens Service, Inc., an independent exchange, which will器材 in the state of Illinois, Indiana, Wisconsin, Michigan and Iowa.

Superior Screen Service, Inc., will have two departments—a feature exchange department and a sales department. Through the feature department will be released twenty-six weeks a year. In the commercial department will be handled re-issues.

Moranti Comedies to Make Two-Reelers

Moranti Comedies, Inc., is the name given to a new California organization, which will make comedies featuring Melbourne Moranti. The company is incorporated for one hundred thousand dollars and is being financed by Los Angeles and eastern capital. The name Moranti is derived from 20 or 20 comedies. Moranti is the name given to a new California organization, which will make comedies featuring Melbourne Moranti. The company is incorporated for one hundred thousand dollars and is being financed by Los Angeles and eastern capital. The name Moranti is derived from 20 or 20 comedies. Supporting Moranti in these are Helen Williams, Joe Bonner and Albert Hinton. The company has been working at a Long Beach studio.

K. L. Eagon Sells Pictures in Wisconsin

K. L. (Billy) Eagon, formerly special field representative for Realart, is now handling Clark York pictures in Wisconsin and reports business never better. Mr. Eagon also is handling the new independent productions of Olive Tell.

To Enlarge Publicity Forces

Robertson-Cole Plans Effective Organization for U. S.

The Robertson-Cole Company has standard the organization of a publicity and exploitation force that will be the powerful the American branch of the company. The Robertson-Cole branch has been established to have a trained publicity, advertising and exploitation force that will carry out a careful and judicious campaign of promotion, so planned that the entire force will be directed toward the attention of the public.

To accomplish perfect harmony of action "a manual of instruction and duties" has been prepared, distinctly states what each and every member of the exploitation organization is expected to do. This manual covers every step to be taken, from the time the pictures are received from the producers till the day of the show, the maximum of attendance in the theaters.

Initiation and organization will not be carried out in any direction, but the entire Publicity Department will work like a perfectly assembled machine. Plans have been made so that within the advertising department, plans can be carried out simultaneously in every section of the country without any lost motion and the utmost efficiency attained in both advertising and the Robertson-Cole Company.

Each branch publicity man will be a "service man" in the fullest sense of the term. He will be the realization of the service and promotion principles that the Robertson-Cole organization has taught its customers. The promise of assistance made by the sales force will be real, not just a formality, and the exploitation man will be trained to carry out the promise with intelligence and vigor.

One of the outstanding features of the Robertson-Cole exploitation force will be the establishment of the merchandising side of each feature. The old system of playing "hookum" will be eliminated and the commercial attractiveness of each picture will be exploited, in the same manner that the distinctive features and standards of merchandise are played by the big sound commercial institutions.

For that reason, one of the main qualifications demanded of their branch publicity man, is advertising experience. Men who have been trained in the merchandising field and have been taught to clearly discern the commercial advantages of all articles that come under their attention and know how to put forward these qualities in an interesting manner.

As an indication of the caliber of the men that will be employed as branch publicity directors, the following is reprinted from a letter written by Mr. A. S. Kirkpatrick, Vice-President and General Manager of the National American Distribution Corporation, specifying qualifications demanded of the men to be employed.

"The public will be given to men who have had experience both as reporters and advertising writers. On many papers there are men who handle the combination job of editor of certain departments and secretary of the advertising of the same class. These men make ideal publicity men for the exploitation of motion pictures. They know news values and are capable of exploitation.

"Live wires of this organization are to be found particularly in the automobile departments and the trade articles of the various newspapers.

"A manual will be furnished each publicity man that will thoroughly instruct him in the duties it is to perform. He need know nothing of the technique of the motion picture business, but merely know is how to write a news story."

Brandt Made Director General of National

Contrary to published reports of Joe Brandt's resignation from the National Film Corporation, and following his vigorous denial of any such step, comes the announcement from Andrew M. Rubey that Mr. Brandt has been named director general of his organization.

As soon as Isadore Bernstein tendered his resignation, says Capt. Rubey, Brandt was picked to take charge of National's entire organization.

"Rio Grande" Released by Pathe April 25

April 25th has been announced as the release date of the Pathe special feature, "Rio Grande," an Edwin Carewe production of the famous stage play by Augustus Thomas. Allan Sears and Rosamond Thayer are starred. The greatest interest has been evinced in the production. It is stated, since publication of the fact that it had been chosen, that there is a truly representative picture of conditions on the Mexican border.

Harry Sturtevant was at the time of his death the director of the Moscow State University, and was a member of the Russian Academy of Sciences. He is known for his work in the field of education and his efforts to promote scientific research in Russia. He was also a leading figure in the Russian educational system, and played a key role in the development of higher education in the region. In addition to his academic pursuits, he was deeply committed to the advancement of Russian culture and society. He is remembered for his contributions to the field of education, his work in promoting scientific research, and his dedication to the development of higher education in Russia. His death was a significant loss for the country, and his legacy continues to be felt in the field of education and science.
In Current News Reels

Fox News No. 42—President Wilson pauses for a space outside the White House to allow photographers to film him; the battleship Maryland is launched at Newport News, the opening of the campaign to secure funds for a French memorial of the Battle of the Marne: the dirigible ship, the Bridgeport, Conn., to open the season in New York; the removal of $3,000,000 worth of stuffed animals from one museum to another in Chicago; at San Antonio, Texas, John McGraw receives a wildcat and a living cup from admiring friends; from Grandview, Texas, some glimpses of the town in ruins following a devastating fire; man builds a home out of kindling wood at New Britain, Conn., at the cost of $100; prize boy and prize girl selected at Balboa, Canal Zone; trial trip of new triple-decked Carter ferries at San Francisco; Arizona's crew defeats Pennsylvania nine in baseball game at Guan- tanamo, Cuba.

Guam News No. 6—Celebrities at Washington, now in the public eye, colleges at work on the university campus at Berkeley, Cal.; British navy taking lighting equipment aboard as Southam, England; organized renegade-dweller strike against increased rents in Brooklyn, N. Y.; from all parts of the United States—the big political question. Who is going to be the dark horse? Boston's wrestling district threatened by $200,000 fire; inspection day at the arsenal; opening of the season at New Orleans, La., "The Public Eye."—Searle Hiram Johnson, of California, leader in the fight which resulted in a second defeat for the President's League of Nations, and President Deschanel of France, also a decorative mother and child, for the J. Gordon Edwards, "The Yellow Peril," the anime cartoon by Ts.,

Parke News No. 35.—Flat-wheelers can cut out the landlord to protest against increased rent in New York. Japanese fleet steams into bay of Naples on off-looker's trip. In Florida, the Maimi Music festival at Coral Gables enjoys vacation at St. Augustine, Cal.; many constables hang in Washington, D. C., for new stage air-ship, the B-42, wooden sister of the Peril, a new, the Red, C. L.; passengers in the limelight; Bureau of Animal Industry operate discounting baths for cattle at Kearney, Cal.; 128-day-old baby girl selected in ears and burned in New York; Italy, takes Austrian warship into her own war schools at Casalina, Italy; U. S. S. Olympia sails down New York harbor to take its place as flagship of the American fleet in European waters; devastation wrought by big fire at Grandview, Texas, streets flooded in Daffidham, Mass., when Charles River overflows its banks.

Universal Current Events No. 12.—British forces mobilize in the Ippa Islands to consolidate the action against Fascist Italy, the result is really whiplash; United States Senate passes strengthening of Ephemeral Law. Four national warships, Tex. prominent figures in the public eye; Gestures of General Edmonson, overrun by Fascist Italy, the French priest, on American soil; Czecho-Slovakia celebrates the end of the Allied White Russian adventure at Prague, Bohemia; Dayton, Ohio, being called a center of a flood of spurious letters; turning over to Italy vast artillery stores and army equipment, the turn to Italy; war on the iron for Italy's industries; and New York already has been transformed to a world market which soon will be abandoned for a more pretentious home.

Heart's News No. 12—The Maryland, the worst ship of the war, is launched at Newport News, Va.; thousands of gal- lons of petrol ignited by flames at Black- burnet, Texas; opening of the season of the Public Eye;—Searle Hiram Johnson, of California, leader in the fight which received public attention.

Eighteen Authors on List

Benj. B. Hampton Controls Rights to Wide Range of Literary Works

Benjamin B. Hampton, who is making special photo- graphy productions of the works of a group of America's most famous novelists and authors, has placed himself on his list and controls film rights of their works, written or yet to be written, but which have not yet been filmed. This gives Mr. Hampton the range of selection to be had in a list of 254 novels and 681 short stories. From this wealth of material the books most popular and best fitted to screen presentation by Mr. Hampton's unique method of production, will be selected for filming in the near future.

Six pictures have been filmed to date, "The Westerner," and "Desert Gold," from the lists of Zane Grey and Stewart Edward White respectively, have been showing for some time and proved immensely popular. Emerson Hough's "The Sagebrusher," has just been released in the large western cities, "The Desert of Wheat," and "The U. P. Trail," by Zane Grey, and "The Dwelling Place of Light," by Winston Churchill have not been released in the East. An Uptown Studio, a company formed by two experienced producers, is probably the next in the order of production.

Mr. Hampton's policy of playing each character of the story to its full value and having no featured star, but instead using star players in all roles, will be continued as in his productions already filmed. The authors co-operate, and sign contracts after its completion to indicate personal endorsement of the photoplay. Hugh Ryan Conway, who directed "The Dwelling Place of Light," commissioned "The Desert of Wheat," for Mr. Hampton, will direct forthcoming pictures.

"Hunting Trouble" Is Warwick's Next

After considerable debate, "Hunting Trouble" has been chosen for the title of the latest Robert War- rick picture for Paramount Art- craft.


Prepare for Record Output

Vitagraph President Is in Los Angeles to Plan Year's Schedule

AUBERT E. SMITH, president of Vitagraph, is in Los Angeles from New York to ar- range for the greatest year's output in the history of his organization. He will spend several weeks at the studio in Hollywood, preparing to concentrate the bulk of his motion picture production in Los Angeles and in planning the year's schedule with W. S. Smith, general manager of the Western studios.

Mr. Smith expects 1920 to create a record for the industry, and has indicated his faith in his own production by expanding his Hollywood Studio grounds by ten acres and increasing activities there to ten units. Vitagraph now has twenty-six sound stages in Hollywood. Its original site of ten acres has been utilized to capacity with stages, permanent sets, laboratories and offices. The additional ten acres will be occupied by more stages and permanent sets, and Mr. Smith will approve the plans for those during his stay in the West.

With two special features and three serials included in the ten units at the studio, the magnitude of the production schedule has assumed unusual proportions. In addition there is constantly a regular star feature at work as well as a Larry Scowen production under way and three separate Big "V" comedy companies working high speed.

In addition to production, Vitag- raph has been guided purely by the demands of its exchanges, and is making pictures to meet the market, years.

"The Orphan" Completed

William Farnum Finishes Work on New Western; J. Edwards Directs

WILLIAM Farnum, under di- rection of J. Gordon Ed- wards, has completed the first of his Fox productions to be made since his arrival on the Pacific Coast. "The Orphan," written by Berenice E. Mullford, is the basis of the picture. The author's name was built originally upon the series of "Bar-20 Ranch" stories, in which that lovable character, Hop- pong Cassidy, appeared. In "The Orphan," the author's name has been hooked upon an outline by J. Gordon Edwards. A baroness, a thousand dollars, a gar- den of flowers, and a batch of Russian whores will make up the cast of the picture.

Ludlow Lovejoy has returned to the Fox fold to play opposite William Farnum in this, his first Western for the season of 1920. Miss Lovejoy plays the part of Helen Shields, sister of the sheriff and the cause of all the fun and trouble in the story.
Cody Exploitation Planned
Robertson-Cole Tells of Advertising Arranged

FULL advantage has been taken of the remarkable exploitation possibilities of the Lew Cody Special, "The Butterfly Man," in the unusual advertising campaign which Robertson-Cole has planned for this picture. "The Butterfly Man," which was produced by L. J. Gasnier, with Ida May Parks as director, is expected to surpass the popularity of "The Beloved Cheater," which was the first of the new series of Cody productions being made for Robertson-Cole.

Great play will be made on the popularity of the author, George Barr McCutcheon, whose romantic stories of society life have millions of readers. Mr. McCutcheon is one of the best American writers of the "Four Hundred," and he filled "The Butterfly Man" with types easily recognized, and bound to have a broad appeal because of their humanity. He also sketched a series of bewitching pictures of homes and resorts of the rich which terminated the director's opportunity to place upon the screen some of the finest "high life" backgrounds ever seen.

Hollywood managers are instructed on the use of throwaways and letters, and there is an attractive layout of large size display ads. Thus a page is devoted to what the critics say about Lew Cody. A full-page art layout of the supporting cast follows. There is also a novel tie-up with stores handling clocks, worked around a catch line in which Lew Cody says, "The right time to love is all the time." Another tie-up is suggested with stores which handle women's wearing apparel. One page is devoted to the life of George Barr McCutcheon, and another to decorating the lobby.

One-Reel Comedy Listed
Goldwyn-Bray Comedy-Reel to Be Issued Weekly, Opening April 18

THE Goldwyn Company announces a new release, the Goldwyn-Bray Comedy, a single reel subject that will be distributed weekly, beginning April 18th. It will be prepared at the Bray Studios, as is the Goldwyn-Bray Pictograph, also a single reel which is firmly established as one of the most popular releases on the market. The Comic will be in no way en-

croached upon the specific field of the Pictograph.

The new issue is a split-reel presenting a comedy cartoon in the first half and what are termed "lampoons" in the second. In material and treatment, it will be unlike anything heretofore presented on the screens, combining the services of the foremost cartoonists and humorists of the country, it is stated.

During the first half of the film, the motion picture public will re-


nov old friendships. Happy Hooli-


gan, the Shamanic Kids with the Captain and the Inspector, also Judge Remsen and his pal, Silk Hat Harry, will again make their appearance on the screen.

The cartoons, produced by the International Film Service, for the Bray Pictures Corporation, are the result of the combined efforts of Gregory LaCava, John Foster, Vernon Stallings and of Max Fleischer of "Out of the Inkwell" fame. The brief stories in which these characters figure contain many surprises of plot and effect.

The "Lampoons," comprising the last half of the release, present jobs at the follies and foibles of everyday day sayings, together with the best jokes of the week selected from the press of the world.

Charities Benefited by Location Tie-Up
Von M. Zimmerman, formerly director of locations for the Famous Players-Lasky Corporation, who is now active in the same capacity for Marshall Neilan Productions, is busily engaged in aiding the organization and handling the bookings for the Assistant's League which is composed of many of the most prominent women of Los Angeles and vicinity.

The object of the league, of which Mrs. Hancock Banning, originator of the idea, is chairman, is to per-

mit the use of various residences for the making of motion pictures, the revenue derived therefore to be turned over to charity. Mr. Zim-

merman has recently addressed the league on several occasions and his suggestions and advice have been heartily endorsed by the members.

Christian Science Has Plans for Screen
Motion pictures that are designed to heal body and soul by the appli-

cation of principles taught by Christian Science, represent the latest and certainly the strongest use to which the shadow screen has been dedi-

icated.

According to motion-picture and Christian Science interests in Los Angeles, a play and probably a series of them, will be produced for this purpose. The photoplays are to be five, six, and seven-reel dramas of the sort most likely to be widely popular with all classes of people, it is declared.

George Walsh Company Back from South
Director Dell Henderson with George Walsh, the Fox star, and his company, arrived in New York City on March 21, after a month's loc-

tation work in and around Signal and Lookout Moun-

tain, near Chattanooga, left in the charge of director Henderson has shot many thousands of feet of exteriors for "The Dead Line," the mound-


some good characterization is shown in "Kink Sprite," the Dial Film Com-

pany's feature starring Mitchell Lewis and released by W. W. Hodkinson.
Pickford Picture Titled "Duchess of Suds"

The name of the forthcoming Mary Pickford production, which will follow her first release of "Pollyanna," through United Artists Corporation, will be called "The Duchess of Suds," according to the announcement issued by Hiram Ahle, president of that organization, this week.

The "Duchess of Suds" is based upon the international dramatic success marked as famous through the efforts of Maude Adams, "Op' O' Me Thumb," from the play of Frederick Puck and Richard Bryce.

Historic Epoch Gives Theme to Screen

That epoch of American history which embraces the industrial settling of the Rocky Mountains and the completion of the Union Pacific Railroad, furnished the theme of "The U. P. Trail," a Zane Gray novel, being picturized by Benjamin B. H. Ingalls, Roy Stewart plays the leading male role, and Margaret De La Motte has the opposite position, Kathleen Williams, Robert McKim, Joseph Dowling, Frederick Starr, Virginia Caldwell, Marc Robbins, Charles Murphy, George Barrell and Walter Perry are also in the cast.

Red Cross Films from Northern Africa

The gratifying results of an expedition of a force of cameramen from the American Red Cross into Northern Africa were shown yesterday at a screening of the film just received by the Bureau of Pictures, 220 West 42nd street.

The expedition under the direction of Capt. Merle Lavoy set out from Paris some six weeks ago for the rim of the desert. That no expense was spared in filming is evidenced by the great amount of unusually interesting footage received in this first consignment.

Frederick Burton Cast for New Production

Frederick Burton has been engaged for the part of Heliotrope Harry in "A Whiff of Heliotrope," the Richard Washburn Child story, now being picturized for Cosmopolitan Productions by George D. Baker. Burton's stage experience dates back to 1909, when he was a member of the Open House Stock Company, of Indianapolis. Later he appeared in New York with George Ade's "The College Widow."

J. A. Jacobs Not to Join Ascher on the Coast

Joseph A. Jacobs, associated with Sid Ascher in the Ascher Enterprise for so many years, retired from that, contrary to the reports, he will not join Mr. Ascher on the Coast. Recent activities in connection with the handling of the Art and Domino "The Evil Eye," which the Ascher organization is making, are said to be responsible for the change in Mr. Jacobs' plans.

Fairbanks Finishing Film

Star Rushes Final Touches on His Next United Artists' Production

DOUGLAS FAIRBANKS, who was slightly delayed some weeks ago because of breaking his finger during the filming of his next United Artists' production, "Mollyoddle," is now speeding up the finishing touches of this picture, having returned to his studio at Hollywood after spending many weeks with the Hopi Indians, where many of the exceptional shots were made.

Upon his return to California, he sent the Indians several reels of motion pictures, among which were some of the scenes which were taken in their natural habitat. Accompanying the films were a sketch, a projection machine and an electric lamp, all necessary electrical equipment for operating same.

When the pictures were shown it was the first opportunity the Hopi Indians had ever had of seeing themselves on the screen and with some of the moving figures on the silver sheet. And recent died, the red skins were sure that the ghosts of yesterday had arisen and were parading in some mysterious fashion.

On the occasion of showing the pictures to the Indians, they were called together and everything was set for a pleasant time. After a short while the projection machine began to click and the Indian figures in fantastic dances began to sway and move across the screen. All of sudden there was a buzz of excitement throughout the audience. Then there was a mysterious noise that came from the rear and an old red skin hurriedly left the ghostly spectacle. The excitement grew and later it was learned by the leader of the red skins explained "Heap like picture show, but they keep big ghosts."

United Will Invade Market

Directors Decide to Have Franchise Holders Pay for Pictures

ONE of the most important matters acted upon and decided at the recent meetings of directors of the United Picture Theaters of America, Inc., at Chicago, was the action taken as regards the production and buying of feature pictures.

Because of the decision to go ahead with production and the fact that many pictures are to be purchased in the open market, the directors realized that ample funds should be available for this purpose. For this reason, the decision to have every franchise holder pay for at least three pictures in advance was put into effect.

Following the lead of many of the directors themselves who have paid for as many as ten pictures in advance, United Picture Theaters of America, Inc., franchise holders from territories all over the country, have been most hearty in their response to the action by the Board of Directors. During the past week it has developed that not only directors, but many franchise holders as well, are paying for from three to ten pictures in advance.

Through the action of the United Board of Directors and the way that action is being backed up by all franchise holders, it will mean that United, during the coming months, will purchase or produce and release for exhibitors, feature motion pictures of the highest possible value.

Ray in Double Anniversary Celebration

A double anniversary celebration staged at the Los Angeles Athletic Club last week marked the birthday of Charles Ray and the fifth business anniversary of Charles Willis and Inglis. Credited with first discovery of potential greatness in Charles Ray, this firm has long been interested in the progress of the star and the occurrence of the birthday anniversaries on the same day was cause for their joint celebration. The dinner, given by Willis and Inglis last week to their employees in celebration of the double anniversary, was attended by Mr. and Mrs. Charles Ray, Mr. and Mrs. C. T. Ray, the star's father's brother and Mr. J. R. Crane, Manager of Louis B. Mayer studios, who came as guests of honor.

Kerrigan Loses Smile in "Dream Cheater"

J. Warren Kerrigan, the star of the Robert Brunton production, "The Dream Cheater," a story by Honore de Balzac, which is being released by W. W. Hodkinson, has doffed his familiar smile and romantic attitude for the latest picture. He appears as a scholar and idealist, an inveterate brooder, morbid and depressed. The immaculate dresser is seen with hair disarrayed and clothes baggy. He is supported in this novel picture by Joseph J. Dowling, Hedwigdow Newell, Alice Wilton, Thomas Gutte, and Aggie Herring.

South Sea Story Will Be Bosworth's Next

J. Parker Read, Jr., producer of the Louise Glaum and Hobart Bosworth's productions, upon his return to Los Angeles, announced that Hobart Bosworth's new traveling vehicle would be an adaptation of the story written by Jack London's widow, of "South Sea Adventure," and the star. The two in collaboration have turned out a vivid story of the South Sea Islands.

Hobart Bosworth Gets "Snowed Under"

Hobart Bosworth, while returning to camp from location in the California mountains last week, was told that he and his new enterprise must be "snowed under" until later in the year, when a new discovery will be made and the old one snowed off. The party had been engaged in filming "Mister McNeir" Bosworth's first special production for J. Parker Read, Jr.

French Envoy a Visitor at Metro Studios

Henry Mazzot, general secretary to the French High Commission in the United States, while in Los Angeles, the western terminal of a special mission for his government, paused to visit Metro studios in Hollywood on Tuesday and Wednesday of last week.
Second of Mrs. Drew's Series Due April 18

With an unusual demand from all over the country, taken to indicate a growing popularity of the Mrs. Sidney Drew comedies, it has been decided by the Pathé Exchange to release the second comedy of the series, "The Stimulating Mrs. Barton," on April 18th. "The Stimulating Mrs. Barton," like the first comedy, "The Charming Mrs. Chase," is adapted to the screen from one of the famous "After Thirty" stories of Julian Street. John Cumberland is again featured.

Metro Studios Add to Lighting System

Approximating an expenditure of $25,000, a new Liberty airplane motor and two large generators, mounted permanently on a motor truck, have just been purchased by the Metro studios of Hollywood, to be used as a portable plant to furnish lighting power while on location.

The purchase of the new equipment was negotiated through the Crawford Airplane Company of Venice, Calif. Installation of the motor, which is of the twelve-cylinder type, and the generators, will be in charge of expert electrical men.

Accessories Ready for Carmen Road Show

In order to give theatre managers every aid for the proper exploitation of the Carmen Road Show, Victor Kremmer Film Features, Inc., has prepared a supply of advertising accessories equal to the extensive publicity aids furnished for Chaplin's "A Harlemite on Carmen" as a straight film version. The campaign in detail is set forth in a four-page press book 14x22 with the cover, so designed as to serve as a lobby decoration.

In addition to the various styles of lithographs supplied for the Carmen film, a special stock sheet in three colors has also been made up together with hangars of the title page of the Carmen song.
Critics Praise Miss Daw

Reviewers and Exhibitors Like Actress’ Work in “River’s End”

MARGORIE DAW, who makes her debut for Marshall Neilan in "The River’s End," following a career as leading lady for Douglas Fairbanks, has achieved another triumph of her career in motion pictures with her characterization of Mary Josephine in James Oliver Curwood's story, according to reports obtained at the New York office of the Neilian organization.

When the picture received its initial public showing in New York at the Strand the newspaper critics were strong in their praise over Miss Daw's work in "The River's End." The opinion that this was her best portrayal in pictures was practically unanimous. These reviews were duplicated all over the country, where the film has already been shown.

The usual interest disclosed in this little actress on the part of brother and sister professionals, it is pointed out, was particularly evidenced by the many telegrams and messages she received from prominent motion picture stars and producers, congratulating her on her achievement.

Miss Daw has been loaned to Maurice Tourneur by Marshall Neilan for one production, after which she will prepare for her European trip with the Neilian organization. She will next be seen in the second independent Neilian picture for First National release, opposite Matt Moore. This film is scheduled for May release and the title, which has been kept a secret for some time, is said to offer exceptional exploitation possibilities.

J. D. Williams Visits Ray

First National Official Extends Welcome to Star at Coast Studio

In order to extend a personal welcome to Charles Ray, the latest addition to the ranks of First National stars, General Manager J. D. Williams paid a special visit to the big Los Angeles studios where the actor is at work on the first picture in which Arthur S. Kane is presenting him.

At the completion of his contract with Thomas Ince, Mr. Ray began to make pictures for release by the First National organization, and the visit of Mr. Williams to the star's own studios on the West coast represents the official welcome of Mr. Ray into the First National fold.

General Manager Williams, following his survey of the situation in the Ray studio, gave out the statement that in his opinion Charles Ray was slated to break all records for newcomers to the First National releasing organization. Such is the impression gained by Mr. Williams in his conferences with exhibitors along his route that the First National official stands sponsor for the prophecy that the industry will see one of the most unusual and sweeping successes from the independent films.

Mr. Williams expressed great admiration for the splendid body of officials and co-workers with whom Mr. Ray has surrounded himself. With the star's old associates, Jerome Storm, director and Chester Lyons, camera man, to watch the technical end of picture production, and with Mr. Richard Wills, the capable General Manager, supervising the destinies of the local organization, the First National executives prophesied great things coming from this aggregation of talents.

Among others in the gathering at the Ray studios with General Manager Williams was Sol Lesser, the well known independent distributor, and H. A. Browne, of the Walter Daw Company of London.

Bright Prospects for Pathé

Bookings and Reviews Forecast Success for "Trained by Three"

The reported signing of practically every house listed as a "Pathé serial regular" for the entire fifteen episodes of "Trained by Three," the new offering co-starring Stuart Holmes and Frankie Mano, which is to begin its run on April 4th, is pointed to by the Pathé serial expert as a surefire success. Another success has been predicted by that concern.

This was the review in the trade papers, all commenting the serial as one having great popular appeal, that the opinions expressed by the exhibitors after "Trained by Three" was shown at previews at the various Pathé exchanges.

The advertising help issued by the company in connection with the picture have met with general approval by the exhibitors. The trailer reel prepared for the picture has been highly commended as one of the best possible advance advertising mediums and in several theaters the applause which it was accorded showed that the trailer is one way for the exhibitor to make his advertising pleasant to take.

The Carman show is one of the most complete Pathé has gotten out on a serial.

Not a Sunday school picnic but the "Slam Bang Jim" company cut on location. Edward Sloman, director, and William Russell star, are in the foreground. The picture is a "Flying A" feature released by Pathé.
Rolin Comedy Due for Release April 4th

Pathé Exchange announces April 4th as the date scheduled for release of the latest Rolin Comedy, "Cracked Wedding Bells". "Smub Pollard, the "giant sized" comedian, is featured assisted by Marie Mosquini, the Italian beauty; Eddie Bold, and "Sunshine Sammy", the diminutive "chocolate drop". The comedy, of course, evolves about a wedding; giving the opportunity, it is stated for beautiful settings and a large supporting cast. It is said to be clockwork of humor, from the comedy antics to the subtitles which are characterized as unusually amusing.

R. C. Bruce Returns to Edit New Scenics

Robert C. Bruce, director of "Scenes Beautiful" for Educational Films Corporation, will return to New York next week after an extended stay in Cuba and Jamaica, where he has made a number of subjects. Mr. Bruce will remain here for a month, cutting and filling the series, and then will leave on another extended tour which will take him to foreign lands.

New Star's Vehicle Announced

HAVING taken a needed vacation, Wanda Hawley, the new Realartist will start work immediately on her first production as a star. "Miss Hobbs," by Jerome K. Jerome, has been selected for her as the most suitable vehicle to bring out her talent in light comedy roles. "Miss Hobbs" is considered by some critics to be one of the best examples of modern comedies. It was originally produced at the famous Arrowhead Hot Springs. It was recently purchased as a screen rights for the stage, and was produced in London, England, by the English production, the cast included Herbert Waring, Evelyn Millar, Susie Vaughan, Allan Antonsen and Coogan.

The play had a run of more than a year in New York City and has a record of numerous other revivals in various countries and a number of successes in producing "Miss Hobbs" on this continent. Miss Hawley was considered by Realart officials as a most fortunate circumstance.

Miss Hawley has recently returned from a two weeks' vacation and will start work on "Miss Hobbs" without delay. She was tired when she left the mountains, having played almost continuously for eight months as a leading woman in various Players-Lasky productions.

On her return she reported that she had thoroughly rested and was ready for the responsibilities of stardom. Her vacation was a varied one. She spent a few days in the mountains at Forrestdale, and then went to Del Monte, a famous golf rendezvous. Miss Hawley is an ardent golfer and enjoyed the relaxation of the game thoroughly. She topped her vacation period off with a visit to the famous Arrowhead Hot Springs. She was one of the last persons to hit the woods before it was turned over to the Government, which has recently purchased the place as a national park.

Since becoming a star Miss Hawley has been much in demand by interviewers and photographers. So many writers have called upon the beautiful blonde favorite within the last few days that Miss Hawley is said to consider applying President Wilson for a special afternoon as "call." Since Miss Hawley's absence on vacation he was busy going over the script, holding period for delays and putting it in the best possible shape to guarantee Miss Hawley's success in her initial bow to the public as a star.

Blackton Release via Pathe

"The Blood-Barrier" is Special Feature on List for April 11th

As the special feature of a varied list of releases for the week of April 11th, Pathe offers J. Stuart Blackton's production, "The Blood Barrier," in which Sylvia Breamer and Robert Gordon have the leading roles. "The Blood Barrier" is said to be one of the most "actionful" productions Pathe has issued in some time. It relates the struggle of an American boy to preserve a secret which at this time is actually forming an important cog in international trade affairs.

The story is the work of the late Dr. Cyrus Townsend Brady, and was written in a vigorous style, possessing all the elements of love, romance, and adventure which he pictured so keenly in his writings. "The Blood Barrier" is a production which offers a wide latitude for clever exploitation, and to assist the exhibitor in putting over this unique feature, Pathe lists the following accessories: one sheet; two sheets; twenty-four sheet; set of colored lobby photos; 22 by 28, colored; 22 by 28; black and white; an announcement; title; and set of black and white. In addition to this, is the campaign book, which marks another superb effort on the part of the Pathe Exploitation Department, to give the showman material that will really assist him in selling his attraction to the public.

"The Blood Barrier" is fifth in the list of Pathe-Blackton features, most notable of which are "My Husband's Other Wife," and "Respectable by Proxy," each of which has proved a big winner. Sylvia Breamer and Robert Gordon, who are co-starred in "The Blood Barrier" are rated amongst the most popular luminaries of the screen. Their work in previous Blackton features has thus stamped them.

British Agent of F. P.-Lasky to Come Here

Frederick Martin, manager of publicity and advertising for the Famous-Lasky Film Service, Ltd., distributors of Paramount-Admiral pictures in Great Britain, will sail for New York with Mrs. Martin at April 10th, for a three weeks' business trip, according to a cable received by E. E. Shaler of the foreign department of the Famous Players-Lasky Corporation.
Activities of the Independents

STATE RIGHTS EXPORT

New Serial Sales Reported

Louis Burston Says His Faith in "The Hawk's Trail" Is Vindicated

Thirsts and Laughs in "His Pajama Girl"

The inauguration of the five-reel comedy vogue which will be instituted by Chaplin, Sennett, Lehman and the other makers of comedies will find a forerunner in the C. B. Price offering "Bille" Rhodes in "His Pajama Girl," it is stated.

While Miss Rhodes has graduated from the short subject comedy class, it was in the caliber of production that she built her big and original following. Now with her return in the lighter sort of entertainment in feature length, it is expected that many new friends who found her very much to their liking in the lighter productions will give their stamp of approval to this new venture.

The offering of this long length comedy on the state right market is recognized as a radical departure in this field. While "His Pajama Girl" also abounds in several thrilling situations, they are to be brought out in such a manner as to intensify the comedy situations which follow.

Inter-Ocean Has Tracy Pictures for Abroad

Confirming the announcement made last week by Gibraltar Pictures Corporation of the acquisition by Inter-Ocean Film Corporation of the world rights, exclusive of the United States and Canada, to all of the Louis Tracy Productions, Inter-Ocean Film Corporation has issued the following statement:

"We have acquired for exclusive foreign distribution the rights to the Louis Tracy Productions, which are now being produced by Gibraltar Pictures Corporation under the direction of William Worthington."

To Present Pictures in their Natural Length

Character Pictures announces that all of its photoplays will be presented in their natural length and not forced to run in a spliced number of reels.

The company, it is stated, is not in sympathy with the method of deciding upon the length of production before it is made. With Character Pictures, the production will automatically settle upon its own length after the story has been punctured.

Territory is Sold on Jans Production

Herman F. Jans, president of Jans Pictures, further announces that additional territory has recently been sold for his first production as an independent producer, starring Olive Tell.

"Love Without Question," an adaptation of the novel, "The Abandoned Room," by C. Wadsworth Camp, has been sold to the A. H. Blank Enterprises, of Des Moines, Iowa and Nebraska. The entire right in England also have been disposed of to the Hatch Photoplay Service, Boston, Mass.

These two deals, Mr. Jans stated, were consummated through the agency of F. E. Backer, general sales manager for Jans Pictures, Inc., and himself after an extensive trip throughout the United States.

Keaton Has Big Part in "The New Henrietta"

Buster Keaton, for long identified with screen comedies, has been engaged by Metro to play the important role of Bertie in Metro's all-star production of "The New Henrietta." In this special picturization of Winchell Smith's famous old stage play "The Henrietta," by Bronson Howard, the all-star ensemble will include also the veteran actor, William H. Crane.

Winchell Smith will in person supervise the production of "The New Henrietta," at the Metro studios in Hollywood, Calif. Mr. Smith recently became a member of Metro's staff of eminent authors.

Sales Negotiated for C. B. Price Product

Mr. A. L. Ehrgott, special representative of the C. B. Price Co., Inc., returned from Boston last week where he negotiated a deal with the Major Film Co., for the territorial rights of the series of fifteen Mona Darkfeather Indian Dramas. They will handle these productions for the New England territory.

Mr. H. Price of C. B. Price Co., Inc., and Mr. Paul Gilmore, president of Washington last week in the interest of that company's many right subjects. While in those cities he exhibited for the exchange men several releases of the fifteen Mona Darkfeather Indian Dramas.

Character Company to Film in Florida

Albert W. Plummer, business manager of Character Pictures Corporation, has left New York with other members of the producing unit for Tampa, Florida, for an extended stay during which the company is to produce their first special production, "The Isle Of Destiny" by Mack Arthur, which is to be made on Oriental Island, lately acquired by the company.

The other members of the organization will join Mr. Plummer and Mr. James K. Frost, who is to play the principal role in the production, in Tampa, in a few days.
"Want More Short-Subjects"

FOLLOWING his attendance at the independent convention at Chicago last week, Jack Cohn, producer of "Hall Room Boys Comedies" and other short subjects for the independent market, is more firmly convinced than ever that independent methods of booking and covering territories compose a more profitable and convenient means of obtaining pictures than any other, it is stated.

The exchange man and exhibitor I met when in Chicago, said Mr. Cohn, told me that while there were plenty of features to be had, there was a shortage of short subjects for the independent buyer. All independent exchange men are interested in the development of the short subject just at this time, since this end of the business is just as important as the production of the larger features.

The characteristics which mark the distribution of feature products to the independent market hold true in the distribution of the short subjects, such as comedies, scenes and similar pictures. There is just as much overhead expense, saving, just as little detail, and just as much real value in good pictures produced especially for the independent market as there is in the production of big features for the same market.

"Our own brand, the "Hall Room Boys Comedies," has been distributed through independent exchange ever since its production was started. Exchange men told me that this was one reason for their great success, and it came to me that the ease with which exhibitors and exchange men found them profitable was the lack of expense involved in handling them, both at their end and at our end."

In his announcement, Mr. Cohn urged the adherence by all producers and exchange men of the principles which apply in the production of the heaviest subject. He declared that the independent exchange was just as exacting in the matter of material as was the regular producer, and for that reason it was a duty as well as a safeguard for nothing but real pictures to be turned loose on the independent market.

The independent producer, he said, "is slowly but surely ascending to a place in the sun, and to keep it there is the duty of every producer of this type of picture. Today marks the beginning of a new era in the production of all types of picture for this field. Everyone connected with the independent market is eager to place that end of the industry upon a level with any other, and this will come about in the near future just as sure as the sun rises in the east."

Mr. Cohn, every producer, every exchange man, and every exhibitor who favors the independent method, must bear in mind that the eyes of the whole industry are turned our way, hold himself clear from sharp practices, cheap methods and bad pictures. Keep the product good, and keep the public as your friend.

Mr. Cohn concluded by stating that every producer of independent pictures during the next year or two would realize a good profit, which would be shared with the buyers of his product. He added, however, that the independent producer, in many cases, was entitled to much more sales money than was coming his way just at this time.
Serico Serial Sells Fast

Authors of "The Woman in Grey" to Write Story for New Serial

"A Woman in Grey," the first of the "A" series of serials produced by the Serico Producing Corporation, has been selected as the subject for a new serial to be written by David Serico and Dee Edwards. The story is based on the popular comic strip and will be produced by the Serico company, which has gained a reputation for producing high-quality serials.

Cohn Speeds Up Comedies

Three Hallroom Boys Comedies Made in Month

Production has moved to the Hollywood studio of Jack and Harry Cohn, where the action is being directed by Howard D. Frazee. The new series, "The Three Hallroom Boys," features Keely Edwards, a newcomer to the screen, and is being produced by Franklyn D. Cohn. The series is expected to be a big hit with audiences.

Kohn Increases Production

Independent Promises Assorted Program to be Ready August 15

A complete program of short subjects, including a two-reel dramatic thriller, a weekly, an animated cartoon, three short subjects and two short comedy releases, an educational, a travelogue, and possibly a serial, is promised for the state rights market for August 15 by the Marion H. Kohn Productions of San Francisco, now making the short subjects for the National Film Corporation of America studios, in Hollywood.

The three Kohn stars in short subjects at present are Grace Cunard, Polly Moran, and "Smiling Bill" Jones. Arrangements are now being made whereby the world's distributing rights of these releases will be sold to one concern.

According to Mr. Kohn, who is also the head of the Consolidated Film Corporation, a prominent state rights exchange on the Pacific coast, there is no limit specified by his financial backers as to the number of programs.

Fine Cast in "Democracy"

Apex of Theme is Reinforced by Capable Cast That Interprets It

Although the theme of "Democracy—The Vision Restored," is too potent a thought of interest in this cinema epie by Lee Lyburger, great care was exercised, it is stated, in casting the characters. Director William Nigh took into consideration the players' adaptability to the roles and their acting ability, rather than any star laurels they might have possessed.

William Nigh, himself, plays the role of Dr. David Shimer, the high ideals, the representative of Democracy. Those who recall his powerful portrayal of a somewhat similar character in Ambassador Gerard's "My Four Years in Germany," know well his capabilities as a dramatic actor.

Leslie Austen, who is well known for his performances on both the stage and screen, is cast as David's brother, Jonathan, an actor, J. H. Gilmore, a veteran of the American stage, essays the role of Henry Fortune, the Money Manger, Maurice Powers, a radiant "find" of Director Nigh's for whom he predicts a great future, plays the wonderfully sympathetic role of Mary, a blind girl. Albert Devore is seen as Mary's grandfather, known as the "Old Shop-herd." Halbert W. Brown, who impersonated Ambassador Gerard in "My Four Years in Germany," appears as the Doctor and Elisha De Wolfe, formerly of the Griffith play, enacts the role of The Woman. In the part of Fortune's valet, we find Charles W. Sutton, a member of the original Edison Stock Company.

In addition, Rayon Raymond, Burt Gudgelon, Walter De Leon, E. Pollock, Franklyn Hanna and hundreds of other players appear in this photodrama by Lee Francis Lyburger.
Inter-Ocean Reports Sales

Unnamed Buyer Acquires Foreign Rights to Thirty-two Pictures

CONTRACTS closed last week by Gus Schlesinger, manager of the Department of Foreign Film Sales of Inter-Ocean Film Corporation, convey the territorial rights to thirty-two American productions for physical distribution throughout the Dutch East Indies, Straits Settlements, India, Burma and Ceylon. The list of pictures embraces twenty-seven Black Diamond Comedies until recently distributed in America by the Paramount-Artcraft Pictures Corporation, and five independent feature attractions which have proved their right to be termed "box-office" attractions.

The buyer of these films is desirous of withholding his name from the trade paper columns for obvious reasons, announces Inter-Ocean. He plans to inaugurate a vast sales campaign, and not until he has perfected the contract details of this campaign, does he want any information concerning his acquisition to appear in print or otherwise be mentioned in trade circles. It is understood, however, that the buyer is one of the largest distributors of motion pictures in the territory above-mentioned.


Plan New "Tarzan" Serial

National Film to Make "The Son of Tarzan," Starring Jack Hoxie

The last of Edgar Rice Burroughs' books of his Tarzan series—The Son of Tarzan—will be filmed as a serial by the National Film Corporation of America. It was this firm that screened "Tarzan of the Apes" and "The Romance of Tarzan" several years ago. These are still being exhibited in original form.

Jack Hoxie, who became one of the best known serial stars through his work in the "Lightening Bryce" serial, also made by the National, will occupy the center of the screen in "The Son of Tarzan." He will be supported by Lucille Ricks and a large cast of principals. According to the studio, this is the first time an Edgar Rice Burroughs novel of the man-monkey has ever been attempted in serial form.

Preliminary arrangements for a nation-wide exploitation campaign have been made by J. Bernstein, National's production manager, who is in the East for that purpose. L. V. Jefferson has already reduced the original version of "The Son of Tarzan" to ten episodes. April first will see Jack Hoxie and his company deep in the first episode, according to studio advice.

According to Capt. Harry M. Rubey, this serial will be one of the most costly and stupendous productions ever made by the National. An island in the South Pacific has been secured for the entire production, the natives of which will be pressed into service from time to time, it is stated.

The Pioneer Film Company is presenting Shelton Lewis in "Dr. Jekyll and Mr. Hyde."

New Film Has Good Plot

National Film Makes Claims for "Parted Curtains," Latest Feature

"PARTED CURTAIN," the latest feature production announced by the National Film Corporation of America, is said to have an unusually strong plot as the basis for the picture. Bertram Bracken, who directed this production, claims it is the strongest theme he has dealt with in all his experience. Bracken was responsible for the direction of "East Lynne," "Sporting Blood," "The Boomerang," "The Long Arm of Mysterious," and other photodramas.

Henry H. Walthall, who stars in "Parted Curtains," has even surpassed his splendid work in "Confession," National's last big production, according to company officials. In "Parted Curtains," he plays the role of a social outcast who has spent seven years in prison for expropriation for the crime of another.

Walthall has an excellent supporting cast, including Mary Alden, who was featured in "Common Clay," and "The Unpardonable Sin," and William H. Clifford, who was the Canadian in "Confession." Margaret Landis, Edward Cecil, Ann Davis, Charles Wheelock, and Richard Morris complete the cast.

Joe Brandt, eastern representative for the National Film Corporation, has announced that "Parted Curtains" will be sold on the state rights market and that it will be ready for release very shortly. George H. Davis, who is now at Joe Brandt's office is negotiating for the sale of territory. Further announcements are promised.

Kremer Reissue Sells Fast

Several Blocks of Territory Are Sold on "Skinner's Dress Suit"

THE New York headquarters of Victor Kremer Feature Films, Inc., reported this week that the announcement of the acquisition of "Skinner's Dress Suit" had brought an extraordinary amount of inquiries from state right buyers from coast to coast. The popularity of this Bryant Washburn comedy drama is evidenced by the fact that several prominent buyers have already contracted for blocks of territory. The Kremer offices say that "Skinner's Dress Suit" has aroused greater interest on the part of state right distributors than any other reissue ever handled by this organization.

New York Independent Masterfilms, Inc., the Kremer exchange, which will distribute "Skinner's Dress Suit" for New York and Northern New Jersey, has already secured several first runs in the larger theatres in this section. Mr. H. Simmons, manager of the exchange, is confident, from the bookings already received, that the Washburn film will break all records for reissues in the matter of rentals and first runs.

A novel advertising necessary in the form of a dress suit is being supplied to exhibitors as a cut-out for lobby display. This cut-out stands five feet in height and carries on the expance of shirt front a reproduction of one of the scenes from the play. This is but one of several advertising novelties which will be furnished to assist the buyer and exhibitor in exploiting Skinner's Dress Suit.

Monte Carlo Interior in "Blind Love"

Gerald F. Bacon's six-reel production, "Blind Love," starring Lucey Cotton, which was booked over the Lowes Circuit last week, shows an exact replica of the main gambling hall of Monte Carlo. Director Oliver D. Beiley spent more than a week "shooting" the scenes of this episode in Max Marin's drama.
Dignity Marks Burston
Descriptive Matter

Louis Burston last week made the first shipments of the "something new" in slide material and posted that the producer promised exhibitors for "The Hawk's Trail," Burston's latest King Baggot episode. The "something new" feature is an absence of the "hurrah sham-bang bally-ho" slogans, from the slide scenes and descriptive matter. So far, exhibitors and buyers of the Baggot production everywhere are reported to acclaim the refined and deliberate substance of the advertising material.

Sam Aronowitz Resigns
as General Manager

After disposing of his interest in the Quality Attractions Co., Sam Aronowitz resigned as general manager. Mr. Aronowitz has no definite plans as to his future activities, but is said to be considering something very unusual which he could not very well turn down. George L. Barton will in the future act as manager for the Quality Attractions Co., said recently.

Cast for Ethel Barrymore Picture Chosen

More than three hundred applicants were examined for the fifteen roles in "The Sinful Woman," which is to be the starring vehicle for Miss Ethel Barrymore. Directors Smiley and Totten finally selected Kenneth Hunter, a prominent English actor; Greta Hartman, recently seen on the speaking stage with Miss Mimi MacMinn, and Bigelow Cooper, who supported Mr. and Mrs. Sidney Drew, and who was affiliated with the old Murray Hill Stock Company.

Hatch Service Moves
Its Boston Exchange

The Hatch Photoplay Service announces that it has moved its Boston Exchange to 42 Melrose Street. It was formerly located at 39 Church Street.

Radin Pictures Handle
Comedy-Reel Series

Announcement from Radin Pictures indicates that they have secured the world's distribution rights on Lincoln Miller's "The Weakly Indigestion," a series of single reel comedy subjects, which are pickettizations of current events of the day, in burlesque fashion, enacted by a strong cast of comedians. There are fifty-two parts in the entire series, permitting of a weekly release arrangement, which will go into effect about May 1, at which time will be offered to the state right buyers of the country.

"The Weakly Indigestion" is the product of Lincoln Miller's pen and is being produced personally by him with a cast of comedians headed by James Parrott, Charles Dougherty and Sid Smith, formerly connected with the Keystone and Lehrman companies.

Foreign Rights Sold for
Short-Subjects

Kineto Company of America, through Capt. Gerald J. Pierce, vice-president, has sold its product, the Chas. Urban "Movie Chats" and "Reviews" throughout the world to David P. Howell's - the sale including sole rights to all foreign countries except Switzerland, Germany, Austria, Canada, and Hawaii. Concurring in the growing popularity of this kind of educational film, Mr. Urban said: "In England, where Batcher is handling the Chas. Urban "Movie Chats," these subjects are featured along side of the five-reelers."

Film Specials Effect
Extensive Sales

Film Specials report sales of their one reel comedies, featuring George Ovey, Gertrude Selby and Neal Burns to the Mid-West Distributing Company, Milwaukee, for Wisconsin, Minnesota, North and South Dakota; to the Dave Warner Film Company, Cleveland, Ohio, for Ohio and Kentucky; to the Southeastern Pictures Corporation, Atlanta, Georgia, for Georgia, Florida, Alabama, North and South Carolina, Mississippi, Louisiana and Tennessee; to Pennsylvania and Homestead, Baltimore, for Maryland, Delaware, District of Columbia and Virginia.

Initial Tracy Offering
is "Silent Barrier"

The first of the Louis Tracy Productions, acquired last week by Inter-Ocean Film Corporation for exclusive foreign distribution, is "The Silent Barrier," adapted from Louis Tracey's novel of the same name. The cast in this production includes Sheldon Lewis, Corinne Barker, Florence Dillon, Donald Cameron, Gladys Hulette, Fuller Mellish, Joseph Burke, Jack Raymond, and others.

Inter-Ocean Film Corporation plans to launch an extensive advertising and publicity campaign in behalf of the Louis Tracey Productions in foreign territories.

Sam W. B. Cohn Joins
Allen's Syndicate

Sam W. B. Cohn, who recently assumed the post of director of publicity for C. E. Shurtleff, Inc., at the Metro-studios, will leave for Toronto, Canada, within the next few days to take over the direction of exploitation for the Allen interests, comprising sixty theatres in this country and Canada. The position, which is one of the most important in the Canadian organization, was tendered Mr. Cohn shortly after he joined the Metro-Shurtleff combination but was not finally accepted until today.

A Drama of the Occult
Planned by Burston

Louis Burston, who is keenly interested in the wave of spiritualism that is pervading the country, announces that he has under consideration for future production a drama which deals with many of the latest phases of the psychic as expounded by Sir Oliver Lodge, Sir Arthur Conan Doyle and other distinguished spiritualists. Mr. Burston feels the time is now ripe for such a picture.

Ralph Buxton, son of Francis X., who has signed a contract to appear in Christie comedies.
NEW ORLEANS

Motion pictures, made by the Harald Film Company of New Orleans, of the Lafayette Theatre, were shown in London last week. Among the scenes shown were pictures taken out of Louisiana forests, the site of one scene, and the Cascades Hotel in New Orleans last week on a brief location. He went from New Orleans to Meridan, Miss., where he booked the Saenger theatre there.

Maurice Barr, manager of the Liberty theatre, was out of town last week. The gasoline and oil prices being just completed by the Long Bell Lumber company were about the same.

Pathe Weekly took pictures of Kinsey House, a charitable institution, last week. A garden was grown in a small plot on the first attraction March 25.

Motion pictures of the activities of the Jewish Orphans Home in New Orleans were shown Sunday night at home. Directors, matrons and patrons saw the entire 2,000 films that are being used by the Hebrew Children's Aid Society to feed the orphans of the institution for their benefit.

The greatest single step in the furthering of educational pictures in the South was taken last week when the Educational Film Company decided to open an office here. It was chosen by E. W. Hammons after a visit with Joseph F. Lee, general sales manager.

Inmates for the Home for Incurables were taken to the Tener Avenue club Thursday last week by the New Orleans weekly of the Goldwyn company with a complete program. The operator was furnished by the Harald Film Company.

"The Golden Legend" filmed in New Orleans and Atlanta and last week was shown in Clubs of the World audition, was given a limited run recently in New Orleans Al Club recently. "Harry Peg" also had a limited run recently in the Liberty theatre, which is run by Maurice Barr, manager of the Liberty theatre, and which is the largest in the city.

C. W. Greenblatt, manager for the Saenger theatre in Alexandria, La., and New Orleans a few days recently.

Ben Harrington of the Palace theatre, gave charitable institutions all old scenes taken to his theatre during the showing of "Omar San Asfand," March 17 to 18, inclusively. It was a great stunt.

Parts of the lower section of the Mississippi Valley and of New Orleans are to be filmed here and next week company early attempted. Over 5,000 public school children will be used in it and it will depict the history of the city from its foundation.

Arrangements have been made with several New Orleans and in the vicinity of New Orleans on April 7 and 8. The pictures are all cast and will be attempted. Over 5,000 public school children will be used in it and it will depict the history of the city from its foundation.

Three years ago there started in New Orleans a small commercial motion picture company, using the schools and industries. Today it is a huge studio, which has turned out of Louisiana distributor of this theatre or in New Orleans.

Titles and announcements for southern exhibitors within a 24-hour radius of New Orleans. Practically all of the vaudeville houses within the 24-hour radius of New Orleans, have been advertised by the Harald Film Company.

"The News," a motion picture, was released December 28th by the Atlanta Street and Sunset theatre, was released by the American Film Company.

A screen of "The News," a motion picture, was released December 28th by the Atlanta Street and Sunset theatre.
BUFFALO

The Utica convention is still the topic among local film men. Frank Slovak, manager of the Palace theatre and president of the Buffalo Theatrical Managers' League, which will be held at the Statler Hotel later in the week. The convention was declared open last night by W. E. Williams, who arranged plans for expediting "Soldiers of Fortune." Mr. Slovak is considering several engagements on this production.

Eddie Hayes, manager of the local Robertson-Cole office, journeyed to New York last week to attend the national convention. Mr. Hayes has booked H. B. Wason for an extended engagement at the Strand in "The Adventures of Sherlock Holmes." The Garden theatre, long the house of vaudeville and burlesque, has again changed hands, and Mr. William Farnum in "The Adventures of Sherlock Holmes."

Lucro Theatres, Inc., has filed plans to incorporate a theatre at 53 Washington Street, standing on the property of the Dime Museum. The building will be occupied by a new theatre. This firm now occupies a warehouse in Washington Street, standing on the property purchased by the new theatre for their new house. In order to secure the consent of the furniture company to a termination of its lease on the building, Lucro consented to guarantee the completion of the project and erect a warehouse for the purpose of storing the furniture of the theatre on the ground floor, and the structure will be begun at once.

Mr. W. F. Bell, the manager of the entire and best part of the Metropolitan theatre this week, and another "Mystery of the Yellow Room," just to see whether his audiences like the correct solution to the mystery. These productions were not successful with the public, and some 13 were members present, but none of "em guessed the secret correctly.

Lionel B. Liefeld has attracted the entire注意 of the managers of the Palace theatre, one of the houses of the city. He has been called by the board of managers to see the house for a few months. This house is used for the exhibition of the latest motion pictures. The manager of the theatre, Mr. J. B. Wurster, has been on the lookout for a few months for a man of this sort. This manager is expected to be the first to deliver the perfect solution to the mystery of the Yellow Room.

A recent visitor in Ottawa, Ontario, was Archie Lamie, of Famous-Players Canadian theatre. Mr. Lamie visited the theatre, one of the houses of the city, and was entertained by the board of managers for a few months. The house is used for the exhibition of the latest motion pictures. The manager of the theatre, Mr. J. B. Wurster, has been on the lookout for a man of this sort. This manager is expected to be the first to deliver the perfect solution to the mystery of the Yellow Room.

A recent visitor in Ottawa, Ontario, was Fred C. Broom, of the Famous-Players Canadian theatre. Mr. Broom visited the theatre, one of the houses of the city, and was entertained by the board of managers for a few months. The house is used for the exhibition of the latest motion pictures. The manager of the theatre, Mr. J. B. Wurster, has been on the lookout for a man of this sort. This manager is expected to be the first to deliver the perfect solution to the mystery of the Yellow Room.

A recent visitor in Ottawa, Ontario, was Fred C. Broom, of the Famous-Players Canadian theatre. Mr. Broom visited the theatre, one of the houses of the city, and was entertained by the board of managers for a few months. The house is used for the exhibition of the latest motion pictures. The manager of the theatre, Mr. J. B. Wurster, has been on the lookout for a man of this sort. This manager is expected to be the first to deliver the perfect solution to the mystery of the Yellow Room.

A recent visitor in Ottawa, Ontario, was Fred C. Broom, of the Famous-Players Canadian theatre. Mr. Broom visited the theatre, one of the houses of the city, and was entertained by the board of managers for a few months. The house is used for the exhibition of the latest motion pictures. The manager of the theatre, Mr. J. B. Wurster, has been on the lookout for a man of this sort. This manager is expected to be the first to deliver the perfect solution to the mystery of the Yellow Room.

A recent visitor in Ottawa, Ontario, was Fred C. Broom, of the Famous-Players Canadian theatre. Mr. Broom visited the theatre, one of the houses of the city, and was entertained by the board of managers for a few months. The house is used for the exhibition of the latest motion pictures. The manager of the theatre, Mr. J. B. Wurster, has been on the lookout for a man of this sort. This manager is expected to be the first to deliver the perfect solution to the mystery of the Yellow Room.
Goldwyn

The most important production news from the Goldwyn studio this week is that work has been started on the second Mary Roberts Rinehart Emminent Authors production, "Empire Builders," by Director E. Mason Hooper. The only important member of the cast so far engaged is Cullen Landis, who will play a newspaper editor.

Advance production plans made known this week provide that "Wild Apples," will be the next subject for Jack Pickford, and this will be in charge of Al Green, who is now making "The Double Dyed Devil.

Reginald Barker is to film "Bunty Pulls the String," with all star cast, and T. Hayes Hunter will make "The Christian" with selected players. Another all star number will be "Yellow Men and Gold," from the Governor Morris story of the same title, which is to be directed by Wallace Worsley. At this present time all the above mentioned directors are at work on subjects. Barker is directing "April Fool's Iron," and T. Hayes Hunter is directing "The Cathedral" for "Earth Bound," while Wallace Worsley is filming "The Vex," a Governor Morris story.

Officer 666" is to be the next vehicle for the star, and will be directed by Harry Beaumont. "Oil City," Badger will direct Will Rogers in "Ake Lloyd," a western picture. No story has been given for Mabel Normand. All three of these stars are enjoying a short vacation.

Mary Alden has this week engaged to play the important part of Emily Reid in "Milestones," under the direction of Paul Scardon, and Maudie George, John Robson and Cesare Gravina have been engaged to support Pauline Frederick in "Madame X."

F. P. Lasky

The big scene for "What's Your Ruling," that was shot out of the way a few weeks ago, is now being laid in the San Francisco area. The location is the Transcontinental and Western Airfields, and it is scheduled for filming in the next few days.

Universal

More attention is to be given to comedies by the Universal Company, according to information given out at the Universal plant this week. All classes of comedies, and even the more risque entertainments, are to be made, and Eddie Lyons and Lee Moran in five reel productions, and others of two reels in addition to a series of one-reel comedies, and the Joe Martin series. The Century Comedies are to remain a part of the Universal release. These are made at the L-Ko plant in Hollywood.

The new series of comedies to be made for Universal will be produced by Allen Curtis, who was formerly identified with Universal as comedy director, and who has had a wide experience in this field both in pictures and on the speaking stage. The first to be made will be a rural farce titled "Three Pairs of Stockings," with Harry Keaton and Ida Ethelburn as principals.

The series of comedies being made by Robert Anderson will consist of two reels each, and the first is titled "My Lady's Ankle." Buela Booker has been engaged as lead for this picture, and the principal roles will be taken by Ann May Lee. Three feature productions are in the making, they being "Crossed Claims," with Harry Carey, "Virginia," being directed by Phil Rosen, and "Dolls'—His Diary," having been directed by Harry Franklin.

The H. M. Shumate's magazine story, "Hitchin' Posts," has been purchased, and will be directed by Jack Ford, and in the novel, "The Red Lane," story of the Canadian Northwest, is being put in color, and will be directed by Lynn Reynolds. Another recent purchase is the screen rights for the South Sea Island story by Jack London and "War Dogs," which will be a starring vehicle for Priscilla Dean.

Metroland

General Manager Joseph Engle and the west coast producing staff of the Metro Company are preparing the next scenes for the week, work is going on in the studios of the company. J. R. Ruben, secretary and general counsel of Metro Pictures Corporation, who is making his first visit to the coast, Mr. Ruben was accompanied by his family and is combining business and pleasure on this trip.

The film version of "Parlor, Bedroom and Bath," adapted from the speaking stage comedy drama of the same name, is to have an all star cast, it was decided this week, and Noah Dana will not appear in this picture, and instead, Eugene Pallette and Ruth Stoffhouse will have the featured parts. Miss Stoffhouse appearing in the part of Polly Hathaway, the reporter. The first scenes are being made by Director Eddie Dillon in the newspaper reception room set, which is quite a novelty as it conforms with the ideas of the woman editor of the newspaper of the play, the setting being of modern design, with gray finished furniture and woodwork, quite foreign to the atmosphere of the average newspaper office.

A new climax has been made for "The Best of Luck," the Drury Lane melodrama, the scenes for which were taken at Santa Barbara last week, and consist of over and under water stuff made by the use of airplanes and diving suits. Fred Malatesta, Jack Holt and Kathryn Adams spent a week under the direction of John Ince for the making of this new ending.

Work has started on the first Winchell Smith production, "The New Henrietta," under the direction of Herbert Kurrigian, which is making the first scenes for his new subject, "The Temple of Dawn," in which Scena Owen will be his leading woman. The Nazimova Company is at work on "Billions," and the local rumors that Nazimova would leave for the east shortly to finish the subject has been denied at the studio.

Rex Ingram is this week selecting cast for the next Drury Lane, "Hearts And Men," and Percy Heath, late scenario editor at Universal, was recently engaged for Metro in the same capacity, it is at work on his first subject for this firm, which is a preparation of continuity for "Head and Shoulders," which is to star Viola Dana.

Collyer Guinn is also a new member of the Metro screen staff, is preparing a script for "Held in Trust," adapted from the story by the same name by George Gibbs Turner.

Mary Beaton, who came to the coast to play in "Alas Jimmy Valiant" and took an important part in "Dangers to Men," has been summoned to New York to play in the Maxwell Karger production, "Clothes," adapted from the Pollock-Hopwood drama of the same title.

The Metro Film Corporation have added another $15,000 unit of equipment to the plant, a marine department, which consists of a Liberty airplane motor with two generators mounted on it, the motor will be used for lighting effects by companies on location.

The Metro-Shirluff Company, filming "Bathing Daylight," is home from Tucson, where they played in snow scenes. As a result of the radical change in climate, whereupon the casting of the actress Soman and Mitchell Lewis were unable to continue work as the result of LaGriple and colds.

Brunton

The W. W. Hodkinson subject.

"The House of My Hours," starring J. Warren Kerrigan has been completed by Director Ernest Weyrich. The picture is to be made for this was that of a town near the feminine heavy, Claire DuBrey and Kerrigan, which was put over a month. The Kerrigan Company is now at work in the selection of the next vehicle.

Kathryn Adams has been selected by Director Colin Campbell to play the lead opposite Dustin Farnum in his first Robertson-Cole subject, "Big Happenings," and the company in the making of the next subject, the mountains to make Alpine snow scenes.

George Hackathorn

In Lois Weber's Paramount-Artcraft Special

"What Do Men Want?"

LOIS WEBER STUDIOS L. A.
The initial Mae Marsh-Robertson Cole release, "Mary Carey," is now all completed.

The Palis-Jack Dempsey serial made under the supervision of Robert Brunton by Director W. S. Van Dyke, will be concluded by the end of the week, with "Dempsey" to make a record for serial production. The first scenes were taken on December 8th, and the last on March 27th, making a total of ninety-six working days for the fifteen two-reel episodes.

The Betty Compton Company being directed by Arthur Rossen have about three weeks more of work before all scenes for the first subjects are completed. The Mary Fieldford Company will require at least a month more for the filming of Op O’ Me Thumb.

The next Lew Cody production for Robertson-Cole is to be made at the Brunton studios under the direction of James Horne. Betty Blythe has been engaged as leading woman, and work will be started this week.

The Mayflower Company directed by Sidney Franklin making the Robert W. Chambers story, "Athalie," with Sylvia Breamer in the leading role, has returned from Truexee where snow scenes were secured. Supporting cast was made up of a number of well known players including Cora Nagle, Robert Cane, Sam DeGrasse, Rosemary Thoby and Edward Mortindale. The leading girls in the Mayflower subjects filmed by Alan Dwan is now receiving the attention of that director. The first release will be "A Splendid Hazard," which is to be followed by "In the Heart of a Fool," and "The Scoffers." Following this will make one more film for Mayflower which will probably be from an original screen story.

FOX

For two weeks one of the big stages at the Fox studio has been occupied by a stage and screen staff preparing a big seven room setting to be used for the William Farnum film, "The Fat Man," under the direction of Jack De Grasse, "Trouble-Maker," which was started this week under the direction of J. Gordon Edwards. Louise Lovely is to be the Carmen's leading woman in this play.

Another stage has a mammoth dance hall measuring 66' x 100 feet, which is being used by Jacques Jaccard in the filming of a number of interiors for "No Limit Courage." The scenes thus far played were made at Sonora, California, where a troupe of sixty people worked for more than 300 people will take part in the dance hall scenes. Tom Mix and Wintferd Westover are the principals.

William Russell and company are back from the redwood country of Mendocino. The exteriors for this of exterior scene making for "Big Jim O'Kane," the original screen play is by Julian Furnitman, and the company is now working at the studios making interiors. E. J. LeSaut has made the final scenes for "The Rose of Nome," and Howard M. Mitchell is finishing "His Harvest," starring Shirley Mason. Bob Jones is still working under the direction of Scotty Dunlop in the western, "Forbidden Trails."

A new Fox entertainment started this week is titled, "A World of Folly," and will be the second subject starring Vivian Rich. This is an original screen play by Janie Roth, which will have Augustus Phillips, P. M. McCullough and Edna Mae Cooper as principals.

Paul Casenave is a new director at the Fox plantation in charge of filming the Madeline Traverse production, "The Spirit of Good," which has a western atmosphere. Casenave has had a wide experience in the entertainment field as speaking stage actor, producer and writer, and has spent some time learning the technique of the screen play.

Hampton Del Ruth, supervising director of SunshineComedies, is now making the final scenes for the six reel special Fox comedy which has been in production for existing within the next thirty days.

Three comedy companies are at work under the direction of Eddie Cline, Roy De Ruth and Jack Bystone in the filming of two reel Sunshine Comedies.

SAM POLO

The Heavy in Joe Ryan's Current Serial
"MOODS OF EVIL"
for Vitagraph

The new stage at the Brunton studio, Los Angeles, titled "Longacre," and said to be the largest in the world

HERE AND THERE

Lois Webber has completed the final editing of her initial Artcraft Special release, and preview was given at the studio this week. The title, as previously announced in these columns, is "What Do Men Want.

Miss Weber, during the editing of her first film, has been giving considerable attention to story and continuity of her second production, and is now casting for this film which has not been titled. George Seaton and William M. Strong, the director and Claire Windsor, who played in "What Do Men Want," will appear in the studio staff, will be his engaged are L. C. Shumway, Edward Burns and Mona Lisa.

The O. L. Sellers Company filming "The Sowing of Alderson McCree," left last week for Calicoa, a small town in Northern California. Sellers will be in charge of direction, and J. H. McCloskey, late of the Lois B. Mayer studio staff, will be his assistant. This film will be made for the Hummity Producing Company.

The final episode of the Benny Leonard serial, "The Evil Eye," is being filmed this week by Director J. Gordon Cooper at Universal City, and following this it is planned that Leonard will appear in one or more feature productions.

Maurice Tournier recently purchased the screen rights for "Digger West, Master Diver," by F. Hopkinson Smith, and with Jack Gilbert is now preparing the working continuity. At the same time the Tournier technical staff is busy preparing settings for the filming of this picture which will be one of the more subjects Tournier is to make for Famous Players-Lasky Company before beginning work on his first release for Associated Producers.

The Tournier organization has just completed the filming of "The Great Escape," which will star House Peters, and was made under the direction of Clarence Brown. Story for this picture was written by H. H. Van Loan, and has a western background.

H. W. Oviatt, special representative of Bray Pictograph, is in Los Angeles, after making a trip over the territory west of Chicago, in the Quinones Los Angeles based company, which is to be photographed in the west. Oviatt is a former Los Angeles man who conducted the first motion picture exchange business in the city. As a result of a number of years been identified with the Clune, General and Pathé exchanges. His trip to Los Angeles is an exchange in renewing as well as, for business.

W. H. Clune, of Clune Theatre Company and Clune Film Exchange, is in New York on business trip. He recently secured the Los Angeles franchise for United Theatres, and his trip to New York is in relation to this.

E. L. Silcock, who has been identified with the industry, has been called to be released Friday. Miss F. Olmstead, and others.

NATIONAL

The series of two reel comedies, being made by National Film Corporation of America and known as "Buddy Post Comedies," are to be released by the Goldwyn Distribution Corporation, and announcement made by the National officials this week. The first of the series is now completed, and is titled "Love and Lust." It was directed by Mark Goldaine, and Buddy Post, a young giant but not a fat man, is featured. Helen Howard is the leading woman.

Director William A. Seiter, who has been absent from the National studios because of a surgical operation, is now reported on the road to recovery, and will shortly begin the filming of a second National feature.

The National is to make but one serial a year, it was stated this week, and that will be "The Son of Tarzan," from the Edgar Rice Burroughs book, which will feature Jack Hoxie with Lucille Rulby in the leading feminine role. Many of the scenes for this film will be made on a Pacific Ocean Island.

HOPE LORING

Manager
Serial and Western Department
UNIVERSAL CITY

Originals and Continuity
Our Motto: All the News, 
If it's News, When it's News

Our Motto: All the News, 
If it's News, When it's News

Motion Picture News
Mayer Studio

All work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given at the studio Saturday evening, March 29th, by Louis B. Mayer. The preview was attended by Misses Anna Q. Nilsson and Kate of Chicago: Sol Lesser, Colonel Wm. N. Seelig and a number of others. After viewing the picture all were enthusiastic concerning its merits, and it is expected it will pull more business than any production with this star. The play was adapted from the Harold McGrath novel, "Ninety Degrees North," by Monte M. Katterjohn, and the direction was in charge of Edward Jose. The film is said to have some fine color effects worked out by Rene Guissart.

King Baggot, Familiar Star, a Leading Man

King Baggot, who is Margaret Fisher's leading man in "The Thrice Freed Man," has a part in a picture experience which tells something of the history of the business itself. After nine years in the business King Baggot transferred to "pictures." In those days, when the name of the player was so much in the picture, King Baggot was known as "the man with the white streak," a conspicuous streak of gray over the temples marking him through any disguise. Realizing the actors need of getting together for mutual interests, King Baggot founded and organized the Screen Club, and was its first president.

Work Started on First "Chic" Sales Comedy

The Christie Film Company has constructed a small-town street on its new property in Hollywood, where a large amount of the action of "The Smart Alec," the "Chic" Sales comedy, is in production, takes place. Inside the studio there has been built a set which depicts the interior of a newsstand, and the eventful evening when the Woman's Relief Corps stages its annual bazaar.

A number of types surround the feature cast which includes a list of notable names. The chief feminine support of "Chic Sale" is Colleen Moore, who plays the daughter of the small town's leading banker.

Ruth Roland Returns to Studio After Illness

Ruth Roland returned to work at the Astra Studio last week, fully recovered from the illness which confined her to her home for four days and caused a suspension of activities of the company now producing a fifteen episode serial which will be Miss Roland's next starring play on the Pathé program.

William H. Thorneley
Photographing: "The Hope Diamond," under the direction of Alphonse Vinton for the Kemenick Film Co., Incorporator, of New York at Universal City, Cal.
Al Green Has Helped Direct Many Stars
Al Green, who has recently joined the Goldwyn force as director at the Culver City studios and is now directing Fred Pickford in "The Double Dyed Deceiver," has probably helped direct more stars than any man in the industry, although he is one of the youngest directors — only twenty-seven. For a year and a half he was co-director with Marshall Neilan and then became author-director of George Farquhar and Vivian Reed in "Reward of Service," "Lose and Found," and "Trials and Tribulations."

Producers Mother Dies After Long Illness
Ernest Shipman, producer of "Back to the Old Country," has received word this week that his mother, Mrs. M. A. Shipman, had died at her home in Los Angeles after an illness of several months. Mrs. Shipman was sixty-seven years old.

Mrs. Shipman leaves her four sons, Ernest, Frederic, The Rev. Dr. Montague Shipman of Pasadena, and Joseph Shipman. The latter two were sons with her when she entered the internment will be in Pasadena.

Cissy Fitzgerald Goes Shopping Here
Cissy Fitzgerald, of the Cissy Fitzgerald Pictures, Inc., Los Angeles, has been on a shopping trip for a few days. On her return she will take back several manuscripts of plays with a view to filming them.

Motion Picture News

Our Motto: All the News, If it's News, When it's News

Thunder and lightning: Peter Kyne has bought a ribbon farm at Toluca. At Toluca is back with Uni-

versal.

Tom Aoki is "going to" tour Japan.

Aunt O. W. Nelson is "going to" Sweden.

Fred Malatesta is the nephew of Pioneer Nitti of Italy.

Joe Bouch is riding about in a coupe, new and sharp.

Shirley Mack has written a book called De tutti De winkle club.

"Pitty Pats" is the name of Remus in the direct-

face.

Kathleen O'Conner received a Shamrock from admirers in Ireland.

Gertie Ashton is wearing a $5000 watchband in "Hour-

ning Daylight." Lynne and Craig are coming forth with "Everything That's Wrong.

"Patty." Arbuckle was seen reading a joke book of the vintage of 1892.

Lon Reynolds has decided that a director should not wear pajamas.

As an extra effort we learn that Ruth Roland will not permit a double in a Carroll Camden picture, Bette Blythe is over at Remus shooting through a production with Lou Cody.

Priscilla Dean is in the unknown trying to grow

weight, but not a double.

Ray Barnes and a Gold win company have been try-

ning to stretch their backs for these three weeks.

Kathleen Kirsham is to have her road reconstructed so that it will serve as a dressing room.

Robert Brutton has a new titanic which he says is back out of a remis of a remarkable color, and has not been freshen as a dress color.

Paul Frederic is to be groom of the California Railroad Corned at Fresno on April 20th, the same being Balio Day.

Now that we are told Gold-

wyn automobiles are over 10,000 miles a day, we wish to inquire why the Standard Oil invested the price.

April Smart Set is going to Paris all about everywhere, and George Jean Nathan is the former man who is going to do it.

Bob Brutton is using the antediluvian fire engine to fer-

plea for the lonely scenes of Mary Pickford's "The Truth."" 

Now that the Bible is to be filmed for the churches, the cardboard is to be used that they stand in and wait in the front entrance.

Art Rossen had 290 all dressed up in avenue clothes for a couple of days this week, and showed them about like they were chicken.

Mary Anderson spends her spare time amusing, but not having the heart to almost a ground squirrel, she hits at real estate bugs.

An English clothing agency cables Polly Moran that they would like to have her do the music halls, but Polly refuses to go over there now.

"Wally Van is ambitious to make a real fantastic act of Beany Leonard," we are informed by a well-informed copy, which may or may not be hard on Leonard.

A clapper of Tamara, when she was wearing a rubber in-

flated sun, caused Mabel Normand to think she had a blow out while making scenes for "The Silent Princess.

Col. Seig is reported to have given a Russian with-

hood to Helga Noma because of her excellent work in "The Mask." And the question arises whether such a present is desirable in these days of the h. o. d. 2.

Men must not look in the sign that will probably be hung up everywhere about the Fox Sunshine lot, for Mr. Hepworth has de-

nounced that the comedy beauti-

lies must not be seen by men if they are to be retained by the Fox Company. Cops

and armed men about like they were chicken.

Fourteenth work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given the afternoon of March 20th, by Louis B. Mayer. The preview was attended by Messrs. Lubin, Mayer, Zanuck, Sel Roar, Colonel Wil.

n. Seig and a number of others. After viewing the picture all were enthusiastic concerning its merits, and it is expected it will pull more business than any previous produc-
tion. The play was adapted from the Harold McGrath story of the same name by Magie E. Shor, who directed, and the direction was in charge of Edward Jose. The film is to be said to have some wonderful camera effects worked out by Rene Guissart.

King Baggot, Familiar Star, a Leading Man
King Baggot, who is Margaret Fisher's leading man in "The Thr


Mayer Studio

A LL work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given the afternoon of March 20th, by Louis B. Mayer. The preview was attended by Messrs. Lubin, Mayer, Zanuck, Sel Roar, Colonel Wil.

n. Seig and a number of others. After viewing the picture all were enthusiastic concerning its merits, and it is expected it will pull more business than any previous produc-
tion. The play was adapted from the Harold McGrath story of the same name by Magie E. Shor, who directed, and the direction was in charge of Edward Jose. The film is to be said to have some wonderful camera effects worked out by Rene Guissart.

King Baggot, who is Margaret Fisher's leading man in "The Thr


Mayer Studio

A LL work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given the afternoon of March 20th, by Louis B. Mayer. The preview was attended by Messrs. Lubin, Mayer, Zanuck, Sel Roar, Colonel Wil.

n. Seig and a number of others. After viewing the picture all were enthusiastic concerning its merits, and it is expected it will pull more business than any previous produc-
tion. The play was adapted from the Harold McGrath story of the same name by Magie E. Shor, who directed, and the direction was in charge of Edward Jose. The film is to be said to have some wonderful camera effects worked out by Rene Guissart.

King Baggot, who is Margaret Fisher's leading man in "The Thr


Mayer Studio

A LL work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given the afternoon of March 20th, by Louis B. Mayer. The preview was attended by Messrs. Lubin, Mayer, Zanuck, Sel Roar, Colonel Wil.

n. Seig and a number of others. After viewing the picture all were enthusiastic concerning its merits, and it is expected it will pull more business than any previous produc-
tion. The play was adapted from the Harold McGrath story of the same name by Magie E. Shor, who directed, and the direction was in charge of Edward Jose. The film is to be said to have some wonderful camera effects worked out by Rene Guissart.

King Baggot, who is Margaret Fisher's leading man in "The Thr


Mayer Studio

A LL work on the Anita Stewart film, "The Yellow Typhoon," has been completed, and a preview was given the afternoon of March 20th, by Louis B. Mayer. The preview was attended by Messrs. Lubin, Mayer, Zanuck, Sel Roar, Colonel Wil.

n. Seig and a number of others. After viewing the picture all were enthusiastic concerning its merits, and it is expected it will pull more business than any previous produc-
tion. The play was adapted from the Harold McGrath story of the same name by Magie E. Shor, who directed, and the direction was in charge of Edward Jose. The film is to be said to have some wonderful camera effects worked out by Rene Guissart.
Unique Gown Is Stolen From Fox Studios

An unusual costume, which was worn by Miss Vida Allen in a Sunday serial, was stolen recently from the Fox studios in Hollywood, California. The dress consisted almost entirely of real heads, and was in reality a novel bathing suit.

This costume was one of the seventy-five gowns which were purchased by Fox for the leading ladies in the Sunshine operas recently completed under the supervision of Hampton Del Ruth. They were designed by Miss Margaret Whistler, of the Fox studios, and are said to be exceedingly striking in pattern. Including the head alone about $7,500 was required for the costumes.

Talmadge Sisters Lead in "Fan" Contest

A popularly voting contest for classifying the world's most popular motion picture star is now being conducted by the Minneapolis Journal. At the present count, Norma Talmadge is several thousand votes ahead. Her sister, Constance Talmadge, stands a very good chance of coming in second. The winner will receive in addition to the regular prize, a full page write up in the Minneapolis Journal, and if Miss Talmadge wins, it is suggested by the Talmadges that exhibitors can make this full page to considerable advantage as a lobby display.

Hall Back After Three Weeks "On Location"

Thurston Hall, who is playing the title role in Lewis Selander's screen version of Willard Mack's "The Prince of Fines" returned to New York this week from the White Mountains of New Hampshire after three weeks spent "on location" under the direction of Burton George.

Mary Pickford Entertains Los Angeles Orphans See "Pollyanna" and Meet Star at Theatre

TOUCHED by the pathetic story of a little boy who died in his own room, Miss Pickford staged a real treat for Los Angeles orphans by making a personal appearance and showing them "Pollyanna." Miss Pickford told the orphans that she had had a similar experience. A letter from the orphan child, giving no address, was post-marked Los Angeles, and Miss Pickford knew that she would be able to accomplish a real purpose, arranged with the management of the Orphans' Auditorium to entertain the orphans children of Los Angeles at a special matinee, with a production of "Pollyanna," the United Artists' production. The orphan child, writing his letter in Indian ink, and without signatures, was the real "Pollyanna" of the play and told the story that Miss Pickford knew he had written her, and would like to see the picture. This story was telegraphed to the management of the Orphans' Auditorium and it was arranged for the children of Los Angeles to see the picture at a special matinee. The program was a success and the children were thrilled with Miss Pickford's appearance.

Indianapolis Theatres Visited by Robbers

Losses of nearly $3,000 were sustained by five Indianapolis playhouses last week through a series of bold robberies. The Auditorium at Corydon was lost most heavily. The robbers gained entrance to the theatre through the alley door, pulled the safe in the basement and then set off a charge. They escaped with $1,500.

Four neighborhood houses in Indianapolis were visited by vandals. From the North Star, owned by A. C. Zaring, they carried away the entire projection equipment, valued at $800. They took lenses and other valuable parts from F. W. Neal, home, the Alcazar and the Garrick.

George Melford Leaves for Mountain Locale

With a complete equipment, a great number of extras and the entire cast for his special production, "The Transition of a Savage," George Melford has departed for the high Sierras in quest of snow scenes, which will form an important part of the picture. In the cast are Madeleine Carroll, Robert McRae, Willard Mack, Sills, Elliott Dexter, Winter Hall, Ann Forest, and a number of others. Mr. Melford will remain for at least two weeks in the mountains.

Serials Head List of Universal Releases

Universal announces that for the week of April 12th no Special Attractions will be offered. The tenth episode of "Elmo the Fearless" entitled, "The Fatal Bullet," heads the list of the releases, together with "Relentless Reptilus," an episode of "The Lion Man." Other releases will be "Stop That Wedding," an Eddie Lyons and Lee Moran comedy, and the International News and the New Screen Magazine.

Here and There

Here are the results of the latest weekly poll of the Motion Picture News readership, showing, with a few exceptions, the public's favor to the most desired pictures. The numbers given are the percentages of the votes received.

The Fairbanks-Clive poll of "Pollyanna" and "Bulldog Drummond" has been increased to 10,000. The new poll shows Fairbanks leads Clive 2 to 1.

The poll of the producers of "The Silent Barrier" is also increased to 10,000. The leading producers are: Fairbanks, Warner, and Goldwyn. The list of producers is as follows:

Fairbanks 2
Warner 1
Goldwyn 1

The poll of the directors of "The Silent Barrier" is also increased to 10,000. The leading directors are: Fairbanks, Warner, and Goldwyn. The list of directors is as follows:

Fairbanks 2
Warner 1
Goldwyn 1

The poll of the writers of "The Silent Barrier" is also increased to 10,000. The leading writers are: Fairbanks, Warner, and Goldwyn. The list of writers is as follows:

Fairbanks 2
Warner 1
Goldwyn 1

The poll of the actors of "The Silent Barrier" is also increased to 10,000. The leading actors are: Fairbanks, Warner, and Goldwyn. The list of actors is as follows:

Fairbanks 2
Warner 1
Goldwyn 1
Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3329-3360
Gentlemen:

Having used continuously, two (2) Motiograph DeLuxe Projecting Machines for more than a year, we wish other Exhibitors to benefit by our experience.

Previous to using the DeLuxe Machines, we had two other well-known Manufacturers' Machines, which were used in a period of four years, but not until we have had the DeLuxe model has a projecting machine been so perfected that our screen has never been dark through any fault of the machine.

Regardless of speed, fast or slow, we have a picture on the screen as steady as a marble statue, light through shutter which cannot be improved on, and entirely flickerless. The breaking of old film never clogs in machine, but passes through without interrupting picture, and the double automatic fire-shutter is perfection for safety and prevention of fire.

The adjustment for lamp-house is highly recommended. In fact, the whole machine is far above our expectations.

As for service, the Enterprise Optical Company is prompt, energetic and reliable, no delay in exchange of machine parts, or correspondence, and can say they do fully guarantee all parts of machines by replacing with new parts.

These two machines, which have run eleven hours every day for more than a year, have not yet cost us a cent for repairs.

Hoping the above information will be not only a money saver, but a money maker for all other Exhibitors, we are

Sincerely yours,

FOX & KEATING,
ORPHEUM THEATRE.
Per Wm. E. Keating.
(Signed)

WRITE FOR LITERATURE

THE ENTERPRISE OPTICAL MFG. CO.

DOLPH ST.  CHICAGO, ILL.
Oakland, California, Claims Largest Theatre in West

T HE largest theatre west of Chicago is in Oakland, California, a city whose last census amounts to a quarter of a million population. It has 3,600 seats about equally divided between orchestra and balcony and these have proven themselves inadequate to accommodate the patronage of the East Bay section despite the fact that there is the usual competition at almost every corner within the city limits, as well as nearly fifty neighborhood houses. But Turner & Dahnken, under whose management the house is operated, saw the possibilities of a mammoth modern theatre, installed 100% program including a twenty-five piece orchestra and the experiment has proved so successful that the scoffer to shame as well as one of the neighborhood operators out of the running entirely.

Eugene L. Perry, under whose personal direction the house has been made a reliable success was formerly general manager of the Stanley Company of Philadelphia, and prior to that was connected with Misses Shubert as general Southern representative. The prices that Mr. Perry has schooled the Oakland theatre to fetch, range from 25 cents to double bill is offered containing four attractions on every program, one vaudeville act, a prologue, an operetta, a musical concert consisting of 3 or 4 numbers and a new weekly. Suffice it to say that the theatre, through gigantic in size and facilities of water closet, has been proven to be too small to accommodate the crowds that flock admittance.

The estimated cost three years ago slightly exceeded $250,000. It was built for the Moffitt estate, the owners, by Cunningham and Polito, architects whose main offices are in San Francisco. The theatre is a class A building of solid concrete and steel. The only wood it contains is in the office door. Outside dimensions are 100 ft. by 175 ft. inside dimensions exclusive of stage are 85 ft. by 153 ft. Three wire system used throughout. The floors throughout the building are covered with interlocking rubber tiling which absorbs the noise of the countless thousands of feet.

The projection room is in the rear of the orchestra enabling a straight throw to the screen. Two mirroroid fibre screens are used, one in the stage front when the stage crew is preparing a prologue setting or for a vaudeville act, though the screen used the greater part of the time is stacked away in the rear of the stage. Two projectors and all of the modern equipment and accessories have been provided for. There are also two spot light machines and stereopticon as well as a baby spot stationed in this projecting room. The dimensions of this room are 20 ft. by 9 ft. wide and 12 ft. high. The throw to the rear sheet measures 100 ft. Seventy-five amperes are used with excellent results.

About ninety people are employed at the Oakland T & D Theatre including the orchestra. It really takes this number to operate the house properly. This is especially due to the crowds that are forced to handle.

The decorations inside are rich but dignified throughout, the color scheme being buff, colonial blue, ivory white and gold.

There is not a step in the entire house, not a stairway, every elevation is approached by a series of ramps or gradual inclines.

Stained glass windows illuminated from the back have been installed recently, one on the left of the stage portraying the woman of ancient times, Joan of Arc, the one on the right showing the woman of modern times, the Red Cross nurse. This idea in itself has gained a world of publicity for Turner & Dahnken, for the patrons recognize the fact that although the installation of these costly effects were superfluous from a box office standpoint, the spirit of progress displayed by that company was rare and most pleasing.

The theatre has a side of 125 ft. in height, 175 ft. in length with sensitiveness, but telling decorations as can be seen from the accompanying photographs. A decided novelty is obtained by ten large steam pots in which are inserted various colored lamps. At night the effect of steam coming through these ornamental pots or baskets with colored lights shining up onto the floating vapors is a most beautiful one and has caused much comment.

The employees have several sets of uniforms and costumes which are changed weekly for relief to the eyes of the attending multitude.

A point that is valuable to remember in connection with this theatre is, that it was built in a neighborhood that was around the corner from the main thoroughfares and street car lines. The know-it-alls proclaimed Turner & Dahnken most idiotic for the selection of this site for such a large undertaking, especially when theatres were operating on the main corners in Oakland. But as Mr. Dahnken and Mr. Perry figured it out they have a seating capacity, we can afford to put in the biggest shows and the best attractions obtainable. By such offerings they will find our around-the-corner location and they will make their favorite rendez-vous." And, in fact, this has happened in Oakland, for T & D Theatre, mammoth as it is, especially for a city of the size of Oakland, has proven itself too small.

As soon as this statement came to news that Mr. Dahnken has just erected for a 5,000 seat theatre in San Francisco, which, by the way, is "just around the corner" from Market St., the gentleman is the thoroughfare. But in closing we hope that Fred Dahnken knows what he is doing, knows how to do it and, that he gets results.

Builds Theatre for Employees

W HEN the DuPont Company of Wilmington, Delaware, agreed to erect a city of 950 bungalows for the General Motors Company, Flint, Michigan, within a year, the problem of satisfying an army of 3,500 men had to be considered. "Mechanical" constituted the solution. Immediately after the camp and quarters were completed, a deal for a 5,000 seat theatre was made, which was to be erected. The best possible facilities were booked. Regularly employed members of the company operated the theatre. No admissions were charged. And every one of the employees were privileged to enjoy it. For, by agreement, each man was given 10 hours in the pleasant atmosphere of the theatre, the films of travel, drama and comedy were screened there. This theatre eliminated the necessity for any other form of amusement. A very pleasant scrutiny of the records shows that employees were not prevented from spending surplus money on city amusements and consequently they were fresh for the next week.

The idea of the theatre was conceived by Allan J. Saville, the resident engineer. He realized the necessity for something unusual.
ore Views of Largest Picture Theatre in the West

Upper right: Proscenium arch with ornamental grill work.

At left: One of the parlors on mezzanine floor where uniformed ushers and nurses are in charge at all hours.
From Talking Machines to Talking Pictures and Now to Exporting

Is the Story of Eugene Kaufmann, Exporter of Accessories

ACK in 1896 or thereabouts when Thomas A. Edison was taking his first fling in motion pictures there came to work for him a young man who was cut out to be a salesman. That man was Eugene Kaufmann, now manager of the Accessory Department of the Inter-Ocean Film Corporation.

Soon after going to work for Edison, Kaufmann was sent out through the country as the Electrical Wizard’s special representative. He had no definite route to travel. Wherever he was needed or wherever he perceived an opportunity for further sales there he went. And his line, too, was one of considerable variety. He handled the Edison motors, X-ray apparatus, talking machines and other electrical devices. One of the first X-ray equipments to be installed in a hospital was placed in a Southern institution by Mr. Kaufmann.

During those times when he happened to be in East Orange after a trip through the States he was accustomed to spend the days carrying out experiments of his own. Although not originally a skilled mechanic, this constant dabbling in the art finally made one of him. His connection with the industrial life of America was at a time when several important inventions were passing through their periods of improvement. One of these was the talking machine. Naturally, as Kaufmann traveled over the country demonstrating the phonographs he became vitally interested in its possibilities and also realized its drawbacks. The latter he sought to overcome. His periods at the workshop gave him the opportunity to carry out some ideas of his own, and this he did. From out of this work there evolved a number of important improvements which are being used today.

But, as with many other far-seeing men, Kaufmann did not believe that the motion picture with its silent appeal was the ultimate in cinematography. Accordingly, his interest was turned toward the evolution of “talking pictures.” What his thoughts were can best be given in his own words:

“When I first realized the possibilities of talking pictures, I made a thorough analysis of the schemes that have been used and those that had failed and I came to the conclusion that the first necessity was a device to insure perfect synchronism between picture and voice. I also realized that such a device must be one that could be understood and operated by the usual operator. Unless these two points were gained there was no use in going ahead further. So I experimented and experimented until finally I hit on an idea that worked.

I took the machine and with two men who had been my helpers during the development of the invention, secured a booking at the Tremont Temple in Boston. There we set up the machine and ran it for two weeks. It worked perfectly all the time. We ran two performances a day and the sound was always exactly in synchronism with the picture.

After that we signed up for a run at several other large theatres between Boston and Chicago, and in every place proved to be the greatest novelty of the times.

But our greatest trouble and the thing that caused me to give up the exhibition of the “talking pictures” was the lack of a library of films and records. Without a constant change of subjects there was no attraction. People would not come more than once or twice to see and hear the same subjects.

When he left the exhibiting game Mr. Kaufmann took up the business of importing. He travelled all through the European countries in order to get a comprehensive view of the people and their customs. This knowledge has stood him in good stead in his present connection.

In 1914, when Paul Cromelin took over the Inter-Ocean Film Corporation, he remembered Eugene Kaufmann and sent for him to assume charge of the Accessory Department. On account of the latter’s intimate contact with the countries with which his firm dealt, Mr. Kaufmann is enabled to select goods that will have the greatest appeal to the buyers and users in those countries.

Mr. Kaufmann’s business creed is one that is built up and made valuable only by sticking close to a policy and that policy is, “Make the customer feel that when he buys something from us it cannot help but be satisfactory.” And although he has been installed in his office for a short while the effect of adhering to this policy is already being noticed. The word has gone abroad that the Inter-Ocean Corporation does not agree to handle a device or accessory until it has assured itself that the article will come up to their standard. And Eugene Kaufmann intends that his department in its dealings with “every country in the world” will continue to live up to this reputation.

Big Chicago Theatres Will Have Typhoon Systems

The Typhoon Fan Company of New York and Chicago have recently closed contracts for the entire cooling and ventilating of two of Chicago’s largest and most beautiful new theatres—the Paucaea and the Stratford. Both of these theatres were designed by Chicago’s foremost architect, Walter W. Ahlschlager.

A detailed account of the installation of the Typhoon system in these theatres will be published in this magazine very shortly.

It is not surprising that the Typhoon Company have been able to secure the contracts for cooling and ventilating for these enormous theatres, as during the past few years the Typhoon equipment has been installed in a great many of the largest and finest theatres throughout the country.

The Typhoon Company this year are showing a great deal of activity owing to the fact that ventilation has become one of the most important items in theatre construction.

A new branch office of the Typhoon Company has been opened in Philadelphia, corner Thirteenth and Vine streets, where Jack Brown, a well known and experienced motion picture expert, has been put in charge. Mr. Brown reports that he has already closed in his territory several very important contracts for the Typhoon System, and before the arrival of the hot weather he fully expects to close many of his present prospects.
Views of Truss Construction Used in Newark Rialto
A novel scheme has been used in the design of the structural steel for the Rialto theatre now under construction at Newark, N. J. This design was worked out because of the unusual width of the theatre and because it was wished to avoid all columns.

As finally erected the system employs a cantilever construction with trusses running diagonally across the corners of the building as the fulcrum. The ends of the cantilever were counterbalanced by the weight of the upper portion of the walls. This served two purposes: first, it shortens to a minimum the spans of any one member of the steel; and second, it makes as much weight as possible off the foundations of the side walls. Just how this is worked out and arranged is clearly shown in the illustrations. The upper view on page 3334 gives an excellent idea of the arrangement of the diagonal trusses and the members leading from fulcrum to side wall.

The designers have also been able by this scheme to reduce the heights of the walls to a minimum and increasing the slope of the roof to a maximum, therefore avoiding any accumulation of weight, such as snow, etc., on the roof, also giving a perfect drainage system to the roof.

The theatre is of the latest type with the rear portion of the auditorium raised to give the effect of a balcony, and which portion is easily accessible from the middle of the auditorium. At no places are the steps higher than 9", and when walking up them one hardly notices that he goes up to a height which at the rear end of the balcony is nearly 16' above the auditorium.

The plastering and decorations and other interior features are novel and unique, especially the ceiling, no portion of which is a straight line, but all in beautiful curves and highly ornamental. The ventilation is of the most modern type; at one end of the building air is blown in through the bottom (mushroom system) while at the other end of the building it is exhausted by means of a series of exhaust fans. There are a number of features in the theatre for the comfort of the patrons which have been incorporated from long experience in the needs of such features in theatres. There is no regular stage provided but the theatre is built so, and provisions have been made that at any time it becomes necessary to have one, it can be built without any unnecessary expense. The setting is all made of ornamental plaster and marble, and is to a certain degree permanent.

The theatre has been designed by Mr. Thos. W. Lamb, and is built by the Jardin Company, Inc., of 507 Fifth Avenue, New York city. The structural features of the theatre have been designed by the contractors, who are also engineers.
Installation of Double Orchestra Turns Theatre from Failure into Success

Bingham and Cohen Inaugurate Idea That Is Now Being Taken Up by Many Houses

ONE of the most interesting stories in the theatrical history of Indianapolis is the story of the Colonial theatre and the almost superhuman efforts of Edmund H. Bingham and Harry E. Cohen, the owners, to "put it over." For 102 weeks these two men held on to a losing proposition until they had plunged so deep that they determined to "hold on to the last," although the "holding on" might mean financial ruin for them.

As is characteristic of many businesses, an idea, backed by an intensive advertising campaign, saved them from financial ruin and put the Colonial theatre on a paying basis for the first time since it had been built. And this idea, which was largely responsible for the success of the Colonial, is now winning a reputation for both Bingham and Cohen throughout the United States.

In 1916 these two men took over the Colonial determined to make it a high class theatre. The fact that some nine or ten individuals or firms had been unsuccessful in similar attempts did not deter them, nor did the fact that the house had been dark for more than a year stop them.

Extensive repairs were made and the house thrown open to the public as a vaudeville theatre. And it was then that the start was made on a 102 weeks' losing proposition which nearly ended in financial ruin for both, after almost a good-sized fortune had been spent.

In vain did these two men look for an "audience." But "audiences" could not be found at the Colonial during those times. And so it continued for 102 weeks, until the end of the one hundredth and third week a net profit of 50 cents was made. But that 50 cents looked like a fortune to Ed Bingham and Harry Cohen. They realized, or devoutly hoped, that that was the beginning of what they called "the ray of light." And it proved to be.

Both men had invested every cent they were worth or could borrow. In the words of Mr. Bingham they "couldn't quit because we knew that quitting would mean ruin for us, and at the same time we would have been an injustice to our friends when even the slightest possible chance remained to make the theatre a success."

One day, while a widely-known band was playing in the theatre, the two showmen conceived the idea that it would be a good plan to have two orchestras, in boxes on opposite sides, so that the music would be continuous. The two showmen saw how restless the audience became when the band was playing there at that time stopped for an intermission. So the owners decided to obtain two novelty orchestras, men who could not only play every kind of instrument but who could sing as well.

Boxes were torn out on both sides of the theatre and elevated. The walls were attractively decorated and two "singing orchestras" obtained. These orchestras have since been known as the American Harmonists and the Liberty Quartet.

Since that time officials of many of the leading motion picture producing companies have visited the Colonial and commended on the unique arrangement. These men realized that Bingham and Cohen originated the idea which is now being followed by many motion picture theatres over the country.

San Gabriel's Mission Style Theatre

In the little city of San Gabriel, California, situated near Los Angeles, there is a small plaster-finished motion-picture theatre where the residents are entertained three nights a week. The house has a seating capacity of 300, and is generally well patronized. In a small tile-covered booth nearby are dispensed soft drinks and candies. The San Gabriel theatre is located but a few rods from the historic old Franciscan mission from which the town takes its name and just across from which has been produced for a number of years John S. McGroarty's famous "mission Play."
TYPHOONS ARE PATENTED

United States of America granted the first patent on Typhoons in 1909 covering a period of seventeen years. Additional patents have since been granted and others are pending. These patents are owned and controlled exclusively by us.

YEARS OF EXPERIENCE

Our customers receive the benefits from these patents, and also the advantages of many years experience in developing and perfecting the mechanical working parts of the Typhoon Cooling System.

PATENT INFRINGEMENTS

Similar equipments even though inferior in construction and design may still infringe on our patent rights. A guarantee by anyone selling an equipment infringing on our patents does not release the owner from liability.

MAKESHIFTS EXPENSIVE

Millions of dollars have been and are continually being wasted in attempts to secure proper cooling and ventilation of theatres. Why not save this expense by installing the Typhoon Cooling System now.

TYPHOON GUARANTEE

It is well to consider our financial responsibility without which the guarantee would be worthless. After careful consideration you will find the Typhoon Cooling System is the only one you can afford to own.

Write for Catalogue "N.P."

Typhoon Fan Company

ERNST GLANTZBERG, President

281 Lexington Avenue, New York, N. Y.

1044 CAMP ST.
New Orleans, La.

255 No. 13th St.

64 W. RANDOLPH ST.
Chicago, Ill.
Directory of New Theatres

Arizona

Claypool—The Claypool Amusement Company is constructing a theatre for the presentation of pictures and vaudeville. It is expected to be finished by April 1st.

Phoenix—David Goldberg and associates have purchased the J. A. R. Irvine property at First and Washington streets and are to erect an office and theatre building.

Arkansas

Harrison—J. K. Jones is constructing a new theatre and office building on the north side of the square.

Hope—A $150,000 theatre building will soon be started by H. C. Crutchfield. The building will be built under the supervision of Wilt, Selber and Halsey of Texarkan. The building will be 75 x 150 feet, with a main floor and two galleries. The total seating capacity will be 1,500.

J. M. Cobb of Memphis will manage the new theatre.

Little Rock—The Paramount-Arcturus Company is to construct a new theatre on Main street at a cost of $114,000.

Little Rock—A theatre to cost $80,000 will be erected at 712 West 9th street for the exclusive patronage of the colored population. The contract has already been let and it is expected that the theatre will be ready for use by August 1st.

Van Buren—Mrs. M. Donnell, owner of the Royal picture theatre, is to construct another new picture house here at a cost of $25,000.

California

Fresno—The Golden West Amusement Company has a motion picture theatre now in progress of construction on Tenth street. It will represent an investment of $250,000 and will be completed on August 1st.

Fresno—The Kinema Investment Company is to construct a new $200,000 theatre on Jay street.

Los Angeles—A motion picture theatre will be erected on Brand Boulevard, Glendale, by Dr. W. C. Goodno, 387 South El Molino avenue, Pasadena. Alfred F. Priest, 615 Fay building, is the architect. The theatre will be 75 x 180 feet and will seat 1,400 people.

San Bernardino—A. E. Copeland is planning to build a large, up-to-date theatre in Escondido.

San Francisco—Turner and Dahnken are to erect their new theatre on Fourth, Stevenson and Jessie streets. It will seat about 5,000.

San Francisco—It is reported that the Coliseum theatre, at Ninth avenue and Clement street, is to be entirely remodeled and enlarged. One hundred thousand dollars is to be spent on the work. When completed the theatre will have a seating capacity of 3,000 persons.

Santa Maria—Within a short time the Gaiety theatre will be entirely remodeled, the work to be done by the O. C. Marshall Company.

Colorado

Denver—George H. Greaves is to construct a new picture house on the site now occupied by a business block east of the Princess theatre on Nevada avenue.

Connecticut

New Haven—Della, Valle & Vece are drawing plans for a new theatre on Washington avenue and Linx street. It will seat about 1,500 and cost $50,000.

New London—It is reported that Mrs. P. J. Hendel and Louis Markow are to erect a theatre at Ocean Beach with a seating capacity of 800.

Norwich—A company of local men headed by Harry M. Land is to construct a new picture house on the Shields property site on Lower Broadway.

Delaware

Wilmington—Announcement has been made of a new theatre to be erected for the Topkis-Gimna Company on Market street, next to the old City Hall.

Wilmington—A new $50,000 picture theatre is to be constructed by the West End Amusement Company on West Twenty-fourth street.

Wilmington—Ezy Greenblatt and William F. Bouzarth have purchased properties at 83 Market street for the location of a theatre.

Idaho

Lewiston—I. M. Binnard is to construct a new theatre with a seating capacity of 1,200.

Illinois

Belleville—The Dickens Building Corporation is to construct a new picture house on the Mansion House site at Main and High streets.

Edwardsville—According to W. A. Edwards, manager of the Wildey theatre, a new picture house with a seating capacity of 1,200 is to be constructed.

Elgin—I. Cohen is to build a new $60,000 theatre on Grove avenue. It will seat about 1,500.

Freeport—Plans for the new theatre building to be erected by John Dittmar have been completed by Rapp & Rapp, architects of Chicago. The house will seat 1,440 people and will have a stage 38 x 32 feet. The cost of the house will be approximately $135,000.

Freeport—J. F. Dittmar is to construct a new picture theatre here.

Moline—The Bee Hive Film Exchange of Chicago, together with some local men, is said to be interested in the construction of a new picture house at the northwest corner of Fifth avenue and Seventeenth street. It will seat 2,000.

Indiana

Columbus—F. J. Benbusch, a prominent theatre owner in this state, is to construct a new $75,000 theatre here.

Goshen—Samuel F. Spohn is erecting a $40,000 picture house at the southwest corner of Lincoln avenue and Fifth street.
Vallen Automatic Curtain Machine

Operates Curtain, Protects Screen, Controls Lights

This machine is not an experiment. The first model invented by Earl J. Vallen was installed in The Strand, Akron's first photoplay theatre, Sept. 2, 1915. A later model was installed two months ago. The machine can be controlled from two points, either by the operator or from the stage. Its success is proved by satisfactory trial of four years at The Strand.

Price $300 and Up
Installation Cost $25 to $50
For Information Write
THE E. J. Vallen Electrical Co.
404 Everett Building
Akron, Ohio

Send for this free booklet

It will show you how to do a good, money-making business all through the hottest summer weather—how to get bigger and better profits every year.

You'll find this booklet interesting and profitable.

A copy is yours for the asking. Just say the word and the booklet will go out to you promptly.

Monsoon Cooling System, Inc.
Room 772, 70 West 45th St., New York
General Electric Control Devices for Motion Picture Projection

A MOTION picture theatre is a store with just one kind of merchandise to sell—a GOOD PICTURE.

The comestible seats, beautiful decorations and harmonious music are but the show window display to lure the public to buy.

It is therefore, reasonable to expect that every theatre manager is interested in any device to improve the quality of this picture, and will listen with interest to any suggestion as to the way and means of obtaining better results in this line presentation.

The screen, projection machine, film and lamp are all important factors in producing these results, and skilled designers have given their best efforts to perfecting the various devices.

The light source is of prime importance and it is generally agreed that the electric light is the most nearly perfect source of screen illumination and is universally used, wherever available. Great progress has recently been made in adapting the incandescent lamp to this service, but so far its application has been limited to the smaller theatres.

For this reason the arc lamp is required in the majority of cases and suitable apparatus is required to assure a satisfactory light under all conditions. The subject of lamp houses, carbons, projection lenses and condensers will not be discussed here, and we shall confine ourselves to the consideration of the various devices for adapting the conveniently available sources of electricity to the particular requirements of the electric arc.

There are two kinds of electric current produced commercially—the direct current and the alternating current. The direct current is usually found in the downtown districts of our larger cities—110 or 220 volts, 2-wire; 220 volts, 3-wire (as Edison 3-wire, as it is usually called) and 500 volts, 2-wire or 3-wire. By Edison or three wire is meant a circuit or 3-wires with, say, 110 volts between the middle (or neutral) and either outside wire and 220 volts between the two outside wires. This may be 500 volts across the outside wires and 250 between the outside and neutral wires.

In the case of the alternating current we have not only the various voltages of 110, 220, 440, 500 volts, but in addition the current may be single, two or three phase and 60, 25 or 40 cycles.

These voltages are too high for the operation of the arc lamp which requires only 30 to 60 volts at the arc, and therefore some intermediate device is required to reduce this voltage to the proper value for the operation of the arc lamp. In many cities, however, (and this is particularly true of the outlying districts) direct current is not available, and it is necessary not only to reduce the voltage available to that required by the arc lamp, but in addition it is also necessary to transform the alternating current to direct current, before an arc light can be secured satisfactory for projection purposes.

In the early days of the motion picture the source of supply—the other one to the projection machine. A means of a switch handle projecting through the top casing, operating the arc current through a considerable range is possible.

At no time in the adjustment of this switch is the current to the lamp interrupted and, therefore, lamp flicker is eliminated.

WILL NOT BURN OUT

The compensar complies with the standards of the National Board of Fire Underwriters. Because of its design characteristics it cannot METHOD OF OPERATION

On open circuit this machine generates a voltage of approximately 180 volts. The first arc is struck in the usual manner, the second lamp being short circuited by means of the switch. When ready to change over to the second lamp the carbons are closed together until they touch. The short circuiting switch is then opened and the carbons gradually separated, the machine voltage automatically increasing to take care of the added resistance of the arc maintaining the current practically constant. To shut off the first lamp the carbons are gradually brought together until they touch and the short circuiting switch closed. Machine voltage will automatically decrease as the first lamp carbons are brought together and the current will remain constant.

EQUIPMENT SUPPLIED

The complete equipment as covered by the catalog number includes the motor generator panel and two short circuiting switches. The steel panels supplied are arranged for conduit wiring and have mounted in the panel a 6" diameter field rheostat and on the face a 3" diameter, special scale type DM ammeter. The small panel for 2-35 ampere lamps alternately has an ammeter for the operating scale of the panel for the 50 ampere a 65 ampere scale and the 70 ampere on this a 100 ampere scale respectively. On the two larger sizes the ammeter is connected to the circuit through a shunt.

With each outfit is supplied two short circuiting switches; one for each lamp. These are single pole knife switches with sheet metal covers all ready to be mounted on the picture machine along with the lamp disconnecting and motor drive switches. They short circuit the arc, that is out so that while one picture is being projected the other lamp is extinguished.

RATING OF COMPENSARS

<table>
<thead>
<tr>
<th>Lamp Amps</th>
<th>50</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voltage</td>
<td>70</td>
<td>70</td>
</tr>
<tr>
<td>Size</td>
<td>70</td>
<td>70</td>
</tr>
</tbody>
</table>

SPECIAL STEEL PANEL

<table>
<thead>
<tr>
<th>Material</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steel</td>
<td>Width X Depth</td>
</tr>
<tr>
<td>2-35 amp. Lamps Alt.</td>
<td>50 X 11 in.</td>
</tr>
<tr>
<td>50 amp. Lamps Alt.</td>
<td>100 X 11 in.</td>
</tr>
</tbody>
</table>

ECONOMICAL

This device is designed with low current densities, and the best grade of steel is used in its construction, insuring minimum loss and high efficiency. Because of these features, the cost of operation is less than that obtained with any other scheme which has been suggested for this purpose.

TYPE A COMPENSAR

The Type A compensar is a transformer device by means of which it is possible to connect an alternating current arc projection machine directly to any alternating current source of supply, and obtain results which are comparable to those of the direct current arc.

This device consists of a transformer core and coils, rigidly supported in a cast iron frame, making a construction which is both substantial and convenient of operation.

EASE OF OPERATION

Four cable leads are brought through to top casing. Two of these are connected to the source of supply—the other one to the projection machine. A means of a switch handle projecting through the top casing, operating the arc current through a considerable range is possible.

At no time in the adjustment of this switch is the current to the lamp interrupted and, therefore, lamp flicker is eliminated.

WILL NOT BURN OUT

The compensar complies with the standards of the National Board of Fire Underwriters. Because of its design characteristics it cannot METHOD OF OPERATION

On open circuit this machine generates a voltage of approximately 180 volts. The first arc is struck in the usual manner, the second lamp being short circuited by means of the switch. When ready to change over to the second lamp the carbons are closed together until they touch. The short circuiting switch is then opened and the carbons gradually separated, the machine voltage automatically increasing to take care of the added resistance of the arc maintaining the current practically constant. To shut off the first lamp the carbons are gradually brought together until they touch and the short circuiting switch closed. Machine voltage will automatically decrease as the first lamp carbons are brought together and the current will remain constant.

EQUIPMENT SUPPLIED

The complete equipment as covered by the catalog number includes the motor generator panel and two short circuiting switches. The steel panels supplied are arranged for conduit wiring and have mounted in the panel a 6" diameter field rheostat and on the face a 3" diameter, special scale type DM ammeter. The small panel for 2-35 ampere lamps alternately has an ammeter for the operating scale of the panel for the 50 ampere a 65 ampere scale and the 70 ampere on this a 100 ampere scale respectively. On the two larger sizes the ammeter is connected to the circuit through a shunt.

With each outfit is supplied two short circuiting switches; one for each lamp. These are single pole knife switches with sheet metal covers all ready to be mounted on the picture machine along with the lamp disconnecting and motor drive switches. They short circuit the arc, that is out so that while one picture is being projected the other lamp is extinguished.

RATING OF COMPENSARS

<table>
<thead>
<tr>
<th>Lamp Amps</th>
<th>50</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voltage</td>
<td>70</td>
<td>70</td>
</tr>
<tr>
<td>Size</td>
<td>70</td>
<td>70</td>
</tr>
</tbody>
</table>

SPECIAL STEEL PANEL

<table>
<thead>
<tr>
<th>Material</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steel</td>
<td>Width X Depth</td>
</tr>
<tr>
<td>2-35 amp. Lamps Alt.</td>
<td>50 X 11 in.</td>
</tr>
<tr>
<td>50 amp. Lamps Alt.</td>
<td>100 X 11 in.</td>
</tr>
</tbody>
</table>

ECONOMICAL

This device is designed with low current densities, and the best grade of steel is used in its construction, insuring minimum loss and high efficiency. Because of these features, the cost of operation is less than that obtained with any other scheme which has been suggested for this purpose.
ALTERNATING Current requires Columbia White A. C. Special Carbons—nothing more. Silent, steady, brilliant light without extra equipment.

Write for information
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio        San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada
The Uses and Abuses of Portable Projectors

By RENWOOD. C. R. WOODS

The possibilities of the portable projector
prophesied a few years ago are now fast becoming a reality. The time is
unlimited and as time and experience progress, new and herefore unthought of opportunities
will present themselves. For the good of the trade and to the public in general, it is time
an understanding be reached for the benefit of both.

1. The projector is to say there is little in the
way of portable and semi-portable motion
picture projectors that have not been given
due consideration and studied to enable him to
determine the advantages and disadvantages of the
projector, and the correct method of operating it.

They are all of the three fundamentals of
projection, namely, the mechanism for
intermittent and general passage of film; lens
system and the light source. The object of
this article is to point out clearly and fairly
before the public the essentials of good portable
projection under the multiplicity of unfavorable
conditions which are bound to arise in this
type of picture exhibiting. Another point
worth to be impressed is the fact that few
portable projectors are practical and
"fool-proof," for it takes thought and some
experience to operate on in a proficient
manner.

But it is best to make plans. Various machines
in two classes: fireproof or slow-burning film;
and the standard gauge, inflammable film
type. These two classes of machines have
their respective advantages. First determine
the variety of subjects you wish to exhibit.
If for instance it is to show commercial use
with a special museum, a film to exhibit a certain
artistic property or to be viewed by
audiences without a projector. It is not
inferred that only special subjects can
be used on narrow gauge machines for a
fair sized library is at disposal already. It is also
probably in saying that this type of equip-
ment may be set up anywhere in the country
and will pass the different fire authorities
over the country.

Let us next consider projection of standard
size films of the ordinary stock. To the
layman this should be a matter of considerable
thought. In the first place the fire danger
is increased, but to balance this the variety of sub-
jects is increased markedly. Another point that
is essential is that the operator must be right with his machine
every second both mind and body. A careful
inspection about every minute to insure proper pass-
age of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to insure proper pas-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to insure proper pas-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to insure proper pas-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
inspection about every minute to ensure proper pass-
sage of film through machine and that the film
upake device is not making up the film as fast as
the safety of all concerned it is essential that the
operator must be right with his machine every
second both mind and body. A careful
An Affidavit

95% POWER'S

H. E. VAN DUYNE

Pacific Amusement Supply Co.
Established 1898
Motion Picture Machines and Supplies
Expert Machine Repairing

Distributors for
Nicholas Power Co. Bausch & Lomb Dalopticons
Portable Projectors

800 South Olive St.

Gentlemen:

We take pleasure in advising you that over 95% of all projectors used in all studios and film laboratories in and around Los Angeles are Powers Cameragraphs.

In almost every case other machines have been carefully tried out with the result that the respective studios have standardized on your projector.

We are subscribing our affidavit certifying the correctness of these several statements. We are also sending under separate cover letters from fifteen of the more important organizations which show beyond question that we have made no extravagant claims for the popularity of the Powers Cameragraph.

With best wishes for continued Powers success, we remain,

Yours very truly,

Pacific Amusement Supply Co.

By

Manager.

Nicholas Power Company
Incorporated
Edward Earl, President
Ninety Gold St. New York, N.Y.
Should Have Better Inspectors

J. J. Keough, Williamsport, Pa.: Here of late I have taken a big interest in your Motion Picture News, especially the part where the thing is to better the conditions of projection and the different suggestions from operators, etc., regarding the improvement on the Simplex Machine. I am myself doing out something which will be the biggest factor to all projectionists if I am successful with it. I would like you to print it in your book:

To All Brother Projectionists:

To fight against the film exchanges and compel them to employ some one who understands the danger of bad patching, especially making of patches without cleaning off the emulsion— I think it a shame to see some of the work, especially from the exchanges in Philadelphia. I believe they got school children for makers of patches and inspecting the film; there is no use trying to make any improvements on the machine or in the booth as long as the film exchanges continue to make such patches. Also a patch should be made with at least one and one-half hole overlap, not cutting the film 1/32 or 1/16 from the framing line. You cannot expect a piece of thread to hold the same weight as rope. Out of all the exchanges in Philadelphia, to only three can I give credit for their good work, Fox, Peerless and Republic. Famous Players publish on the front page of your book asking operators to be careful in making patches, etc., but while their exchange sends films with such patches as mentioned, the projectionists can not do all.

Of course, I do not want to knock the Famous Players. Their film is in good shape, mostly. Only here of late I have found a few patches without the emulsion cleaned off. Not until those troubles are done away with will projection become perfect. Inspectors come into the booth and raise Cain with the operators. The owner of the house must spend all his money doing this and that, yet the film exchanges can send film out any old way and if there is a fire why it was due to a film operator. Let the exchanges employ licensed operators to patch and inspect their film and have the inspectors watch them as they do the booths and you will not read of so many fires. In short time if I am successful with my outfit I will give you something to publish which will be one of the biggest improvements ever put in a booth.

Reports New Daylight Screen

When Robert Andersen of the Universal Company recently returned from his vacation abroad, he brought with him the story of a new German invention which, if developed, may revolutionize the film industry.

By means of the discovery of a new compound which absorbs light, German cinema scientists now assert that they can show photographies in broad daylight. The Germans use their new compound in making moving picture screens.

The first broad attempt to capitalize the new discovery is in the formation of a company to install miniature moving picture machines in private homes. German families, it is promised, will soon be able to see the latest features while eating dinner or pursuing other household activities. The home movie machine will take its place beside the piano and the phonograph.

As an adjunct of the new company's activities, it is planned that the new home machine will be a combination projection machine and camera. Events in the home can then be photographed for future generations. The greatest good of this novel project, it is said, will be the doing away with the family album.

The new screen compound is called Petragaggan. It is cast in big flexible sheets and looks something like leather. Its make-up is zealously guarded as a secret. It also is expected to supplant present day billboards, its makers say, since it can show moving pictures on the house tops in day light.

Andersen has returned to Universal City carrying with him a long term contract to direct pictures as well as to act in them. He is now at work on his first production, which he says will bristle with new ideas in directorial art. His ultimate object is to produce a picture with no subtitles.

Wants 110 Volt Mazda

H. S. Libis, Pointer, Va.: We are operating with a Mazda equipment on a Simplex machine. Our screen is 9' x 12' and the throw is 64 feet. We have a private 32-volt plant that supplies us with current. We

(Continued on page 3346)
You Don't Need Sunlight

If you can get Cooper Hewitts

An ever increasing number of prominent motion picture studios are using Cooper Hewitt lights for their indoor sets. Cooper Hewitt light is better than daylight and much more dependable.

Our specialists in motion picture applications are at the service of any producing company and may be consulted without incurring any obligation.

Cooper Hewitt Electric Company
are having a good success with our equipment and consider it far superior to the arc light for our work.

In addition to our private plant, we now have 115 volt A.C. in our theatre. We should like to be able to connect up to the 115 volt line in case our private plant breaks down or connect to it in case we find it cheaper than the private plant. The Watkinson Lamp Co. are putting out a 1,000 watt 110 to 125 volt lamp which corresponds with the 30 volt lamp we are now using. Would this lamp give us satisfaction?

Also what is the cost of an automatic regulator suitable for our needs and where can we write to get information concerning them?

Reply: There is no reason why you should not get excellent results with the Marsh equipment, as all the factors are in your favor. A 9 x 12 picture is about the limit for the Marsh under the present stage of development.

Probably the best way to connect up the a.c. 115 volt service for use as an emergency is by means of one of the automatic regulators being manufactured. These regulators are a combination transformer and regulator and when once set and adjusted should maintain the voltage at exactly 30.

We understand that the lamp companies are experimenting on a 110 volt projection lamp, but that it has not been placed on the market. There is a 110 volt arc regulation lamp that has been used to a certain extent in projection work but it is rather doubtful if you could use it. Better get a device that you can use with a regulator at 30 volts. You will get better results.

We cannot quote costs on the regulators. Write to the Rittelde Co., 35 S. Dearborn St., Chicago, and to the Argus Lamp and Appliance Co., Cleveland, Ohio.

Has Double Dissolving Device for Sale

A few weeks ago we published a letter from R. V. Frew, in which he asked for the name of a manufacturer making a double dissolving device. We have received a statement from Mr. D. E. Kepler of the Arc Amusement Co., of Crawfordville, Indiana, to the effect that he makes a device for this purpose. Will Frew and any others interested get in touch with this man?

Requests Reference Books

H. G. Oklahoma, writes:

Was reading in the projection department of the Motion Picture News where you would be glad to recommend some books on projection work. Please send me a list of them. Have tried several book companies to get works on this subject with no success.

Reply—The following books may be used for reference and study with regard to projection work:


The above books may be obtained at any of the supply houses advertising in the News.

Thinks Well of Manager

P. L. Boardwell, Hoos River, Oreg., says:

1 have a Simplex and a Mutoscope De Luxe Motor rewound, and D. C. operating room is 8 by 18, with a nine foot ceiling. Use 55 and D. C. with 3/4 carbons above, and $5 below. Get a dandy picture, 83 ft. throw at 25 angle. No out of focus, keynote or distortion. Have been in present position for two years. Dandy Manager, gets me anything I want and doesn't stop to ask me if I am sure I need it. He is one of the few who do this.

A 1920 Model Automatic Register

JUST as the best and best known automobiles are “first” in adding improvements to their models each year, so the automatic ticket selling and cash register company, constantly improves the automatic register.

Exhibitors demand one thing above all others of a ticket selling machine, and that is that it should give consistent day-in and day-out service and not get out of order.

Realizing this, the automatic ticket selling and cash register company subjects its models to a five-year continual running test by operating a machine continuously day and night by electricity, which, of course, is a much harder test than daily usage in a motion picture theatre box office.

The company does not simply claim that their machine will stand every working test, they actually put their machine to a harder working test in their factory than it meets in five years of service in a theatre box office.

Automatic Register users are satisfied users, because the device not only gives them all the advantages that its makers claim it will in the way of rapid ticket selling service and cash protection, but because it also makes good in every way on the claims that the company makes on the service the machine will give.

HEADQUARTERS for Motion Picture Cameras

NOW IN STOCK

GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Bell-Bearing Tripod $165

Universal Cameras

200 ft. Model, List $450, our price $300 400 ft. Model, List $645, our price $510

200 ft. Model with Automatic advancing shutter, List $543, our price $405 400 ft. Model with Automatic advancing shutter, List $731, our price $585

Universal Tripod, List $150, our price $95

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.

110 W. 32nd STREET

NEW YORK CITY

Dandy Picture 83 ft. throw at 25 angle. No out of focus, keynote or distortion. Have been in present position for two years. Dandy Manager, gets me anything I want and doesn't stop to ask me if I am sure I need it. He is one of the few who do this.

A 1920 Model Automatic Register

JUST as the best and best known automobiles are “first” in adding improvements to their models each year, so the automatic ticket selling and cash register company, constantly improves the automatic register.

Exhibitors demand one thing above all others of a ticket selling machine, and that is that it should give consistent day-in and day-out service and not get out of order.

Realizing this, the automatic ticket selling and cash register company subjects its models to a five-year continual running test by operating a machine continually day and night by electricity, which, of course, is a much harder test than daily usage in a motion picture theatre box office.

The company does not simply claim that their machine will stand every working test, they actually put their machine to a harder working test in their factory than it meets in five years of service in a theatre box office.

Automatic Register users are satisfied users, because the device not only gives them all the advantages that its makers claim it will in the way of rapid ticket selling service and cash protection, but because it also makes good in every way on the claims that the company makes on the service the machine will give.
Coming Articles in the Equipment Section

A New Series on "The Mazda Lamp for Motion Picture Projection" by H. F. Barnes.

A continuation of "Practical Lessons in Electricity" by a staff writer.

Installments on "White Light for Motion Picture Installments" by W. R. Mott.

More illustrated articles on New Theatres and their equipment.

A REVOLUTION in MOTION PICTURES!

The Glifograph Screen

NO MORE EYE STRAIN
NO MORE DISTORTION
ANY SEAT DESIRABLE IMPRESSION OF THE THIRD DIMENSION

FOR LITERATURE AND INFORMATION

The Glifograph Corporation
280 BROADWAY
NEW YORK
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

The moving picture industry is the only industry dominated geographically by the question of light. While in ordinary artificial lighting 5 and 10 foot-candles is good illumination, yet on the moving picture stage at least a hundred times this should be used. This means a stage illumination of 500 to 1000 foot-candles as a minimum.

II. Daylight

The larger the number of days of good clear sunshine, the lower is the cost of motion picture production, because of the saving of time of high salaried artists. But little has been done as yet to use artificial light in conjunction with outdoor scenes for which daylight is ideal except for the interior scenes of the photograph by dark, cloudy days. (In England some use of the arc lamps has even been made for outdoor scenes) even on consecutive clear days there may be a large variation in actinic light as shown in Fig. 2 (see page 128, Sheppard’s Photo-Chemistry).

For interior scenes daylight must be diffused to avoid outdoor appearances caused by direct shadows from the sunlight. This diffusion is secured by using prism glass in the roof and sides of the studios. If the studio work for interior scenes is done outdoors then awnings of light sheeting or muslin are used to secure proper diffusion and this is sometimes done in studios with glass roofs especially if clear glass has been used. A serious objection to daylight in such studies is the hot-house effect, especially in summer. As these glass houses receive continuously one to two horse power of solar energy per square yard of projected area normal to the light, the heating effect is many times greater than with good artificial light alone, because the full amount of artificial light is used intermittently and seldom for more than a total of an hour a day. The artificial light (used generally for side illumination) with daylight should be given by the light of the greatest photographic power in proportion to the energy liberated in the studio.

For this reason flame arcs are commonly used with daylight. In the winter daylight is rather poor after penetrating the glass and screening and so dependence is then largely placed on the artificial light. This seasonal variation and hourly variation of sunlight and skylight is shown in Fig. 3 taken from Eber’s Handbuch der Photographie. Again the changing direction of sunlight has been a serious objection and the studio, known as the Black Maria, of the Edison Company was arranged on wheels so that it could be moved to face the light.

Finally there is one class of interior scenes for which daylight in any form is
'Shooting' the wild men with a UNIVERSAL

In a climate of intense heat, averaging 130 degrees, traveling in whale boats and through trackless forests, Martin Johnson, the noted explorer, carried the Universal Camera to which he refers in this letter.

With this camera he made 25,000 feet of perfect film, and it came through this endurance test as sound and perfect as the day it left our factory.

When you see Johnson's wonderful pictures of the savage South Sea Islanders, you will have demonstrated to you the kind of film the Universal makes. This is the camera used exclusively by explorers, travelers, the United States Army and educational film makers.

Write for illustrated booklet on the Universal. It tells why the Universal will one day be your camera.

Burke & James Inc
252 EAST ONTARIO STREET, CHICAGO
225 FIFTH AVENUE, NEW YORK CITY
entirely unsatisfactory. This is in night scenes, where sharp shadows and brightly illuminated parts must come in the same picture. Again all motion picture work in actual interiors such as subways, mines, caves, hotels, theatres, churches, etc., must be done with artificial light. And of these the closest to daylight photographically is the light of the white flame high amperage are lamps which will next be considered.

111 White Light from the Flame Arc

3.1 Spectrum.

The white flame high amperage arc gives a light which is remarkably close to daylight in both color and photographic values. Like daylight the spectrum is not entirely continuous, but the effect of being practically continuous is obtained by the enormous number of light giving lines in every part of the spectrum, including the ultra-violet which with the white flame arc is very similar to that given by sun-light.

In Fig. 5 is shown in the outer parts of the spectrum of a white flame are (25 ampere) in the region photographically important for the common materials. The pure carbon are for the same region is shown by the middle spectrum which has marked gaps between the cyanogen bands (the cyanogen bands are due to the reaction of carbon and nitrogen at high temperatures). This duplication of daylight is so good and the intensity of light is so great that this light is being used by large clothing concerns as a reliable substitute for daylight in making dye fading tests. In fifty hours of testing with the flame are, dyes are faded to the same degree as by about three weeks of ordinary daylight in June in Cleveland. The white flame are is also used for color matching.

3.2 Psychological Value of Color of Light.

It is a part of the highest management of motion picture producers to give actors and actresses a background of reality and not of ghostly unreality. "The living interpreter must have the living scene to do his best." And so it is now recognized by motion picture producers that pleasant scenes need pleasant light in order to get the best out of the artists, as witness the choice of noon daylight, of choice of artificial light. A blue or blue green light is especially good for very sad scenes, such as death bed scenes. Mr. Edward L. Simons, (Trans. 1. E. S. 6. p. 295, Jan., 1911), at a time even before the use of flame arcs, pointed out the effect of blue green light on the actors by saying, "but without the arc lamp it would be pretty hard to go through a real love scene, because everybody would look sick!" Hence the value of the red content of the white light is of great importance to motion picture productions (although photographically of no value for ordinary purposes), it is of value in giving the artist a suitable environment for best artistic expression. Much of the modern film is sensitized to long wave lengths and then the red and yellow light are important.

3-C Relation of Color to "Make-Up" and Film Sensitivity.

In make-up the motion picture artist soon learns that red still photograph black because the ordinary film is not sensitive to red light. For this reason the make-up of a moving picture artist should not have rouge on the cheeks (and it is best to avoid having gold-filled teeth). On the other hand an excessive amount of white clothing should be avoided as this may give rise to halation which results in a blur. Hence yellow, gray and other colors of clothes are used. This halation needs to be avoided carefully with the lights having low latitude on the photograph plate. It is interesting to note that the light of the white flame are shows a very wide latitude on films. This means the picture will show parts highly lighted and dimly lighted with clear definition.

In regard to film sensitivity the ordinary motion picture film has a maximum sensitivity in the violet with considerable sensitivity in the blue and ultra violet and much less in the green and yellow and no sensitiveness in the red. Some motion picture laboratories are making orthochromatic films fairly sensitive to yellow light. For panchromatic photography and color photography, of course, all parts of the light are used. Because of the use of yellow screen with these, special flame carbons can be used not only to give more light, but such light, that a screen of better transparency can be used. This, of course, is very important because color photography film calls for a great deal more light for motion picture work than ordinary films. For motion picture production the yellow flame carbons with special screen have been found very good. Calcium fluoride is used and gives a screen for red and green bands with very little spectrum yellow.

This interesting and valuable paper on "White Light for Motion Picture Photography," is but one of the features that are to appear in the Equipment Section of Motion Picture News. It will pay you to watch for them.

Fig. 5—Spectrum—Outer two Snow White Flame Arc. Inner Carbon Arc No Flame Material

Motion Picture News

Here With Colored Raw Stock

Mr. Leopold Sutton, special representative of the Siemens, Company of America, has arrived in this country to demonstrate the products of his firm. Raw stock containing the desired tint is one of the specialties of this concern and it is Mr. Sutton's intention to give practical demonstrations of the possible uses of this film. Mr. Sutton has accompanied by an expert chemist from the Belgian factory.

Screen Intensities Analyzed

Mr. L. H. Porter, chairman of the committee on papers, of the S.M.P.E., announces a forthcoming paper on the subject of "Tests of Screen Illumination from Motion Picture Projectors" by W. F. Little, of the Electrical Testing Laboratories, New York.

Some of the points touched upon by the paper are: the light intensity of the screen by measurements taken at 14 different points, representing 16 equal areas on the screen surface.

The measurement of light intensities taken at a larger number of test locations, each test location being a screen. This method makes possible the comparison of brightness changes throughout the field.

A verification of both methods by a single measurement.

A verification of the light flux upon the screens using the one-point method and the standard lamps of known light output. Measurements showing the reproducibility of this method.

New Lighting Effect

The patrons of the Criterion theatre were treated to one of the most surprising events that has so far been shown in the way of lighting effects by Mr. Hufb, Chief Projector of Elec-}

New F 1.9 Lens Gives Satisfaction

News Weekly cameramen will be interested in the good reports concerning the performance of the newly designed Minor 50 mm. F 1.9 objective. By casting aside many of the old formulas for high speed lenses and working more from the basis of the telephoto object-
Never Out of Commission Not a Moment's Trouble Since Its Installation

That's what is said of WESTINGHOUSE MOTOR-GENERATORS used for projection work.

Mr. Dave H. Shuman of the Florence Theatre, at Pasadena, Calif., says, "We are glad to say that we have a very enviable reputation for especially good projection, which we believe is due as much to your generator as anything else. We are certainly convinced that we made no mistake in our selection."

Westinghouse Motion Picture Equipment always satisfies.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Sales Offices in all Large American Cities

A SMALL INVESTMENT—LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

and

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.
Wax always in position. Requires no adjusting.

The Werner Film Protector Manufacturing Co., Inc.
4357 Delor Street
St. Louis, Missouri, U. S. A.
An Easy and Effective Way of Increasing the Durability of Motion Picture Film

A Communication From the Research Department of the Eastman Kodak Company

This difficulty sometimes experienced in projecting new film, frequently resulting in unevenness and premature breakdown, may be largely avoided by the application of a thin coating of wax along the perforations. Machines that do this work rapidly and inexpensively are available at small cost.

In the making of the light sensitive emulsion of motion picture film one of the chief ingredients is gelatine, a gelatinous substance which readily absorbs from and gives off moisture to the air. In freshly developed film, the gelatine contains a considerably higher percentage of moisture than seasoned film, and when in this condition is easily affected by heat, tending to render it soft and tacky, particularly in moist atmosphere.

As used in motion picture film, the first point at which the gelatine comes in contact with unusual temperature is at the aperture gate of the projection machine, where the light from the arc is concentrated, producing heat to a degree which softens the gelatine and causes it to collect on the tension springs or shoes where it rapidly dries and forms a film-like deposit.

As the film passes through the projector, the hardened deposit of gelatine continues to accumulate and offer further resistance which produces deep scratches along the perforations, with added possibility as the resistance increases, of the teeth of the intermittent sprocket tearing and changing the perforations, sometimes to an extent where injury to the print is irreparable.

Careful waxing produces, under the action of heat, a smooth and polished surface on the gelatine along the perforations; provides against the liability of strain in the first projection of new prints; materially benefits successive runs, and greatly prolongs the commercial life of the prints.

In view of the benefits to be derived, and of the comparative simplicity with which waxing can be accomplished, the advisability of its use will be readily understood.

New Method of Title Making

After many months of experimentation Ernest Stern reports the perfection of a new method of making titles. Any type face may be used with the certainty of obtaining negatives as perfect as desired. Illustrated backgrounds may also be used in conjunction with the lettering.

Among samples recently received from Mr. Stern is a direct positive illustrated title which he claims as a new accomplishment. He says: "This latter is intended for foreign titles and will allow you to present your foreign prints with the same dignified titles as are used in American copies and does away with the cost of a negative."

Gilligan Leaves Lucas

Harry K. Lucas, General Manager of the Lucas Theatre Supply Co., of Atlanta announces the withdrawing from the firm of Mr. Joe Gilligan who up to the present has held the position of sales manager.

Newman Catalog Out

The Newman Manufacturing Co., has recently issued a catalog describing and illustrating their extensive line of motion picture theatre supplies and equipment. The catalogue consists of over 60 pages well printed and arranged. After looking through the pages the reader is astonished at the completeness of the stock and is made to realize that the modern theatre supply house can in reality "equip the theatre from sidewalk to screen and from basement to roof." Nothing would be gained by enumerating the articles displayed. It is sufficient to say that if a manager wishes anything at all for his theatre he can get it at Newmans.
"The COSMOGRAPH"
AMERICA'S GREATEST PORTABLE PROJECTOR

Years of successful experience in producing fine Semi-Professional Portable Projectors are behind "The Cosmograph" reputation.

Designed to meet the need of the Salesman and Lecturer. Also for projecting motion pictures and lantern slides in Schools, Lodges, Clubs, Organizations, Homes, Etc.

Exclusive Territory Still Open, Write for Particulars

The Dwyer Bros. & Co.
Broadway Film Exchange Bldg.
Cincinnati, O.
729 Seventh Avenue
New York City

SPEER CARBONS
FOR
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Solve Your Box Office Problems

If you’re not selling tickets fast enough if you are having trouble keeping tabs on your tickets and cash receipts—if your tax accounting involves laborious figuring— you want it—a

1920 PERFECTED AUTOMATICKET REGISTER

Let us submit the full facts on this wonderful ticket selling and registering marvel.

Our 1920 catalogue tells you all about the 1920 Model AUTOMATICKET REGISTER, and gives information on box-office protection you should have. Send for it right now.

DEALERS

The AUTOMATICKET REGISTER is in demand in your territory. It will pay you to ask us about our selling proposition.

SPEER CARBONS
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.
**Review of Latest Compositions**

1. "O," a fox trot by Byron Gay and Arnold Johnson. The number with the laughing trombone. (Leo Feist.)

2. "Wildflower Waltz," the latest waltz by George O'Keeffe, written by "Beautiful Ohio." ( Shapiro & Bernstein.)


---

**Postal Pictures**

Cue Sheets

Latest Hits

Music

Musical Equipment

---

**Foreign Music in America**

The motion picture theatre of today can justly be considered the greatest competitor to the legitimate stage. Developments in the past five years have made it impossible to prove that music plays a great part in developing the art of the moving picture. But, today American music publishing business was in its infancy, foreign music played an important part in music centers. And today, America can boast of such famous standard orchestral libraries as that of Carl Fischer, G. Schirmer, Belwin, Inc., Walter Jacobs, Sam Fox, Oliver Ditson, Boston Musical Co., Cindy Bettony, M. Witmark, and many others. The editions of these American publishers combined, represent the greatest variety of practical material available in America as a part of the world. Practical musical literature, that's what America possesses. We may not be first in quantity, but we can boast of practical quality.

Most foreign publications are bully, symphony orchestras, without any piano accompaniment parts, or they are of the typical salon orchestra type for string quartets, with flute and clarinet, and in very few instances, for piano. In spite of all this, we can still find a great many musicians hunting for foreign publications. And I have evidence that many foreign publications mentioned on a musical cue sheet. Why all this waste of energy. I don't intend to criticize these music cues from the standpoint of their musical value but I do say that they are impractical for very few music houses in America handling foreign music in insufficient quantities to supply the demands of musicians receiving such music cues which in every instance cause unnecessary delays and inconveniences, because, firstly, foreign publications are too excessive in price and secondly, are in most instances, not obtainable.

Why not resort solely to American music? To say knowledge there can be no better than what is played on the screen, which can not be appropriated by music published in America. By American composers I don't mean compositions written solely by American composers. I mean works written by such men as Liszt, Schiapps, Massenet, Gies, Krusko, Tschakow, Paderewsky, Wagner, Strauss and thousands of others. The works by the above-mentioned artists are world known and represent the finest musical perfection of every angle. Nevertheless, I earnestly suggest that musicians in America don't use the foreign publications by the above masters. But, I do suggest that they only use such compositions which have been reprinted in American publications. Besides, you can be sure of a composition that is well arranged and composed with the point in view to serve American orchestra combinations.

---

**PARTNERS OF THE NIGHT**

Specially selected and compiled by M. Winkler.

The time is based on a literal of 14 minutes per reel (1,000 ft.)

Theme: "Romantic Interlude," Berge

1. Theme (2 minutes and 20 seconds), until-S: At Screening.

2. "May Dreams," (And. and son mono), by Borch (2 minutes and 45 seconds), until-T: 30 cents.


4. "Adagietto," (From Symphonette Suite), by Berge (3 minutes and 10 seconds), until-T: "Did you see me lost in my love?"

5. Theme (2 minutes and 10 seconds), until-T: "You did not miss me, did you?"

6. "Lento Allegro," (From Symphonette Suite), by Berge (3 minutes and 10 seconds), until-T: "Closeup of clear eyes.

7. "Mysterious Night," (Value Dramaticke), by Borch (1 minute and 15 seconds), until-T: "Mysterious Nightie in the Gardens.

8. Continue pp (55 seconds), until-T: "Bob Clifford is one of our.

9. Theme (2 minutes and 10 seconds), until-T: "One evening in Joe Rusty.

10. "Sinner Theme," (For scenes of impending danger), by Vely (2 minutes and 30 seconds), until-T: "By the following Saturday.

Note: TO action pp or df.


12. "Agitato Appassionato," (Deporting passionate agitation), by Borch (4 minutes and 10 seconds), until-T: "Closeup of clear eyes.

13. Theme (6 minutes and 40 seconds), until-T: "After a twenty minute search.

14. Continue pp (45 seconds), until-T: "You will find out Monday.

15. "Vivace," (Vivace), by Droll (4 minutes and 10 seconds), until-T: "Monday morning.

16. "Dramatic Suspense," by Winkler (2 minutes and 55 seconds), until-T: "They turned the trick.

17. "Misterioso Dramaticke," (Descriptive), by Smith (4 minutes and 15 seconds), until-T: "In a solitude in which has.

18. "Misterioso Dramaticke," (Descriptive), by Borch (2 minutes and 10 seconds), until-T: "Closeup of clear eyes.

19. Theme (3 minutes and 20 seconds), until-S: "Closeup of paper.

20. Theme (3 minutes and 45 seconds), until-T: "Now that Clifford.."

21. "Remembrance," by Berford (2 minutes and 10 seconds), until-T: "I'm through with Clifford.


23. "Waltz," (Waltz), by Levy (1 minute and 40 seconds), until-T: "A woman waves between.

24. "Dramatic Appassionato," (Deporting dramatic, but not pathetic situation), by Andino (3 minutes and 30 seconds), until-T: "Dramatic Agitato." (For general use), by Hough (1 minute and 35 seconds).

25. Continue II (2 minutes and 15 seconds), until-S; "Bubbles in some man's eye.

26. "Hunkatin" (Half-tone one-step), by Levy (40 seconds), until-S; "Bubbles in some man's eye.

27. Theme II (2 minutes and 15 seconds), until-T: "But Bradley did give you.

BUBBLES"

Specially selected and compiled by M. Winkler.

The time is based on an average of 14 minutes per reel (1,000 ft.)

Theme: "Capricious Waltz", by Berge

1. Theme (2 minutes), until-S: At Screening.

2. "Galop No. 1," by Minot (50 seconds), until-T: "Active as a boy.


4. "Galop," (50 seconds), until-T: "Active as a boy.

5. "Old Calico" (Mel. rubato), by Levy (3 minutes and 40 seconds), until-T: "This is Prof. Van Sting.


7. Theme (3 minutes and 30 seconds), until-T: "Aunt Amelia Van Sting.

8. "Valse Divine," (Valse Int.), by Rosey (3 minutes and 5 seconds), until-T: "Dinner time.


10. "Capricious Waltz," (Caprice Intermezzo), by Berch (3 minutes and 25 seconds), until-T: "Disgusting, you're worse.

11. Theme (2 minutes and 45 seconds), until-T: "What's up, charbroiler.


14. "Spiderweb" (From Symphonette Suite), by Berge (1 minute and 25 seconds), until-T: "No, ma'am, she isn't.

15. "Closeup of clear eyes," by Levy (2 minutes and 50 seconds), until-T: "Well, what do you want.

16. Theme (2 minutes), until-T: "You're a fine fellow.

17. "Valse & Musette" (Allegro), by Raff (4 minutes and 35 seconds), until-T: "The Dining Room.


19. "Nursery Rhymes" (action 1 minute and 35 seconds), until-T: "Closeup of clear eyes.

20. Continue III (2 minutes and 15 seconds), until-S: "Girl with child in gaiter.

21. "Lento Allegro," (From Symphonette Suite), by Berge (4 minutes and 40 seconds), until-T: "But before the elopement.

22. "Fifteen Minutes," (Flirt), by Kestin (4 minutes and 15 seconds), until-T: "I know all and will foil.

23. "Hint of the Chute" (Grand Galop), by Kestin (4 minutes and 15 seconds), until-T: "Jock! Oh, Jock!"
February 6th
1920

Bartola Musical Instrument Co.,
Oshkosh, Wis.

Gentlemen:

ATTENTION: MR. DAII BARTOK

We are more than pleased with the Barton Organ recently installed in the Central Park Theatre. The instrument is all you claimed for it and even more.

The tone quality is beautiful - the finest we have ever heard. The volume completely fills the theatre without becoming boisterous. You are to be complimented on the new idea of playing from the divided manual, the musical results are amazing, there are endless beautiful combinations which are pleasing to our patrons, not only on account of their tonal beauty but because of their originality. You have added materially to the musical possibilities of theatre organs.

Many of our patrons have mentioned the organ and made special comment on the beautiful tone quality. Our opinion is you have developed a genuine theatre organ of great merit.

VERY TRULY YOURS,

BALABAN & KATZ.

By Samuel Katz

Bartola Musical Instrument Co.
313-316 Mallers Building, Chicago, Illinois
"THE STOLEN KISS"

(Revised by Rehak)

Specially selected and compiled by M. Winterer.

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Spring Blossoms" (Allegretto con moto), del Castillon
17—"March" (1 minute and 40 seconds), until-T: "All the way to the finish"
20—"Stringade Grotesque" (characteristic), by Borch (1 minute and 10 seconds), until-T: "The time has come to say good-bye"
6—"Reverie" (dramatic), by Drumm (4 minutes and 5 seconds), until-T: "One reason for Pellew's"
4—"Devotion" (moderate), by Deppe (1 minute and 45 seconds), until-T: "The greatest love was nothing"
6—"Memory" by Hocchel (1 minute and 45 seconds), until-S: Pellew dressing in old-fashioned clothes
6—"Devotion and Memory" (allegro), by Hall (1 minute and 5 seconds), until-T: "Hear it thistle"
7—"Black and Butterflies" (intermezzo), by Vely (3 minutes and 10 seconds), until-T: "And keeping her promise"
6—"Theme (2 minutes and 15 seconds), until-T: "Oh, mother, you look so
6—Continue pp. (35 seconds), until-T: "After mother was gone"
10—"Because You Say Good-bye" (concert ballad), by Levy (20 seconds), until-T: "But Dudley wasna right now"

NOTE: To be produced as harpsichord solo.
11—Continue to action (2 minutes and 25 seconds), until-T: "To Pellew's three years"
12—Theme (1 minute and 25 seconds), until-T: "Everything's just the other"
13—Continue to action (1 minute and 30 seconds), until-T: "The first experiment"
14—"Pera Symphonique" (And. quasi adagio), by Borch (3 minutes), until-T: "On the following afternoon"

NOTE: To action pp. or f.
15—"Chanson Maltratique" (dramatic pathetique), by Collinge (2 minutes and 40 seconds), until-T: "And so for two long years"
16—"Dramatic Ruins" by Winkler (2 minutes and 55 seconds), until-T: "It was early that winter"
17—"He's a Jolly Good Fellow" (old-time popular hit) (1 minute), until-T: "New Year's Eve"
18—Blinking Rose" (moderate), by Johnson (2 minutes and 35 seconds), until-T: "Back in old Brooklyn once"
19—"Rose Leaves" (moderate), by Allshle (55 seconds), until-T: "I am Pellew Day, do you"
8—"Hospemsance" (adagio), Deppe (5 minutes and 20 seconds), until-T: "The old hour was quite"
22—"Rose Leaves" (moderate), by Allshle (55 seconds), until-T: "There was no one to tell"
22—Repeat: Because You Say Good-bye, by Levy (3 minutes and 5 seconds), until-S: Dudley near piano

NOTE: To be produced as piano solo.
23—"Dramatic Research" by Borch (3 minutes and 30 seconds), until-S: Dudley leaves piano.
24—"Springtime" (characteristic), by Borch (1 minute and 15 seconds), until-S: Borch goes down stairs
25—"Morning" by Borch (1 minute and 35 seconds), until-T: "Oh, it's the key to the

There are many Exhibitors who have told us that PICTUROLLS have improved their music. It has improved their presentation and as a result has increased their box office receipts that we are beginning to believe it.

A one cent postal card addressed to us will bring you complete catalogues, prices and all the dope.

Motion Picture News

"NEWMAN" BRASS FRAMES AND RAILS

Accompanying cut shows our new style unit frame for corner of theatre lobbies. Especially designed to fit irregular shaped columns and splicing flaps to balance. Next, attractive and complete, it eliminates the passer-by to see at a glance the entire program.

Sand sketch for prices and ask for new 1926 catalog.

Established 1882
1212-20 Sycamore Street, Clewesville, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representatives: T. T. Malone
337 Bleeker St., Montreal, Canada
Pacific Coast—G. A. Mecaile
San Francisco, Cal.

Frames, Envelopes, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing.

Service—Projection—Camera and Music Hints

32 pages of it this week
Your Audience—

knows the real difference between good and bad Music. That is one reason keen exhibitors chose

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

to furnish their Musical Program. The ultimate in organ appreciation is not an opening novelty but a continued enjoyment for days and nights to come.

Powers Broadway of Boston
Saenger Amusement Co.
Pantages Vaudeville and many other circuits send repeat orders for the -
Robert-Morton

They're satisfied with Promise and Performance — So are others.

The American Photo Player Co.

NEW YORK CITY
62 West 48 Street

CHICAGO, ILL
64 Jackson Blvd.

SAN FRANCISCO CAL.
109 Golden Gate Ave.
Levy Flashback
A seconds), minutes 14 minutes (i.e. a second, minutes 14 minutes, minutes 1 minute (i.e. a second, minutes 40 seconds, until-T: "I haven't seen you since."

4-"Dramatic Agitato " (for general use), by Hough (3 minutes and 45 seconds), until-T: "Danger—Explodes.

NOTE: Watch exclamation.

32—"Cavatine", by Bulin (1 minute and 5 seconds), until-T: "The bitterest hour.

NOTE: To action pp. or ff.

33—Reprise "Stars and Stripes Forever", by Bouza (2 minutes and 40 seconds), until-T: "The product of intensive study."

NOTE: To action pp. or ff. Watch exclamation.

THE END.

THE VIRGIN OF STAMBUL"
(Released by Universal)

Specially selected and compiled by M. Winkler.

The time is based on a speed limit of 14 minutes per mile (1000 feet).

The scene: "Lovelorn" (Melodius Allegretto Graziosi), Sol P. Levy

1—"Rehearse Oriental theme, by Levy (3 minutes and 30 seconds), until-S: Acting.

2—"Leyden Ballad No. 2" by Luigini (3 minutes and 30 seconds), until-S: "Here we keep pace with the times of Mars.

3—"Parrot Oriental " (characteristic), by Kieffer (2 minutes and 30 seconds), until-T: "Out in the burning sun, I don't hear,"

4—"Mysterious Nights" (valse), by Berg (5 minutes and 30 seconds), until-T: "In Stamboul."

5—Theme (30 seconds), until-S: Close-up of silver dollar.

6—"Vocalise" by Vieuxtemps, by Kieffer (1 minute and 20 seconds), until-T: "With a clanging,

7—"Enchantment" (Intermezzo Trionfo), by Vieux (1 minute and 20 seconds), until-T: "The American life is here.

8—"Theeene (1 minute and 50 seconds), until-S: Sari in streets with 200,000.

9—"Dramatic Swagger", by Winkler (3 minutes and 30 seconds), until-S: "She, she, she!"

10—Theme (55 seconds), until-S: "Sari meets American.

11—Dramatic Recitative No. 1" (for intensifying heavy and dramatic situations, by Levy (5 minutes and 30 seconds), until-S: Flashback to interior of Sheik's palace.

12—Theme (1 minute and 50 seconds), until-S: Sari with camel.

13—"Heavy Mysterious " (for general use), by Levy (5 minutes and 30 seconds), until-S: Sari leaves window.

14—"Egyptian Ballad No. 4", by Luigini (1 minute and 5 seconds), until-T: "The agony of doubt.

15—Theme (50 seconds), until-T: "Sari hear terrific say.

16—"Traffic scene (for fatal or moral scenes), by Vely (5 minutes and 30 seconds), until-T: "The moving finger writes.

17—Theme (1 minute and 50 seconds), until-S: Hero reaches fighting girl.

"Cossack Revels " (dramatic grotesque), by Tschakoff (55 seconds), until-T: "The Sultan's cafe.

18—"Revel " by Samuel (1 minute and 55 seconds), until-T: "Ladies and gentlemen.

19—Theme (2 minutes and 35 seconds), until-S: American leaves cafe.

20—Theme (1 minute and 25 seconds), until-T: "Weird Oriental Theme", by Levy (4 minutes and 3 seconds), until-T: "A Turkish girl's birthday.

21—Recitative, by Kieffer (55 seconds), until-T: "It is explained.

22—"Chanson Mélancolique", by Cotting (1 minute and 45 seconds), until-T: "To Sari it was the end.

23—Dramatic scene, by Hough (2 minutes and 30 seconds), until-S: "Two Turks argue, return to marry.

24—Theme (1 minute and 25 seconds), until-T: "The Guest of the Guest House.

25—The Carmen, No. 102", by Borch (2 minutes and 15 seconds), until-T: "It was the feast of Fidala.

26—Recitative, by Levy (1 minute and 25 seconds), until-T: "All but Sari."

27—"Slavonic Viper", by Borch (3 minutes and 25 seconds), until-T: "She arts master.

28—Dramatic Conflicts" (hurry hetero), by Levy (3 minutes and 25 seconds), until-T: "I have come for my wife.

29—"I hope alive, by Berge (2 minutes and 40 seconds), until-T: "I hear the tale desired.

30—End of scene (e.g. scene of impending danger), by Vely (5 minutes and 10 seconds), until-T: "The end of the game.

31—"Paris Hurtle No. 1", by Kieffer (3 minutes and 40 seconds), until-T: "Explodes."

32—Scene of action, by Hough (3 minutes and 10 seconds), until-T: "And here comes the public.

33—"Majestical Hurry No. 1" (for battle scenes), by Levy (7 minutes), until-T: "Only from the inside.

34—"Tacet " (25 seconds), until-S: Girl sees plaster fall.

35—Scene of action, by Levy (1 minute and 25 seconds), until-S: Sleep coming down stairs.

36—Scene (35 seconds), until-S: Horses tied to girl.

UNTIL THE END.

"THE SILVER HORSE"
(Released by Goldwyn)

Specially selected and compiled by M. Winkler.

The scene is based on a speed limit of 14 minutes per mile (1000 feet).

The scene: "Reverie " (Dramatic), Dramatic

1—Theme (1 minute and 10 seconds), until-S: At screening.

2—Continue to action (1 minute), until-S: "And here comes from law,"

3—Mister theme (for scene of impending danger), by Vely (5 minutes and 10 seconds, until-T: "Except for a crew.

4—Poetic Symphony, by Hough (1 minute and 45 seconds), until-T: "Some dirty rate burned.

NOTE: To action pp. or ff.

THE END.

"Northern Serenade" (moderato), by Olsen (4 minutes), until-T: "Out from the mining country."

7—Theme (1 minute and 45 seconds), until-T: "While the quick below.

8—"Half-Relo Furtivos", by Levy (1 minute and 30 seconds, until-T: "Three days of raging.

9—"Dramatic Recitative" (for intense and heavy dramatic situation by Levy (3 minutes and 10 seconds), until-T: "In July the fish."

10—"Intermezzo" (moderato), by Hough (5 minutes), until-T: "Laughter is the key.

11—"Devotions", by Depen (3 minutes and 40 seconds), until-T: "Weil Street shoping.

12—Spring Blossoms", by Castello (3 minutes and 5 seconds), until-T: "I'm Alton Clyde."

13—Theme (50 minutes), until-T: "Meawhile Senets."

14—"Dramatic Recitative No. 2", by Levy (3 minutes and 10 seconds), until-T: "Raymond Emerson's lost evening.

15—"Airfs", by Revover (4 minutes and 10 seconds), until-T: "The long, silent Wall Street."

16—Theme (1 minute and 15 seconds), until-T: "By evening soon known.

17—"Half-Relo Hurry", by Levy (4 minutes and 40 seconds), until-T: "Alarmed at the failure of."

NOTE: To action pp. or ff.

18—"Corinella", by Saar (35 seconds), until-T: "Alaska's crowning.

19—Continue to action (1 minute and 15 seconds), until-T: "Works of fierce.

20—"Dramatic Tension" (depicting dramatic but not pathetic events, by Levy (2 minutes and 25 seconds), until-T: "March's men aren't."

21—Theme (1 minute and 45 seconds), until-T: "Sleeplessness unanswerable.

22—"Misterioso Dramatico" (depicting mystery and agitation), Borch (1 minute and 5 seconds), until-T: "Another rest, wish."

NOTE: To action pp. or ff.

23—"Hurry" (for pursuit and races), by Minot (1 minute and 20 seconds, until-S: The light in the boat.

24—"Airfs", by Hough (4 minutes and 25 seconds, until-T: "And with the coming of the."

25—"Appassionato" (for scenes of murder or passionate love), by Borch (3 minutes and 10 seconds), until-T: "We are going to blow.

26—Theme (3 minutes and 30 seconds), until-T: "Cherry sold here."

27—"Allegro Molto" (from "Sonata Pathetique"), by Beethoven (5 minutes and 5 seconds), until-T: "You think you won."

28—Theme (1 minute and 35 seconds), until-T: "I warn you give this."

THE END.

The Music Editor will be glad to answer any question as to the composition of musical programs for your house.

This department is always at your service, —its facilities at your disposition.
"Let's go to a Show where there is Good Music"

How often one hears this remark. Good pictures are taken for granted—but good music attracts the crowd. The country's leading Motion Picture Houses have installed

THE ESTEY THEATRE ORGAN

Because—The Estey will render the most delicate incidental music or great dramatic crescendos with equal effect. The Estey almost exactly duplicates the music of a full orchestra—but its operator only draws one salary.

The Estey isn't temperamental—it won't go on strike—and the Estey Service Guarantee insures its upkeep and maintenance.

An Estey will pay itself in no time in increased box office receipts—and many times over in prestige and popularity.

We can build an Estey—large or small—in your theatre—at a price you are justified in paying. A word today will bring an Estey expert to study your needs—give a quotation—and take you to a nearby theatre where an Estey is now making good.

THE ESTEY ORGAN COMPANY, Brattleboro, Vermont

STUDIOS IN

NEW YORK, 11 West 49th Street BOSTON, 120 Boylston Street
PHILADELPHIA, 1701 Walnut Street LOS ANGELES, 633 South Hill Street
HERE IT IS AGAIN

C. H. STARKMAN, EDMUND, OKLA.

You will find herein application blank filled out for admission into the N. A. M. L. For some time I have been a member in spirit but did not produce the stickles, also, the do-it-and-stick-'em-on plan began working and as a result, this letter, I have taken the News for over a year and I don't see how any up-to-date projectionist or manager can stay up-to-date without it.

Don't you think some common sense judgment should be used in our "Small Town" vs "City Man" debate? Our fellow projectionist, Mr. Stone of Hanover, Ohio, through his statements in the February 14th number of N. A. M. News showed partiality and his ability for imaginative story writing, but as to facts, he was somewhat short.

The Small Towers or any other set of non-de-gumps, who allow conditions to exist as described by Mr. Stone (in all due respect to him) are just as negligent in getting film. The manager of such a place usually gets pictures as old as his machine. If we get anything under one year old it hasn't as yet reached the "supposed-to-be-operator" and his brethren.

The fact is, that practically new film shows sign of punch marks and rough usage. Some say it is that some "City man" on account of his theatre using vaudeville as a specialty and pictures as a "fill in," has to burrow his film through, so that the vaudeville may start on time. Might it not be that some are so heavy laden with "Spot Light" cues and the like that they haven't time to properly fix the projector's cues in their minds and resort to more harsh means? Let's hope not, but yet the "Small Town" man has time to get his cues down pat and a manager who has no acrobats, freaks, magicians or other dancers to rush the "side line" so that the matinee will be over in time for dinner or supper according to the locality or for the set time that the vaudeville begins.

We fellows who show courtesy to the fellows should call off our forces from one another and stick between the managers and call reporters who really do the polishing and splitting, be it Jay or Dude from the "Small Town" or "Big Town."

Reply — First run film has often been found to be well punched-marked, thus there is no reason to blame all the trouble on the man in the small town who never sees film that is less than ten days old. In fact the seat of the trouble is the operator who has no interest in his work nor any feelings for the projectionist who runs the show.

This type of show is being run in many parts of the country.

Robert Morton Orchestral Organ, New Mission Theatre, San Francisco

Write for our list of motors
AMUSEMENT S
LARGEST EXHIBITION

PHOTOPLAY THEATRE WANTED — 500-600 seat, well located, term. In New York City or Brooklyn. Write to J. F. Parrott, 426 West 112th street, New York City.

PHOTOPLAY THEATRE WANTED — 500-600 seat, well located, term. In New York City or Brooklyn. Write to J. F. Parrott, 426 West 112th street, New York City.

Here It Is Again

In the February 14th number of N. A. M. News discussion of "City Man" showed partiality and his ability for imaginative story writing, but as to facts, he was somewhat short.

Don't you think some common sense judgment should be used in our "Small Town" vs "City Man" debate? Our fellow projectionist, Mr. Stone of Hanover, Ohio, through his statements in the February 14th number of N. A. M. News showed partiality and his ability for imaginative story writing, but as to facts, he was somewhat short.

The Small Towers or any other set of non-de-gumps, who allow conditions to exist as described by Mr. Stone (in all due respect to him) are just as negligent in getting film. The manager of such a place usually gets pictures as old as his machine. If we get anything under one year old it hasn't as yet reached the "supposed-to-be-operator" and his brethren.

The fact is, that practically new film shows sign of punch marks and rough usage. Some say it is that some "City man" on account of his theatre using vaudeville as a specialty and pictures as a "fill in," has to burrow his film through, so that the vaudeville may start on time. Might it not be that some are so heavy laden with "Spot Light" cues and the like that they haven't time to properly fix the projector's cues in their minds and resort to more harsh means? Let's hope not, but yet the "Small Town" man has time to get his cues down pat and a manager who has no acrobats, freaks, magicians or other dancers to rush the "side line" so that the matinee will be over in time for dinner or supper according to the locality or for the set time that the vaudeville begins.

We fellows who show courtesy to the fellows should call off our forces from one another and stick between the managers and call reporters who really do the polishing and splitting, be it Jay or Dude from the "Small Town" or "Big Town."

Reply — First run film has often been found to be well punched-marked, thus there is no reason to blame all the trouble on the man in the small town who never sees film that is less than ten days old. In fact the seat of the trouble is the operator who has no interest in his work nor any feelings for the projectionist who runs the show.

This type of show is being run in many parts of the country.
**The Complete Plan Book**

Everything the Showman Needs on Every Picture Released

---

"Kissed in a Harem"

(Street Comedy—One Reel)

A LIGHT comedy which goes merrily on its way because it is built upon an amusing idea is "Kissed in a Harem," the latest release from the Gayety camp. Permits a man to run off of a ship and to escape his danger, disguise himself as a member of the Harem Chorus, and if you have the basis of a workable comedy, here one finds Billy Fletcher, the chief funmaker, in bed with Omar Cayenne, Joe for flirtin' with his beautiful wives. Of course the wild Turk is duly insulted and gives chase. But what does Billy do? Why, he dresses as a woman and joins the wives of the visitor from Salt Lake City. (Harem is the correct word when traveling in Turkey with a flock of women.) It happens that Omar and the figure from Utah meet in the upper chambers, and both are so taken up with each other's wives that they indulge in a free-for-all trade. Thus Billy finds himself in Omar's room again. And he registers cunning by refusing to take off his veil. This so excites the Turk that he charges the other wives out and makes our comedian his favorite. When he finally recognizes Billy, he is hanging over the edge of a skylight. Quite an idea for a one reeler and worked out with plenty of humor by Craig Hutchinson. —Lawrence Reed

**Mutt and Jeff Comedies**

(Two One Reelers—Fox)

MUTT and Jeff continue to go through their usual antics in the two forthcoming Fox releases, "The Price of a Good Sneeze" and "The Chemist." The former excels. It presents our two friends as the proprietors of a ladies' aesthetic forcing house. Jeff does the teaching and Mutt entertains the pupils. The little fellow draws with a lot of laughs in this "Isadora Duncan," and as he is only drawn with a pen, the pupils won't object to his exaggerated "nature assume." The reel ends when Jeff's wife takes to a lesson and learns her husband's occupation. —The Chemist" is not so original. Jeff drinks a concession which gives him unusual strength and proceeds to beat up Mutt for the remainder of the reel. However bits of the super-exaggerated action presents some good laughing matter. —Matthew Taylor

"The Song of the Paddle"

(One Reel Bruce Scene—Released by Educational)

WHILE there is quite a sameness to this offering being a trip in a canoe down a river from one place to another. This film promises to be rather shallow to its mouth, yet quite a variety of scenic bank ground is provided and there is also an element of human interest in the two men and their canoe as it runs rapidly and dances here and there on the swift flowing water threatening to dump its occupants in the river many times.

The reel has been nicely tinted, and one scene is never held long enough to become tiresome. We call the offering quite a bit above the average scenic release. —J. S. Dickerson

"Such Is Life "Mong Dogs"

(13th Mayer Travelogue)

H Y MAYER'S entry to the ranks of producers has not been heralded with the usual blaze of trumpet when such events take place but the product which he is sponsoring, a combination of cartoon, news weekly, scenic and educational subjects are cleverly designed and interesting releases entitled to recognition and praise.

This reel is especially good. It takes a lot of dogs for its "love idea," and then Mayer draws cartoons of various types of the so-called human race which when they fade out on the screen to pictures of the canines have a striking resemblance to the "pups.

The titles much excellent. There is, of course, no plot, nor any attempt to connect the various strips together into a story. For that reason a "review" is absolutely impossible. Take our word for it, the series so far has been good. —J. S. Dickerson

"Three Christie Comedies"

("Pants and Petticoats"—"Eta-Bite-A-Pic"—"Going, Going, Gone")

Bobby Vernon is the star in a two reel Christie Special reviewed under the title of "Petticoats and Pants." The story of this offering concerns a college cut-up who is sent down on the farm in the hope that he will mend his ways. Here he meets, along with two pals, a couple of chorus girls who take him for a "rube." Later Bobby still posing as a sod buster invades the store the show dawns are working and manages to create a surprising amount of disturbance. The comedy starts with rather well but soon degenerates into a lot of chase stuff, interspersed with views of the Christie chasing girls doing a dancing act in the cabaret with not many real laughs apparent, although it will undoubtedly hold the interest of those who enjoy slap stick and is not offensive or suggestive at any time. Bobby Vernon plays his role with characteristic pep and succeeds as well as the rather pointless business provided for him will allow. The picture is elaborate for a comedy, the attention to detail being very commendable. —C. E. Dickerson

"Youthful Folly"

(Selznick)

OLIVE THOMAS, the actress who plays the heroine in "Folly," her latest production, the story was written by the Selznick star. The story is a rather new angle on the plot, but the incidents offered do not have enough dramatic material to arouse an audience to any extent.

The story begins with a young man left on a country farm where a young and beautiful young woman is confined. The story is based on a collection of short stories, "Folly," and is a novel with the same title. The story is told by the heroine as she relates her life to a young man who has been sent to teach her English. —J. S. Dickerson
Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor) we arrive at the consensus not only by the actual comments received, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to November 29, 1916.

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
</table>
| BROTHERS DIVIDED (PATHE) | FRANK KEENAN | DEC. 7. | "A good picture for the business one day."
| CAMEO (FOOTROD-MODINE) | LEAH HAYD | JAN. 3. | "A good picture which will interest."
| CHAIRMAID (VANCE) | HALLMARKS | MAR. 6. | "A good picture which will interest."
| CHILD'S TALE (PARAMOUNT-ACTRA) | SYLVIA BRITT | FEB. 19. | "A good picture which will interest."
| CINEMA, MURDER (PACIFIC PICTURES) | MARION DAVIES | DEC. 14. | "A good picture which will interest."
| COWARD HEADED (PARAMOUNT-ACTRA) | LIONEL BARRY | FEB. 21. | "A good picture which will interest."
| CORSICAN BROTHERS, THE (UNITED PICTURES THEATRES) | MARION DAVIES | MAR. 22. | "A good picture which will interest."
| CYCLONE (FOX) | TOM MIX | JAN. 24. | "A good picture which will interest."
| DANGEROUS TALENTS, THE (AMERICAN-PATHE) | MARG. FISHER | APR. 5. | "A good picture which will interest."
| DAREDEVIL, THE (FOX) | TOM MIX | APR. 5. | "A good picture which will interest."
| DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) | M. N. E. | MAY 4. | "A good picture which will interest."
| DALMAE (ALFRED) | M. N. E. | MAY 4. | "A good picture which will interest."
| DAWN (BLACKTON-PATHE) | SYBIL MURRAY | MAR. 22. | "A good picture which will interest."

Box Office Reports continued on page 2854.
Screen Acting in Its Highest Form Presented Here

An assertion often made that the masterpieces of fiction are unmade, that the great writers and painters are misunderstood or disregarded. A body blow to this fallacy is the dramatization of Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde," starring John Barrymore. As long as the works of this author and other great writers of the past remain to be drawn upon there is no reason why producers should depend entirely upon the written word. As the great playwrights of the stored up the potentiality of their drama. The spectacle is the discovery of the dual personality, in which lies brought out that every soul has its good and evil nature, is given wonderful vitality here — thanks to painstaking direction and the truly inspired acting of John Barrymore. There is no reason to go into detail concerning the story, since most every one is familiar with it. Sulloway's Dr. Jekyll, a scientist, experiments with the two forces in his nature and transforms himself from a benevolent figure into the most depraved wretch imaginable. And vice versa. His evil side triumphs, bringing with it the inexorable climax of death. It is the consummate skill of the star which lifts this picture above any thought of this balance the elements of emotional and psychological detail. We say without fear of contradiction that his is one of the greatest performances of a dual personality ever shown on the screen. He makes the terrible Hyde so repellent that it is positively fascinating. By means of "clever" does this awful character seem to be in a state of induced, but subtle, to suggest that the benefit of the younger pictures is to be seen in the humanization of the strange and fascinating story. As many readers are doubtless familiar with the film, it would be repetitious to go into detail, but suffice it to say for the benefit of the younger audiences that this picture concerns a physician, who, by the aid of a compound he has discovered, is able to transform himself at will into the character of a deprived murderous wretch when, in certain moods, he is brought to lust. The story has created a profound impression in the literary world and did much to establish a vogue for the author and make his fame worldwide. For the purposes of giving the soul of romance figures conspicuously and this feature is exactly commingled with the dramatic situations. Mr. Barrymore's portrayal of the physician-lover in the memory as one of the most outstanding characters in all time. Others who are of course at one remove to the author are Martha Mansfield, Brandon Hurst, Ceci Clavely and George Stevens. John Barrymore's artistic direction has given the story a wonderful atmosphere aside from emphasizing its powerful dramatic strokes.

The CAST

Dr. Jekyll — John Barrymore
Mr. Hyde — Edward Overman
Miss Seward — Martha Mansfield
Sir George Carew — Charles Lane
Dr. Richard Langley — J. M. Cowl
John Utterson — Ceci Clavely
Edward Enfield — Nita Naldi
Potts — George Stevens


PRESS NOTICE

Robert Louis Stevenson's powerful story of dual identity, 'Dr. Jekyll and Mr. Hyde,' has the seals of authenticity which are sure to earn a niche in the film hall of fame. John Barrymore, considered by many the greatest living actor of the screen is the ideal choice for the dual role. His portrayal is so ably wrung from the soul of the author that it is impossible to separate the character. It is a wonderful performance — one that will be remembered in the memory of the audience. The picture is a dramatic treat if only from the standpoint of the acting. All the details of the story are perfectly presented, so that the tension of the situations is heightened by the action of the characters. It is a powerful and effective presentation of the story. The film will be remembered as one of the greatest in the history of the screen.

Program Reader

You have all heard about Robert Louis Stevenson's powerful story even though you may not have seen it in the theatre. The theatre has given the story a wonderful atmosphere. The picture is a treat for the soul of the audience. It is a wonderful performance — one that will be remembered for a long time. The film is a great treat for the soul and the mind. It will be remembered as one of the greatest in the history of the screen.

CATCH LINES

He wanted to yield to all that the film offered but he must not unravel the story. John Barrymore in his greatest triumph. "Dr. Jekyll and Mr. Hyde," a screen version of Robert Louis Stevenson's powerful story and play.

"SEX"

I. PARKER READ-HODKINSON

Powerful Theme, Clever Acting and Rich Production

The story that is going up is "SEX," which is brought to the screen as the picture was written. "SEX" is a powerful theme, its volume of truth, its sound moral, its well-developed characters are expressed through clever acting. The perfect continuity and presentation of the action that is as sure as the tide. That is what "SEX" is. The production is by Myrtle Siedman, the subject should merit (and will if we're not mistaken) the highest praise.

Mr. Stevenson exposes a new twist in the eternal triangle and one that is true to life. It is remarkably simple, which is perhaps the reason that it appears so genuine. Using the idea of a chorus girl's philosophy to get all there is out of life, even from the inevitable acts of love and marriage, the film is not only entertaining but has been recognized as the best production in this genre in any season. The film, with its powerful theme, has been highly praised. It is truly a masterpiece and has been recognized as a great achievement in the film industry.

And Fred Niblo's direction is in perfect keeping with the story. There is not a scene that is not a scene in the story. The incidents flow like the current of a stream, and the story is carried on to its conclusion as the story demands. The picture has been announced with lavish expenditure, a fact noticeable in the roof garden scenes and those that constitute the mad orgy in the actress' home. Certain details here are overdone, but not enough so that the film is carried out entirely in good taste. But the film is such a powerful one that it is not only entertaining but has been recognized as a great achievement in the film industry. It is truly a masterpiece and has been recognized as a great achievement in the film industry.
FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG ... MAR. 13

Exhibitor Comment—"Story only fair but locations, photography, acting and picture are very good. Picture proved successful entertainment, hence good business-office returns. Played five weeks in New York and business was excellent."

"Good picture—good quality."—M. P. News.

FAREWELL, THE (UNIVERSAL) MIKAEL NORDFELT ... MAR. 14

Exhibitor Comment—Full of action, excitement, spirited and well acted. Picture is a real business-getter."

"A fine story, with good action, well acted, very good quality."—M. P. News.

FIGHT IN THE WALLS, THE (UNIVERSAL) CHARLES DEAN ... MAR. 15

Exhibitor Comment—"A good, solid, well-made story, good acting, good photography and a good story."

"A good picture, well acted, well photographed, good story."—M. P. News.

FIGHTING CROISSY (J. HAMPTON-PATHE) BRIAN GAFFNEY ... MAR. 16

Exhibitor Comment—"A good picture, slow at first, then builds up and is very good."—M. P. News.

"A good picture, good acting, well photographed and a good story."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 17

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well acted, well photographed."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 18

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 19

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 20

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 21

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 22

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 23

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 24

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 25

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 26

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 27

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 28

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 29

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 30

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.

FIGHTING PEOPLE (TOM TUCKER) BRIAN GAFFNEY ... MAR. 31

Exhibitor Comment—"A good picture, a good story, well photographed and well acted."—M. P. News.

"A good picture, good story, well photographed and well acted."—M. P. News.
“JACK STRAW”  (Paramount-Arcaft)

Obvious Light Comedy Has Amusing Moments

HERE is an exceptionally thin but quite amusing light comedy, this screen version of W. Somerset Maugham’s whimsical play of the same name. Skilled as he is at writing dialogue and investing his characters with a patina of personality, it behooves Mr. Maugham not to ask if he might not have lacked inspiration when conceiving “Jack Straw.” If the original was a gem of its kind then the adaptation is proof that physical action and subtitles cannot take the place of pointed dialogue. But obviousness aside and the fact that it is hopelessly old-fashioned, the picture furnishes a fair quota of interesting moments. William De Mille is clever enough director to have seen to that. It is the “business” which he has injected which keeps it going and overcomes the weakness of the plot. It is a slight thing at best, presenting the ancient formula of an Archduke (a change from a Prince or a Count) traveling coincident in America and assuming the disguise of an Irishman to be near the woman he loves. The fun is derived in watching him pose in his true colors for the sake of humiliating a smugly ambitious dowager who believes he is a genuine fellow. The Archduke is merely another name for the disguise that is usually presented.

Mr. De Mille’s “business” sturdily holds the picture together. And this treatment is rendered necessary, of course, by the fact the story itself is not of sufficient weight to carry it along. The result is the secondary characterization that is thrown to the back of the picture, and high points. The Archduke, played by Charles Ogle and Sylvia Ashton with sure comedy strokes which keep one’s interest at attention. Credit must be given the director for steering clear of burlesque. He stopped just short of that line. As the title role calls for repressive acting Mr. Warwick is a good selection. He isn’t the same Warwick of old, free Perhaps, the story is lost in his work. Doubtless he will strike his stride when the effects of the war are overcome. Length, 5 reels. Lawrence Reid.

THE CAST

Jack Straw... Robert Warwick
Dame Parker Jennings... Mrs. Parker Jennings
Mrs. Weston... Mrs. Weston
Dover... Forbes Parks
Sherbo... Nurse Lighthilf
Count of Pomerania... Robert Bower

PRESS NOTICE STORY

Robert Warwick, the Paramount-Arcaft star, who appeared successfully in “Secret Service,” in “Mizzoura,” and “The Tree of Knowledge,” will be seen at his best performances in his latest release, the film titled “Jack Straw,” a screen version of W. Somerset Maugham’s light comedy of the same name. Now running at the English on England’s abroad, Mr. Warwick, being a romantic actor, has a subject here which is ideally suited to his personality and talents—it being a whimsical love story. The star plays the part of the hoop skirt wearing hero to be near the girl he loves. He impersonates an Archduke, then, when apparently exposed as a fraud, turns out to be a genuine fellow.

The Ambassador of Pomerania arrives and learns that he is the long missing one of the nation’s heroes. This is the trick played upon him, but when she is furnished proof of the pseudo-iceman’s identity she gladly announces her devotion. The playing is faultless. The picture is a breezy portrait of the title role, assisted by a cast that contains such clever players as Carrell Combs, J. M. Dumont, Charles Ogle and Sylvia Ashton.

PROGRAM READER

Did you ever think when the ice-man comes around to your door that he may have a blue blooded ancestor? Perhaps he is a Duke or Count who has taken up his occupation to hide his identity. You never know. Speaking of the iceman, Robert Warwick, the Paramount-Arcaft romantic actor, appears in such disguise in his latest picture, “Jack Straw.” This offering is an adaptation of W. Somerset Maugham’s celebrated light comedy of the same name which met with popular success on the English and American stage. We have talked to you that he plays the part of an iceman in it up to you to guess the rest. He may be a baker’s son who has run away, he may be working his way through college; he may be an Archduke in disguise. You can find out what he is when you come to the next... “Jack Straw” is a pleasing romantic comedy which we are sure will highly interest you.

SUGGESTIONS

Take time Robert Warwick gets into his dramatic roles and appears in some of the most dapper of lighting. So it would be well to announce the fact that this star presents himself as a light comedian, such as “Secret Service.” It is in Robert Warwick that the “Tree of Knowledge” By doing so your patrons will be reminded of the excellent caliber of his plays. Perhaps they will be interested in reading a pleasing romantic comedy which permits him to score his personality and talent to the highest advantage. Play it up humorously and take care to explain the situations and close lines and catch lines. You can make up some clever rhymes around the title and your artist can paint a likeness of the iceman in a most unusual way. Please favor the audience with the information that he has a number of popular successes playing at present on the stage. Mention the director. By doing so your fans will be assisted by a clever product.

“OLD LADY 31”  (Metro)

Tears and Laughter in Excellently Produced Comedy-Drama

With picturization of Rachel Crothers’s stage success, with Emma Dunn, who starred in the play on Broadway, in the star role, falls at the heart strings and knocks at the funny bone through six roles. Emma Dunn, in the original, is the center piece of acting. This is responsible for most of the power of emotion, and Henry Harmon in a characterization well equal to the star’s gives us our laughs. And Director John Ince deserves the credit for the perfect detail and the sentimentally fine tuned supporting cast especially the “girls” in the old ladies home.

With the exception of omitting the romance of the boy and girl, the picture resembles the play. Mr. Ince, however, has been able to enhance upon the incidents in the old ladies home, where the well selected burlesque poor Ahe with their feminine thoughtful, custom petticoat. The picture opens at a high emotional pitch when the old couple are faced to leave their homestead. If the six reels were all like the first Emma Dunn would have your whole audience wringing out their handkerchiefs. From then on the emotion descends until it is in a tone comedy when Ahe becomes the thirty-first “bank” in the old ladies home.

Why the two young characters are introduced is hard to see, as their romance is entirely neglected. The dream of the woman-ester and the happiness the two young people will be pained to the bales of the old ladies home. The character of Ahe may be thought by some to be slightly overdrawn, but she plays her frivolous part very well. And the rest of the cast is up to the high standard set by the old ladies.

The only thing to regret is that the plot is not strong enough to give the story sufficient support. The producer has done a good job of it, and his efforts are rewarded up to this type of picture, and will not lose the pretty becomes and the rapid fire action, you can’t lose on this. Length, 6 reels. Matthew Taylor.

THE CAST

Emma Dunn... Annie Rose
Henry Harmon... Captain Ab. Rose
Charg Koot... Abigail
Carrie Clark Ward... Mary
Lila Lee... John
Audrey Gordon... Captian Samuel Darby
Lawrence Underwood... Sarah Jane
Martha Matson... Mrs. Homan
May Wells... Granny

From the play by Rachel Crothers.
Directed by John E. Ince.
Supervised by Maxwell Karner.

PRESS NOTICE STORY

Another appealing stage play has found its way to the screen in “Old Lady 31,” the successful stage play, which will open at this theater on —. There are only two young people in the entire cast, and all the rest are inmates of the old ladies’ home. But there is not one moment when you will not be laughing or crying—Emma Dunn and Henry Harmon will see to that. Both of these players appeared in the original stage production.

SUGGESTIONS

Better than any stunt is the cast, author and story of this production. The play made a great hit in the theater, and Emma Dunn and Henry Harmon appeared in the original stage production. The play is by Rachel Crothers and John Ince will be pleased with the reading and acting. As a matter of fact, it does not add to the suspense of the appealing scenes which the picture offers. Maxwell Karner and John Ince will be pleased with the selection of actors. The story ends on the old couple resigning to their home after some apparently worthless minute stock has proved to be of some value.

Emma Dunn is one of the most appealing “mother” actresses on the stage today, and her work in this picture is such that the production will be eventually rated as one of the classics of the screen.

PROGRAM READER

Perhaps, after all, the old people are the most interesting! At least they prove so in “Old Lady 31,” the successful stage play, which will open at this theater on —. There are only two young people in the entire cast, and all the rest are inmates of the old ladies’ home. But there is not one moment when you will not be laughing or crying—Emma Dunn and Henry Harmon will see to that. Both of these players appeared in the original stage production.

CATCH LINES

There were thirty ladies in the house and one man. And when the man began to sneer, each one of the ladies had a different remedy for his colds.

April 10, 1920
<table>
<thead>
<tr>
<th>PICTURE BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exhibitor Comment</strong></td>
<td>“An average picture to average business.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LIVE SPARXS (BRUNTON-HODKINSON)</strong></td>
<td>J. WARREN KERRIGAN</td>
<td>FEB. 7</td>
<td></td>
</tr>
<tr>
<td><strong>WARREN KERRIGAN</strong></td>
<td>“An average picture to average business.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LONE HAND, THE (ALEXANDER)</strong></td>
<td>SPECIAL</td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td><strong>LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.-HODKINSON)</strong></td>
<td>LOUISE GLAUM</td>
<td>OCT. 14</td>
<td></td>
</tr>
<tr>
<td><strong>LORD LOVES THE IRRISH, THE (BRUNTON-HODKINSON)</strong></td>
<td>J. WARREN KERRIGAN</td>
<td>DEC. 7</td>
<td></td>
</tr>
<tr>
<td><strong>LORD LOVES THE IRRISH, THE</strong></td>
<td>“Meditation and humor in losing sight.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exhibitor Comment</strong></td>
<td>“A fair picture to average business two days.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LUST FOR LIFE</strong></td>
<td>“A good feature in big business.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LURE OF AMBITION (FOX)</strong></td>
<td>“A fine production with a fashion theme.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exhibitor Comment</strong></td>
<td>“An average production to average business two days.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MALE AND FEMALE (PARAMOUNT-ARTCRAFT)</strong></td>
<td>SPECIAL</td>
<td>JULY NOV. 30</td>
<td></td>
</tr>
<tr>
<td><strong>MARY'S ANKLE (FAMOUS PLAYERS-LASKY)</strong></td>
<td>MACKLIN-MAY.</td>
<td>MAR. 12</td>
<td></td>
</tr>
<tr>
<td><strong>MARY ELLIS COMES TO TOWN (PARAMOUNT-ARTCRAFT)</strong></td>
<td>OROTHY GISH</td>
<td>“(Continued)</td>
<td></td>
</tr>
<tr>
<td><strong>MINO THE FAIR GIRL (FIRST NATIONAL)</strong></td>
<td>ANITA STEWART</td>
<td>DEC. 6</td>
<td></td>
</tr>
<tr>
<td><strong>MISFITS EARL, A (REED-BOOTH)</strong></td>
<td>LOUIS BENNISON</td>
<td>NOV. 22</td>
<td></td>
</tr>
<tr>
<td><strong>MURDER MERRYWILLIAM CLAYTON</strong></td>
<td>DEC. 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEEDY (PARAMOUNT-ARTCRAFT)</strong></td>
<td>COTTON</td>
<td>JAN. 1</td>
<td></td>
</tr>
<tr>
<td><strong>OF THE TRUTH</strong></td>
<td>“A strong flavor of romance.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OLD MAN (UNIVERSAL)</strong></td>
<td>“The feature was a disappointment to our patrons. Many adverse comment. Poor business for one day, but like the picture for me for one day.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OLD MAN (UNIVERSAL)</strong></td>
<td>“A fair picture. Receipts below the average.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OCTOBER MORNING (NOV.)</strong></td>
<td>“A very good program for one day.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ONE OF THE MOTHERS (UNIVERSAL)</strong></td>
<td>“Satisfyingly offering a more. Very good business for one day.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ORACLE OF THE UNDERWORLD</strong></td>
<td>“Mystery melodrama which should get by.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OVER THE SHOULDER</strong></td>
<td>“A good picture to big business.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE (PARAMOUNT-ARTCRAFT)</strong></td>
<td>MAE MURRAY</td>
<td>FEB. 28</td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE</strong></td>
<td>“Great play—chapter from life.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE</strong></td>
<td>“Great picture to big business.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE (PARAMOUNT-ARTCRAFT)</strong></td>
<td>MAE MURRAY</td>
<td>FEB. 28</td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE</strong></td>
<td>“A very excellent picture.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE</strong></td>
<td>“Extra big business three days.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE</strong></td>
<td>“Wonderful.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OWNING WITH THE DANCE</strong></td>
<td>“Wonderful.”</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Box Office Reports continued on page 3366*
Role Hardly Fits the Japanese Star

Essue Hayakawa essays a new role in this picture, appearing as a Spanish Matador, instead of a Japanese. The picture is a heavy melodrama of bull-fighters and bandits of Seville. The story is an average one built up around a suggestive theme, and the star hardly satisfies in his Spanish role, although the accuracy of his form and the star, together with his excellent supporting cast, get the utmost out of the many gripping situations.

<table>
<thead>
<tr>
<th>THE CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice Lopez...</td>
</tr>
<tr>
<td>Lola Colas...</td>
</tr>
<tr>
<td>Captain Alvarez...</td>
</tr>
<tr>
<td>Maria Castillo...</td>
</tr>
<tr>
<td>Senora Casillo...</td>
</tr>
<tr>
<td>Martin Lopez...</td>
</tr>
<tr>
<td>Senora Lopez...</td>
</tr>
<tr>
<td>pistols E. Richard Schayer.</td>
</tr>
<tr>
<td>Produced by Haworth.</td>
</tr>
</tbody>
</table>

PRESS NOTICE—STORY

Essue Hayakawa, the noted Oriental actor, is the star of the new picture, "The Brand of Lopez," a Robertson-Cole production. Mr. Hayakawa essays a new kind of role in this feature, playing the part of a Spanish matador. The Spanish atmosphere is faithfully represented and the whole production is one that filled with vivid melodrama and swift action.

When the dancing girl, a beauty, takes chemise to her body for death. Then he flies to the hills and becomes the leader of a robber band. The child is taken from him, however, and once more he roams the hills.

The picture is one that is different, and will remain long in the memory. There is a wealth of melodrama here, and the success of the story is due to the excellent supporting cast, get the utmost out of the many gripping situations.

<table>
<thead>
<tr>
<th>SUGGESTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is hardly any end of exploit that cannot be worked if you care to go to the expense of doing them. Dress a man up in Spanish costume and have him ride through the town. If it is practical, obtain a bull and chord him in front of your theatre. Spanish atmosphere can be created by light music. The cast, of course, should be mentioned.</td>
</tr>
</tbody>
</table>

CATCH LINES

A story of fiery emotions, and a Spaniard's cruel, torturing revenge.

Essue Hayakawa as he appears as a Spanish hero of the bull-ring in "The Brand of Lopez."

"THE BRAND OF LOPEZ"
(Haworth-Robertson-Cole)

Society Melodrama Too Heavy for General Entertainment

'THE TATTLERS" starring Madeline Traverse, seems to us saturated with the heroine tears. This is not a typical melodrama of modern society, dealing with the timely question of divorce, in a story that gives the Fox emotional star nothing else to do but "cackle." There are few light spots in the picture and the subtitles are especially over-weighted. The story comes perilously near to ending unhappily, but after murder and suicide the hero marries and all ends well. Nobody will mislead an emotional story, and the plot is a natural tragedy, but, fearing the great majority of "happy ending" fans, has last outrage at the last moment and resolved the situation.

The story is that of a middle-aged woman, who is slandered by gossiping tongues. Madeline Traverse plays the part of this well-to-do American mother. She divorces her husband, who has a weakness for drink and a cella besides, and goes with another man, who promises to marry her, but doesn't. Her son's romance is about to be shattered because of his wronged mother, and the broken-hearted girl, then wakens up to find that she dreamed it all and that her first husband is pruning to be kept out of the cellar.

It is doubtful if such a character as the heroine will awaken sympathy. The star's efforts to attain this emotion are too little pains and over-stated, etc. The cast is not above the average, and one or two little improbabilities and poor details may escape notice. On the whole the cast and direction are not quite big enough to put across a story that is crammed to excess with tears, sighs and screams of anguish. Length, 5 reels.

THE CAST

Bess Rutherford... |
| Howard Scott... |
| Charles Rutherford... |
| Jack Rollins... |
| James Carpenter... |
| Samuel Carroll... |
| Mr. T. haye Smith... |
| Mrs. T. haye Smith... |
| Mrs. Red... |
| Gladys Decker... |
| Dr. Ballard... |
| Story by Henry Clifford Caldwell|
| Directed by Howard M. Mitchell. |

PRESS NOTICE—STORY

Madeline Traverse, the Fox emotional star, will be seen at the first picture. This picture is "The Tattlers," and it was written by Henry C. Colwell. Howard M. Mitchell, the well known Fox director, produced this picture.

The story deals with a typical American family, and the character situation is taken care of in a well-planned manner. The pictures written, time to time, tries to force his son to drink a cocktail, humiliating his wife, played by Madeline Traverse, before her lawyer, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keeps postponing the date of their marriage, and finally the picture reaches young Jack Rutherford, who is portrayed by Mr. Rutherford, taunted by her husband, obtains a divorce, and goes to James Carpenter, who promises to marry her. But he keep...
<table>
<thead>
<tr>
<th>PICTURE BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other Men's Shoes (Edgar Lewis-Pathe) Crawford</td>
<td></td>
<td>Jan 24</td>
<td></td>
</tr>
<tr>
<td>Out Yonder (Skelnick) Olive Thomas (Dec 21)</td>
<td>Jan 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overland RED (Universal) Harry Carey</td>
<td>Feb 21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Palmer Case (The Goldwyn) Pauline Frederick</td>
<td>Feb 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pigeon (Vitagraph) Bessie Love (Jan 18)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piccadilly Jim (Skelnick) Owen Moore</td>
<td>Feb 21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pinto (Goldwyn) Merel Normand</td>
<td>Feb 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pointing Finger (The Universal) Frank Mayo</td>
<td>Nov 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pollyanna (Independent Artists) Mary Pickford</td>
<td>Jan 18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prince of Avenue (Universal) James C. Art Smith</td>
<td>Dec 30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red Hot Dolls (Paramount-Artcraft) Charles Ray</td>
<td>Jan 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Regal Girl (Selignick Select) Elsie Janis</td>
<td>Nov 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Regulor Girl (Blackpathe) Sylvia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Right Thing, The (Pathe) Dolores Cassinelli</td>
<td>Nov 25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>River's End, The (Paramount) Special Cast</td>
<td>Feb 28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Road to Divorce, The (Universal) Mary MacLaren</td>
<td>Mar 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rough and Riches (Universal) Mary MacLaren</td>
<td>Jan 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sagebrusher, The (Hampton-Rodinlan)</td>
<td>Jan 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shakespeare's Works, The (Paramount)</td>
<td>Jan 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>She Loves Lies (Select) Norma Talmadge</td>
<td>Jan 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shod with Fire (Fox) William Russell</td>
<td>Feb 28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shrink, The (Fox) George Walsh</td>
<td>Jan 18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shore Acres (Metro-Screen Classics) Alice Lake</td>
<td>Apr 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Should a Woman Tell? (Metro-Screen Classic) Alice Lake</td>
<td>Dec 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soldiers of Fortune (Realart) Alice Joyce</td>
<td>Jun 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stolen Kiss, The (Realart) Constance Binney</td>
<td>Mar 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Street Called Straight, The (Eminent Authors) Gold</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steel King, The (World) June Elydige-Mageau, Love</td>
<td>Nov 24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stronger Than Death (Screen Classic-Metro) Nazim</td>
<td>Jan 24</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

"Excellent entertainment for a small price." — M. P. News.
"Sensational picture, good pattern." — M. P. News.
"A good picture to attract big business this week." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Friday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"A good picture to average business Tuesday." — M. P. News.
"A good picture to average business Thursday." — M. P. News.
"A good picture to average business Saturday." — M. P. News.
"A good picture to average business Wednesday." — M. P. News.
"MOLLY AND I"

Fox

Shirley Mason Pleases in Entertaining Light Comedy

A lively, as a chocolate wafer, and just as pleasing is "Molly and I," the new Fox production starring Shirley Mason. There is hardly a serious moment in the entire four reels. The star, daring, chaste and vivacious throughout, will make a thorough of heart the director, which helped considerably by getting the most out of some good comedy situations.

The story is not unique, but it affords Miss Mason some fine opportunities to impress her delightful personality upon the audience, "Molly," to gain an inheritance, marries a mystery author, and when he recovers his sight, keeps her identity a secret and tries to win her way into his heart. She impersonates a little Alsatian orphan and employs herself as his housekeeper. pretending not to speak or understand English, the star hence puts over the best spots in the picture, but the director must have the credit.

There is little doubt but that the story is not five reel material. It is padded in the earlier reels, but its padding is pleasantly done. Some subjects are on the slapstick comedy style, and as the picture is not a farce, they appear a little out of place. The star is well supported, especially by Albert Roscoe. There are no big exterior or interiors, but the photography is good.

In general the picture is a wholesome, clean, light comedy, which your patron may enjoy as a suave piece from head to emotional drama. They will be entertained for five reels, and will probably forget all about it, when they remember the little star, who has been given a part that suits her perfectly. Length, 5 reels. — Matthew Taylor.

THE CAST

"Molly" — Shirley Mason
Phillis Smith
Jack Hicken
Olive Dunmoom
Mary Sutherland
Holly Leslie

Story by Frank R. Adams.
Directed by Howard M. Mitchell.

PRESS NOTICE—STORY

One of the most delightful little stars of the screen, Shirley Mason, will be seen at the theatre on Thursday evening in her latest Fox production, "Molly and I." In her last picture, "Her Elephant Man," Miss Mason had the part of a little circus girl. In "Molly and I" she is an ordinary little stenographer, who impersonates a little French maiden to win her way into the heart of the man she loves.

Shirley Brown, or "Molly," as she is nicknamed, is so inherit $10,000 a month. When she returns with the sizable sum, she accepts it as her husband. When she marries the man, she cannot speak nor understand English and there is no end of the complications that ensue. When the man recovers his sight, he tries to win her way into his heart, but "Molly" finally wins him, and after a misunderstanding that threatens to separate the two, the husband and wife are united.

The picture does not pretend to be highly dramatic, but it is a wholesome little comedy that is sure to please.

PROGRAM READER

If you want a little rest from emotional stress, who "quote" with blinking eyelashes, and dainty villain who do their villainy with the help of many cigarettes, then your place is right here in this theatre on Thursday evening. You will see the most delightful little star, Shirley Mason, in a comedy-drama that harmonizes perfectly with this springtime air. We guarantee you no murder, thrashings, or heavy "drama" to make you feel that maybe life isn't worth while. But you will see reveal of one splendid comedy situation on top of the other, and you will see the prettiest, most vivacious little screen star in what is probably the best picture she has ever done.

SUGGESTIONS

You cannot waste your time in any spectacular way or from the story angle. The best bet is the star, who is going to please in this picture. If you have no opinion on HER ELEPHANT MAN or any of the other earlier pictures of the star, mention this fact. Also show as many angles of the star as you can, but avoid the close-up clues, if possible. She looks better in a full-length view. Several close-up clues could be profitably employed dealing with the situation of a girl who marries a blind man. Boost it for what is in an entertaining light comedy, that is bound to entertain.

CATCH LINES

He wanted to "fire" his little housekeeper, but she couldn't understand English, so she came back. All this and a lot more.

Olive Dunmoom married a blind man, so how could he know when he regained his sight that she was a little housekeeper? Nothing morbid. Nothing depressing. Just a clean, irresistible comedy with Shirley Mason. 30 pounds of pep, personality, and pretentiousness in the leading role.
The Index to The Complete Plan Book
(Continued from page 3268)

PICTURE  BRAND  STAR  RELEASED  PLAN BOOK

TARNISHED REPUTATIONS (PARKET-PATHE) DOLORES CAS- CAST (NOV. 4)  

THLET OF THE TIGER (PARAMOUNT-ARTCRAFT) CAST (NOV. 29)  

T. E. O. (HAYWORTH) TOM MOORE (DEC. 20)  

THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24)  

THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST (MAR. 27)  

TIN PAN ALLY STREET BAND (ELEKOR DEC. 28) JAN. 10  

TOOK HOME A GAY GIRL (GOLDWYN) JUDD ISHNER (DEC. 27)  

T. O. A. (PARAMOUNT) BRYANT WASHINGTON (MAR. 5)  

TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT WASHINGTON (MAR. 5)  

TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) RO- ROBERT WITCHER (JAN. 24)  

TRIPLERS, THE (UNIVERSAL) EDITH ROBERTS (JAN. 12)  

TWIN TRAVELERS (RKO) RICHARD EBERHARDT (DEC. 14)  

UNDERCURRENT, THE (SELECT) GUY EMPEY (NOV. 22)  

UPSTAIRS (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) DEC. 5  

VERY IDEA (METRO) TAYLOR HOLLIES (MAR. 6)  

VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30) DEC. 5  

VIRTUOUS VAMP, A (FIRST NATIONAL) CONSTANCE TAL- TALBOT (NOV. 29)  

WALK-OFFS, THE (METRO-SERIES) MAY ALLISON (JAN. 23)  

PICTURE  BRAND  STAR  RELEASED  PLAN BOOK

WANTED, A HUSBAND (PARAMOUNT-ARTCRAFT) BILLIE BURKE (DEC. 29)  

WATER, WATER, EVERYWHERE (GOLDWYN) JAN. 10  

WEB OF CHANCE, THE (FOX) PEGGY HYLAND (DEC. 21)  

WENDY (PARAMOUNT-ARTCRAFT) BILLIE BURKE (JAN. 10)  

WEEKEND, THE (CAREW-PATHE) DOLORES CASSINELLI (JAN. 18)  

WHEN THE CLOUDS ROLL BY (UNITED ARTISTS) DOUGLAS BUNK LOWE (NOV. 10)  

WING'S THE MORNING (FOX) WILLIAM FARNAM (NOV. 2)  

WILLOW TREE, THE (PARAMOUNT-ARTCRAFT) ROLAND (ROBERTSON-COLE) VIOLA DANA (JAN. 11)  

WINDSOR CASTLE, THE (TITANIC CLASSIC-METRO) BIANCO (NOV. 1)  

WINGS OF THE MORNING (FOX) WILHELM BOLIN (DEC. 28)  

WOMEN ENEMIES (PARAMOUNT-ARTCRAFT) MOLLIE KING (MAR. 20)  

YOUC NEVER KNOW YOUR LUCK (WORLD) PETER BETHES (DEC. 21)  

YOUR MOTHER'S WINDFALL (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON (NOV. 29)  

Flashbacks on Earlier Releases

"Blind Husband" (Universal)—An average picture which played by house three days to average business.
"Bliss of Filigree" (Robertson-Coile) "A fair picture to average business." 
"Blonde Wife" (Paramount-Artcraft)—"Very good. Played it three days to big business for three days.
"Blonde Wives" (Kleine)—"A very good picture, well handled and directed. It did big business for three days.
"Blondie" (Paramount-Artcraft)—"A very good picture to good average business three days.
"Blondie's Prince" (Robertson-Coile)—"A good picture to big business for three days.
"Blonde Naughty" (Paramount-Artcraft)—"A very good picture which is up to the Griffith standard and a good box office feature.
"Blondie and Blondie" (Paramount-Artcraft)—"A very good picture to big business for three days.
"Blondie's Naughty" (Paramount-Artcraft)—"A very good picture to average business for three days.
"Blondie's Naughty" (Paramount-Artcraft)—"A very good picture to big business for three days.
"Blondie's Naughty" (Paramount-Artcraft)—"A very good picture to big business for three days."
Advance Information on All Film Releases

All forthcoming films, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

**ALEXANDER FILM CORP.**
Mar. 15—The Lone Hand (Roy Stewart)...
Mar. 17—The Young Nurse...
Mar. 20—Defying the Chief...
Mar. 21—The Man of Lion's Will...
Mar. 23—The War Bonnet...
Mar. 24—The Flight of the Deadwood Trail

**AMERICAN FILM CO., INC.**
**FLYING A SPECIALS**
The Thirteen Pieces of Silver (Margaret Fishers)...
Slum Bum Jim (William Russell)...
The Honey Bee (Margaret Fishers)...
The Dangerous Talent (Margaret Fishers)...
The Valley of Romance (Helen Russell)...
Eve in Exile (Charlotte Waller)...
The Billion Dollar.....
Six Feet Four (William Russell)...

**ARROW FILM CORPORATION**
The Desert Scorpion (Cobb Johnson)...
Wolves of the Street (Cobb Johnson)...
Vigilantes of the Border (Cobb Johnson)...
Feud of the Outlaws (Helen Russell)...
Red and Black (Lilith Lewis)...
The Law of Nature (Coleman-Hoover-Lee)

**SERIALS**
The Lurking Peril (Anne Luther-Ger. Lurkin)...
The Fatal Sign (Clare Anderson-Harry Carter)...
Loyalty (Ann Little-Jack Hoxie)...

**WESTERN DRAMAS**
Blazed Trail (Lowell-Crossman-Lawrence)...
The Yellow Dog (Edgar Trafton-Curse)...

**ONE AND TWO-REEL COMEDIES**
Auntie Black (William Black-Vera)...
Hank Mann (Hank Mann)...
Sentry (Felicity Helter)...
Hank Mann (Hank Mann-Madeira Kirby)...

**AYWON FILM CORP.**
Blind Love (Lily Cotton)...
Days of Daring (Tom Mix)...
Fighting the Skyscrapers (Helen Sherwood)...
Eternal Penalty (Henry Kolker)...
Bust and Thrust (Luna Urh)...
She Pays (John DeM-Louise Huff)...
Justice (Nell Scott)...
The Guilty Woman (Mae Gilmour)...
Adventures of Helen (Helen Holmes Serial) 20 Two-Reel Episodes

**CHESTER-OUTING PICTURES**
Six—Fire...
5—The End of Kongo San...
5—Take in Boarders...
5—The National Song...
5—Adam and Eve in the Andes...
5—Cows, Cows and More Cows...
5—Wanted an Elevator...

**SCREENS**
Feb. 7—The Great American Yawn and Getting His Agog...
Feb. 1—Three Little Whippersnaps and Monkeys and Human Beings...
Jan. 5—In a Naturalist's Garden and Horseman and Bridal Veil...
Jan. 24—Hippity Hoppity Weepity and Cash Your Checks

**CHRISTIE FILM COMEDIES**
**(At State Right Exchanges)**
CHRISTIE SPECIALS...
Feb. 1—Her Bridal Kedgeree...

**SIX REEL COMEDIES**
Mary's Nightmare...
Nearly Newborn...
Fair But Foolish...
Kiddies...
Ladies Must Dance (Geo. Ovey)...

**GAYETY COMEDIES**
Based on the Broadway (Blucher-Reynolds)...
Silk Stockings (Geo. Ovey)...
Kinking (Geo. Ovey)...
Why Cocoa Go Cocoa (Geo. Ovey)...
Pianist's Prayer (Geo. Ovey)...

**CANYON PICTURES CORP.**
**(Twenr-Three-Real Westerns Featuring Mamie Fyng)***
Twelfth, The Cowboy and the Raja...
Eleventh, Caged Roundup...
Tenth, Bullion of the West...
Ninth, Brother Bill...
Eighth, The Rascal of the Range...
Seventh, Shackles of Fate...
Sixth, The Wild West...
Fifth, The Uphill Climb...
Fourth, Jack)...Three, Hell's Ferry Gordon...
Second, The Desert Rat...
First, The Desert Rat

**COMMONWEALTH PICTURES (Cago)**
SPACHTS VODA-VIL MOVIES
Ball Hay Whistlers (Comedy)...
La Farre Sisters (Romantic)...
This Second Chemic (Drama)...
Free Hand and Love (Acrobatics)...
The Skates of Mr. and Mrs. (Drama)...
Reynolds and Germaine (Aesthetic Dances)...
Hunters Become Heroes (Comedy)...
Three Whiskey Sisters (Racing and Wrestling)
Mamie Fyng and Her Club (Drama)...
Harry Collier & Co. (Comedy Bicycle Novelties)
La Mouche (Drama)...
Marie Dardati (Aerial Girl)...
The Arabian Whirlwind (Fighting Arabs)

**EDUCATIONAL FILM CORP.**
**(Through State Right and Educational Exch.)**
Photographic Magazine Screen Supplement Released Every Monday Showing Leading Stars at Work and Play...

**RED CHINA COMEDIES**
Constantinople (Drama)...
Belgium, the Broken Kingdom (Drama)...
Archangel, City of Snow (Drama)...
The Poison Ring of Montenegro

**BRUCE SCENICS**
The Chalk Box...

**SPECIALS**
The Why of a Volcano...
War Spruce...

**EQUITY PICTURES CORP.**
The Forbidden Woman (Charis sandhills Young)...
Sleek Husbands and Comic Wives (House Terrors)...
Cart of Youth (Charis sandhills Young)...

**FAMOUS PLAYERS-LASKY EXCH.**

**PARAMOUNT-ARTCRAFT**

**THIRD MILESTONE**
This is the Horse (Robert Wuthke)...
Treasure Island (Toussaint)...
Mar.—Easy to Get (Margaret Clark)...
Mar. —-My Lady's Guest (Toussaint Prod)...
Mar.—April Folly (Cosmopolitan)...
May—-Babes in the Wood (Macklyn Arbuckle)...
May—-Mary Ellen Comes to Town (Ozark Gals)

**PARAMOUNT-BANDELL COMEDIES**
Jack Straw (Robert Warwick)...
Consuming Overdue (Topper)...
Mar.—Alarm Clock Andy (Charles Ray)...
Mar.—The Party Society (Billy Armstrong)...
Feb.—Young Mrs. Whittles (Helen Clayton)...
Feb.—-A Stolen Life (Special)...
Feb.—The Amateur Wife (Irene Castle)...
Feb,—-Jumping Jack June (Barber Hollister)...
Feb.—-The Woman's Ankles (MacMaffy)...
Feb.—On with the Dance (Special)...
Feb.—-Blind Fingers (Reynant Ward)...
Feb.—A Little of a Poacher (Margaret Clark)...
Feb.—-The Aluminum Kid (Helen Clayton)...
Jan.—-The Copperhead (Lionel Cotton)...
Jan.—-The Mystery Man (Walter Long)...
Jan.—-The Woman in the Suit Case (Emid Bennett)...

**FILM MARKET, INC.**
**(At State Right Exchanges)**
The House Without Children...
Who Shall Take My Life?...
Zenery, the Kiss...
The Grain of Dust...
Has a Man the Right to Kill?
Persuasive Peggy...
The Spoilers...
The Ne'er Do Well...

**FILM SPECIALS**
JOLLY COMEDIES...
Feb. 1—Dancing Girls (Leo White)...
Feb. 2—-Dancing (Leo White)...
Feb. 3—-The Close Up (Ben Tarpe)...
Advance Information on All Film Releases
(continued from page 357)

FLORIDA FILM CORPORATION
(At State Right Exchanges)

A Drummer's Serenade

From the New York Times (Special Cast)

A Good Woman

Rhubarb Fortune Tellers

Has Co-producer's Guide

Few Facts to Remember

Work and Win 'Em!

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Times (Special Cast)

The Siouxsies (Special Cast)

Should a Husband Marry (Special Cast)

In Our Time

Katharine Mendenhall (Third Bar)

Chinooks (Special Cast)

MADDOX NATIONAL CURRENTS

The Ophan

Heart Strings

Wings of the Dawn

The Law of the Dunes

THEDA BARA SERIES

Lure of Ambition

La Belle Russe

TOM MIX SERIES

Three Gold Coins

The Daredevil

The Cyclone

The Frail

ROGERS NATIONAL CURRENTS

You Saved a Life

The Time Wanderer

Love's Last Word

Black Shadows

Molly and I

Monday, Gordon's Man

The Hell Ship

The Elephant Man

Tim Alley

The Square Shouldered House

Planes of the Flesh

Slip with Fire

The Slack (George Walz)

SUNSHINE COMEDIES

Nightingale for Helen

The Light-Hearted

The Great Smile

The Heart Snatcher

Her Private Husband

Hare's Whine

Shirley's Comeback

HUNGRY LIONS AND TENDER HEARTS

The Beautiful Model

The Great Bear

The Honest Jockey

Cheating Gain

The Price of a Good Sneeze

Putting on the Spur

The Prowlers

The Chacina

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUARDIAN SERIES

Just Bill

The Boss of the Range

2. The Spirit of Championship

3. The Spirit of Tradition

MACK SWAIN SERIES

Nursed Ambrose

Ambrose in Bali

Ambrose's Winning Ways

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Thief's Funerary Romance

May—The Spider Woman

Mar.—The Forgotten Woman

Feb.—The Virtues of Romance

Jan.—The Eyes of Youth

Dec.—The Last Romance

Nov.—Everybody's Business

Oct.—The Baby

Sep.—Mickey

The Bandit and the Smuggler

The Hell Hound of Alaska

Sale's Pawnbroker

The Straight Road

How Molly Made Good

The Birth of Man

Heart of New York

CARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Ungrateful Son

The Hired Hands

GALMOUR COMPANY
(At State Right Exchanges)

Handbands and Wives

Vivian Martin

Three Tuesdays—Carnival News

Friday—Carnival News

The Real Roosevelt

The Hand of Vengeance

GOLDWYN EXCHANGES

STAR SERIES

The Princess of the Desert (Mabel Normand)

Roads of Destiny (Pauline Frederick)

The Great Accident (Tom Moore)

Benjamin West (George B. Seitz)

The Woman and the Puppet (Gracie Farra)

The Fir Tree (Will Rogers)

The Wasp (Will Rogers)

The Little Shepherd of Kingdom Come (Lionel Atwill)

The Blooming Angle (Midge Kennedy)

Water, Water, Everywhere (Will Rogers)

From Mabel to Meg

GREAT AUTHORS PRODUCTIONS

Going Some (Rex Beach)

The Door of Opportunity

Dangerous Days (H. Roberts Riots)

BOOTH VANERSON'S EDGAR SERIES

Edgar's Haunts

Edwardian Pictures

CAPITOL COMEDIES

Apr. 1—A Fly in the Ointment (Neal Burn)

Apr. 8—Rachelle the Heiress (Neal Burn)

Mar. 21—Matrimonials (Neal Burn)

Mar. 28—The New Man (Neal Burn)

Feb. 26—One Dollar Down (Neal Burn)

FORD EDUCATIONAL SERIES

Mar. 21—The Affair of the Century

Mar. 28—With Every Detail

Mar. 7—Broken Silence

Feb. 29—Silver Hair

Feb. 15—In Higher Spheres

GOLDWYN-BRAY PICTURAPHICS

43—High Cost of Courting

45—Famous Rascals

46—Guides of Our Gateway

47—Professor B. Fisk

49—Phantoms, Aristocrats of the Rodeo

GRAPHIC FILM CORPORATION

Moral Suicide

Ashes of Love

When Maw Berar Bred

Echo of Youth

A Child for Sale

CREVER'S EDUCATIONAL
(Chicago)

Serpents' Teeth

Racing Through Dixie

Colours of Romance

Spirit of the Church

PRECISELY AS POLLY

HALL ROOM BOYS PHO. PLAYS

Dec. 29—The Lovable Scamps

Jan. 5—Fanning the West

Jan. 12—The Chant

Dec. 22—They Do It on 38}

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

A Velled Marriage

Armstrong and the Angel

Chains of Evidence

High Society

The Heart of a Gypsy

The Phantom Honky Tonker

A Dangerous Affair

SILENT SERIES

The Rustling Country

The Little Soldier

Wanted for Murder

The Other Man's Wife

SERIALS

The Scarlet Shadow (Ben Wilson-Nova Gobber)

The Tumblers (Marshall Pinckney)

A Man's Life (H. T. Lemon)

THE EVIL EYE

The Eyes (15 episodes starring Bessie Watson)

HODKINSON CORP., W. W.

(Releasing through Pathes Exchanges)

BENNET HAMPTON-GREAT AUTHOR PRODUCTIONS

HODKINSON CORP., W. W.

ZANE GREY PICTURES, INC.

BENNET HAMPTON and ELIZABETH S. WARNER

J. PARKER READ, JR., PRODUCTIONS

ART CYCLOPS PRODUCTIONS

DEBRIY-BECK, INC.

DIAL FILM CO. PRODUCTIONS

IVAN FEATURE PRODUCTIONS

KRAMER FEATURE PRODUCTIONS, VICT.

(Released on State Right Basis)

JANS PICTURES CORP.

A Woman's Business

Love Without Question

KREMER FILM FEATURES, VICT.

(The Land of Long Shadows

The Land That Bred

The Miseducated Lady

The Little Shepherd of Bargain Row

The Range Boss

The Man Trail

Little Shores

Dressed for Prizes

Shanghai Comedies

Stripped for a Million

A Burlesque on Carmen

A Woman's Business

The Triumph of the West

The Other Man's Wife
Advance Information on All Film Releases

(Master Films, Inc.)

TORCHY COMEDIES, (Johnny Hines)

MERCER FILM CORP.

FOODS' Gold (Mitchell Lewis)
She Wolf (Texas Cunard)
Loafer (Texas Cunard)
Window Opposite (Leah Garst)
Once to Every Man (Jack Sherrill)

MAYO EXCHANGES

SCREEN CLASSICS, INC.

Walter (See THE Dolor. V.

MILDRED MAE

SOS (Texas Cunard)

Dorothy (Texas Cunard)

JUNE

4.

MAY

2.

1.

1.

MAR

2.

1.

1.

1.

1.

1.

1.

1.

1.

1.

MAY

2.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.

1.
Advance Information on All Film Releases (Continued from page 3373)

DOO LEE FILM CO, INC. (N. Y. STATE)

SPECIAL PRODUCTIONS

Are You Legally Married? (Loew Cody—Rosemary Hearn)...
Reclamed (Niles Welch—Judith Scott).......
Window of Opportunity (Niles Welch)...
Dance & All Women (Jack Smith)...

SELECT BOLSOVER

Stripped for a Million (Carmen Without)
The Profitor (Jack Sperling—Alice Haulin)...
When the Looch Cries (Carmen Without)...
Miss Arias (Gertrude Housefield)...
The Daughter of the Park (Carmen Without)...
Denny from Ireland (Shorty Hamilton)...
Fri Voluntary (Tom Mix)...

The Saul (Sherry Hamilton)...

The Ranger (Sherry Hamilton)...

When (Arlene Holmes)...

Gene Henry Comedies (2 reels—one every two weeks)
Hill's Eye (Charles ever week)...
Original Billy West Comedies (2 reels—one every two weeks)

Neal Hart (2 reel dramas—one every two weeks),
All Innocent (3 reel dramas—one every two weeks),
Bumps and Sally (two reel comedies),
Tom Mix (one reel dramas, comedies)

Ann Little (2 reel Western dramas, re-issues)

Lightning Bryce (Pietro Episode Serial)

Dragon's Hill (two reel dramas)

The Neer (three reel dramas)

TRIANGLE EXCHANGES

(See United Pictures Theatre)

TYRAD PICTURES, INC.

Broken Hearts (Garrett Hughes)...
It Happened in Paris (Mair Verda)...

Human Passion (Wald Goodman)...

Mum and Woman (Jenny Mason)...

The Red Viper (Bettes Haden)...

Your Wife and Mine ( Moms DuPont)...

Ask the Children (Charles O'Dell)...

Dr. Huddleston's Wonders of Nature (One every week)
Johnny Dooley Comedies (Johnny Dooley)

The Boys of California (Tom Anning)

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American (Douglas Fairbanks)
Aug. 24—The Great World (Direk)
Aug. 24—Down to the Point (Black Sequoia)

UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Fleurie Reed)
Mar. 28—The Phantom (Charles Ray) Re-released from Marvel
Mar. 21—Women Men Forget (Mollie King)
Apr. 11—The Hurricane (Brough Trice)

Apr. 14—Mission to Montevideo (Dallin) Re-released

Apr. 28—The Treasure of the Yukon (Dallin)
May 22—The Corsican Brothers (Dustin Farnum)
Apr. 15—Tiger Girl (Lillian Gilho) Re-released Triangular

Jan. 25—A Gamble in Souls (Dorothy Dalton)

Dec. 20—Betty of Greystone (Dorothy Gilho—Two Reel)
Nov. 23—The Flame of the Yukon (Dorothy Dal)

CUCKOO COMEDIES

Feb. 29—Outing, Jim Hardy Running (Burns and Hart)

KEYSTONE COMEDIES

The Love Court...
Apr. 4—First Aid (Spec桃)...amar...
Mar. 28—Better Late Than Ever (Win Collier)...
Mar. 21—Courts and Cabarets (Henny Peoples)...
Mar. 14—The Fugitive (Special Case)...
Mar. 27—The Worst of Enemies (Weber Fields)...
Feb. 23—Bomber Zaibal (Bob Eiker)
Feb. 8—The Dancing Machine (Alice Lake)
Jan. 24—Betty of Greystone (Dorothy Gilho—Two Reel)

Triangular

Jan. 18—Don't Make Him Mad (Norman Rob-
one Arbuckle)...
Jan. 11—Only a Farmer's Daughter (Louise Furnoide)

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

High Five (Fred Mcclure—Robert Roberts)...
The Road to Divorce (Mary MacLaren)...
Buck Wings (Two Hill)
Overland (Harry Carey)...

ELMO THE FEARLESS

( Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

April—Seventh (First Episode)

May—Sixth, The Battle Underway

June—Fifth, The Smuggler's Cave

July—Fourth, Third, The Life Line

NEWS AND MAGAZINE REELS

Newsreels—
Wednesday—Current Events (International)

Fridays—Current Events (International)

WILK (JACOB) FEATURES

Eighth Two-Reel Episodes starring Elmo Lincoln

April—Seventh, The Temple of the Dragon

May—Sixth, The Battle Underway

June—Fifth, The Smuggler's Cave

July—Fourth, Third, The Life Line

ALICE BRADY FEATURES

Marrying

The Rainbird Family

A Woman Alone

The Monster of the Mall

The Dancer's Peril

A Gilded Cage

The Black

The Game

Miss Gaddes

Sel-Mode Widow

ELMO THE FEARLESS

Robert Webb—Worthington

Bob Prize

Over the Rainbow

ONE AND TWO REELERS

R. Emhart Dramas

Stone (W. W. Nestor Co.)
Keystone Comedies (Liberty Brand)
New Reel Foreign (Brubaker Brand)
Bee (Bee Brand)
Art (Ford-Theby)

WILK (JACOB) FEATURES

Man of the Hour

The Ringer

Harry's Adventure

Robert Newton

Rustic Homes

Redhead

All Man

Sudden Riches

False Friends

VITAGRAPH EXCHANGES

The Hero (Harry T. Morgan)...

The X-Rays (Alice Joyce)...

The Sporting Dudes (Alice Joyce)...

Slave of Pride (Alice Joyce)...

BIG V SPECIAL COMEDIES

FictionComedy

Squawks and Squawls (Jimmie Aubrey)...

Loafers and Lovers (Montgomery-Rock)...

LARRY SEMON COMEDIES

The Ring (Sherry Hamilton)...

The Grocer Clerk...

The Head Warden...

O. HENRY (TWO REELERS)

The Ransom (Two Reel)...

A Philthrun in Bohemia (Edna Murphy)...

The Call of the Peri (Harry Morgan)

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

West End in Paris (S. Hart)

Fourth, The Modern Messengers...

WOLVES TALE (TWO REELERS)

The Wavewoman's War (Neil Shipman)...

Fourth, Theirs Through

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Neil Shipman...

ONE AND TWO REELERS

W. S. Hart Dramas

Stone (W. W. Nestor Co.)

Keystone Comedies (Liberty Brand)

New Reel Foreign (Brubaker Brand)

Bee (Bee Brand)

Art (Ford-Theby)
"HIS FIVE FOOT HEIGHTNESS"
(Universal)

Will Get by Except as to Logic

This starts out with Edith Roberts a Texas "Peg o' My Heart" and breezes along as a very entertaining bit of film until they begin doing things with the "papers" after which there is not much to commend until the very tag of the feature when an unexpected twist marries the heroine off to the ranch foreman instead of the English chivalry.

The story is about a Texas girl who falls to a fortune and a title, but before she is fully accepted either by family or the society is revealed to be an impostor by a crooked lawyer who has stolen her father's "papers" and with a dancing ball "dance" she appears in England claiming the estate and title for the, chasity, girl. There is also a counterplot in the person of a soldier who was swindled by Edith out of her Texas ranch. Both plans of course fail.

Most of the English characters resemble those of the famed "Peg" and are rather interesting. Miss Roberts is a very captivating "Lady Ellen" both in cowboy togs and as the lady. She enacts the role with a simplicity that is good and that goes a long way in bringing the picture up from the mediocre class.

So far as the production goes if an audience will overlook the disregard the producers have evidenced to plausibility in completing the plot, this will get over in fine shape. We are afraid, however, that the exciting with the holes in the logic of the thing and that it will suffer in their opinion for that reason.

A very good cast enacts every role and the technical part of the feature is extra good. Some wonderful scenic backgrounds have been secured and there are two or three good camera tricks in different makes which register as new with us. — Length, 5 reels. J. S. Dickerson.

The CAST

Edith Roberts
Lady Harriett
William Borden
Sir Gerald Knowton
Lady Clare
Solicher
Selleck
Sir Gerald Knowton's son
Chorus Girl
Shirley Williams
Directed by Henry Franklin.
Story by Turkington Baker.
Scenario by Hal Rosson.

PRESS NOTICE — STORY

"Her Five Foot Heightness" is the title of a new Universal picture starring Edith Roberts which has been given a 1-day engagement at the -— theater beginning —

"Her Five Foot Heightness" plays the role of a Texas girl who, after growing to womanhood finds that she has inherited a title and a fortune. The star appears equally as advantage as the "lady" in Old England. She rides a horse like Bill Hare and wears her own gown as "mammas" and Mr. Duma, send her off on her ranch as a 'cowgirl' who rumps and talks with the cow ponchers on her ranch and has a "woman's" and with a million结合, and her way of a two lovers, one the illustrious son of an old family, the other her own "boy friend" and very nestling niece. Make a lot of the other. We call it an ex-gone good.

In support of the star are such well known people as Katherine Kirkham, Virginia Field, Leonard Clifton and Harold Miller. Some of the most beautiful scenic backgrounds of any picture have been secured in which to match the various sequences.

SUGGESTIONS

Bill this as the story of a cow girl who thinks she wants to be an English "lady" but finds that her life suits her better. Give Edith Roberts all the boosts you can since she is the picture is worthy of it. Don't dwell much on the plot nor explain the "twist" at the tag. Premise a picture which with the English accent. The acting of Edith Roberts and the advertising. Use plenty of stills, as the picture has a wide range of action and some effective new advertising which will hold the spectator completely fascinated from the beginning to the conclusion, which will hold the spectator completely fascinated from the beginning to the conclusion.
THE BLOOD BARRIER
(Blackton-Pathe)

Action and Suspense Will Hold

THE two elements involved in "The Blood Barrier" that, in our opinion, will do most to recommend the production to its future audiences are action and suspense. The story itself becomes involved in the course of its development. The hero, at the opening, is pitted against the immediate jealousy of a criminal investigator. The heroine is browed by suspicious women, who seem to work from an air of secret malice of state. In overcoming the opposition set up in these two hostile forces, the heroine is thrown into the bed of skins of a complicated story. The acting leaves something to be desired in the way of a wholesome, natural interpretation of the principal characters; and the complications, however, and some instances of stealing perimeters, action helps to keep the interest aroused; and suspensions, injected into the action at various intervals, serve to sustain the interest throughout. The heroine rushes into the courtroom towards the end to submit the problem that has started her heart from the electric wires. "Old stuff," you say. Certainly, but the "old stuff" is given a departure twist because the existence is submitted more deeply as the heroine, on trial, instead of freeing him from the clutches of the "Law." This element of the "unexpeted" is in evidence at various points in the action also. It reinforces the interest, originally stymied by the original and suspended interiors, long shots of attractive setting, humorous touches in the action and subtitles and sensually good photography are also to be found in "The Blood Barrier." Length: 6 reels. E. F. Apple.

THE CAST
Sylvia Breamer
Robert Gordon
William D. Hunt
Eddy Duan
Lola Deal
Margaret Clarke
Gus Alexander

PRESS NOTICE STORY

Sylvia Breamer and Robert Gordon will be seen in "The Blood Barrier," which comes to the New Theatre on — and of the coming week. It is produced and directed by J. Stuart Blackton. Beautiful natural settings and handsomely appointed residential apartment and office interiors will add to the interest of the action which takes place within the firm's, from the beginning to end. Major Trevor is in possession of a secret formula of a great value to the government. He sends his beautiful wife to the shore to destroy the hero of the plot. His rival in love, Eugenie Sibrat, is a criminal investigator, commissioned by the villain to capture the man they desire. But nearly every effort to capture the man they desire is made by his friends to destroy the hero of the plot. All the evidence points to Trevor as the murderer. Only one is left to prove that he is not a murderer, and to prove it is enough. A man is the leader of the conspirators and who is the leader of the conspirators is the one who last leaves the house. The formula is discovered and the court with the evidence, is the instrument of revenge against the criminal. Sylvia Breamer is the star of this feature, and she is supported by a cast of recognized names. Beautiful natural settings, handsomely appointed residential apartments, and humorous touches in the action add to the appeal of the story and impress the public with the talent of the cast that interprets it.

SUGGESTIONS

"Stop to play your cell in the display is the tale of a tense campaign under the caption of "What is a blood barrier?" or what is a blood barrier?" which is an excellent and amusing introduction to the campaign-book which Palte has compiled in "The Blood Barrier." It has some useful recommendations and devotes some space to a follow-up tense campaign.

CATCH LINES

He had backed his way through barbed-wire barriers on the Hindenburg line and a blood barrier brought him to a halt. See how at the — on — of this week.

Blood runs deeper than water. See how high a barrier it can raise. Come to the — on — of this week.

THE HARVEST MOON
(Gibraltar-Hilton)

Star Makes Play Entertaining

IT is the adaptation of Augustus Thomas' play that is to blame for the fact that "The Harvest Moon" does not please as well as it might.

The opening reels do not even attempt to get over the reasons for some of the action, and to that reason the whole story seems to be built upon an impossible premise. He re-employs, as his star, does much to overcome the story, for besides being easy to look upon, she is well directed in the emotive scenes. There are some good society scenes in the picture as well as some fine theatrical interiors.

The story opens in a farm-house in Normandy, where an unknown woman dies, leaving a baby girl. A table brings her divorced husband from America, and he takes the child away. We are lured into a number two searching for his wife, who has fled from him because he failed to register her marriage in France, and she is not recognized as his wife. As he is a noble character we cannot see why he caused her all this misery. And we can see why another two, during their eighteen years' search for his wife, does not suspect number one of the kidnapping act and slays for him.

The greater part of the story is laid in America where the daughter is brought up by her supposed father, and the same is supposed aunt. Her real father, now a learned French dramatist, finds her at last, but does not reveal his identity because he is "so happy." Happy despite the stern lady who always was and always will be his rival.

The point of the story is the power of suggestion, and how the suggestion of evil influences a noble soul. The cast supports the star well, with a particularly George A. Leesey. There is plenty of beautiful moonlight to make Miss Kenyon more beautiful. Good acting sets, and photography provide adequate entertainment. Length: 6 reels. M. T. Taylor.

THE CAST

Dora Fullerston
Walter Lyell
Jacques Vavin
Edgar Scherrie
Peter Lang
Mrs. Withrop
George Fullerton
Corna Fullerston
Grace Batton
Daniel Pennell

PRESS NOTICE STORY

One of the most beautiful stars on the screen to-day will be seen at the "The Harvest Moon," which comes to the New Theatre on — and of the coming week. The play is from the pen of Augustus Thomas, one of the authorities of the drama in America, and likewise of the legitimate theatre, and Mr. Thomas has written a theme with which he is well known, for "The Harvest Moon." He is a friend of his with his successful and struggling authors and actresses. Dora Kenyon plays the part of the attractive American girl whose ambition is the stage. She is brought up by the man she supposes to be her father, and his wife, and is instrumental in bringing her and her younger sister together.

Besides some beautiful scenes in a French farm-house, where the story opens, there are some exquisite scenes of the interior of a theatre in New York during the rehearsal of a new play.

PROGRAM READER

Dora Kenyon, who appears at this theatre on — in "The Harvest Moon," is considered by some to be the most beautiful actress on the silver screen today. She will not compare, but it is an undeniable fact that she is beautiful, and besides her beauty, she has unusual historic ability. The play is a study of the leading playwright in America, Augustus Thomas. There are scenes in France and scenes in America, and scenes in which the plot is one of emotion and human interest. The story carries a wholesome point of view of the good, and it is not a novel, and the producers do not go on with their plot to preach a lesson. A notable cast supports the star.

SUGGESTIONS

From the title of this picture you can get some good lobby decoration in the form of bright orange and sunflowers. The Harvest Moon — the time for love and lovers — printed upon them. Throwaways in this form would also be attractive at the window. And Augustus Thomas is such a well-known man that he has many friends who will be at the opening. A possible advertisement for the play — "There is a full moon to-night—an ideal time to see The Harvest Moon" — could be used in the lobby. The tag line might be used in the campaign use the slogan—'What is the ideal time for love-making?' The answer will be at the — theatre on —

CATCH LINES

Half moon, full moon, quarter moon, but never such a moon for lovers as the "Harvest moon time."

For eighteen years her father sought her. He was a successful dramatist, and she wanted to be the stage.
The materials used in the peerless SIMPLEX are as honest as those which Mother Nature builds into her rugged mountains.

-and our policy of honest manufacture together with that of our organization dealings has done much to entrench our product in its pre-eminent position.

"as tho carved out of imperishable granite"
Louis B. Mayer presents
Mildred Harris Chaplin
Through First National
Screen-insured by
Rothacker Prints

Mildred Harris Chaplin

Rothacker
FILM MFG. CO. CHICAGO, I. S. A.

There are reasons—
Come and see them.

Established 1910
Once again the story of leadership is told in the figures—

In the first fifteen issues of the year 1919 Motion Picture News led its nearest competitor by 94 pages of advertising.

In the first fifteen issues of 1920 Motion Picture News has a lead of 213 pages of advertising over its nearest competitor.

First 94—then 213.

Constant leadership—and a constant week by week gain—told by the figures.

And born of the fact that

The News Covers The Field
March 19, 1920

Mr. F. C. Aiken,
Vitagraph Inc.,
Chicago, Ill.

Dear Mr. Aiken:

Enclosed please find check for $1416.38 same to cover guaranteed rental and percentage on Alice Joyce in THE SPORTING DUCHESS. The amount is arrived at as per attached statement.

We are also enclosing contracts covering the additional percentage, as per your request.

Assuring you that it is a pleasure to enclose a check for this amount for THE SPORTING DUCHESS, and with the very best of personal regards, I am

Very truly yours,

Manager
MERRILL THEATRE CO.
WHY CHANGE YOUR WIFE?

A CECIL B. DEMILLE PRODUCTION

By William DeMille
PRESENTED BY JESSE L. LASKY

A Paramount Artcraft Picture

A story that echoes in the corridors of the heart.
A production that amazes with its splendor.
IN "The Cost" the beating heart of America is laid bare by a master hand. You are carried on the wings of an absorbing story from the quiet of the Middle West to the turmoil of the city. You plunge into the maelstrom of Wall street, into the shams of society. You see the struggles, the victories and the failures of living human beings.
Houdini holds the world's record for underwater endurance. That's why the underwater scenes in "Terror Island" mark the supreme height of melodramatic thrill and accomplishment.
IN "TERROR ISLAND," the most thrilling melodrama ever made, you will see feats of daring never before accomplished by man.

Houdini has been the biggest drawing card vaudeville ever had. He outdoes himself in this production.

The feats he has done the world over in vaudeville are child's play compared to those he does in this.

Not a Serial!
Some Recent Features

"Sculpturing from Life"

"Famous Women in the World's Work"

"The Evolution of the Picture Play"

Smart Set Epigrams

Helen Rowland's Reflections of a Bachelor Girl

Bobby Bumps Animated Cartoons

The One-Reel Feature That Brings Them In

Every issue of the Paramount Magazine contains three or four features of unusual entertainment quality. It gives you peeps into sides of life little known, shows you fascinating forms of human activity—and makes you laugh with the best epigrams and animated cartoons in the world.

Exhibitors who show it know that it isn't a filler. It's a one-reel feature that brings them in!

There's something in it for every member of the family. Thousands of pleased exhibitors testify that they couldn't run their theatres without it.

Give it to your people—they want it!
An exquisite picture, tender, memory-haunting and deeply appealing to hearts that hold the faintest spark of love's passion.

Doris Keane
in
Edward Sheldon's Celebrated Play
"Romance"
Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE GARLIN
DOUGLAS FAIRBAIRNS
E. W. GRISWOLD
HIRAM ARBRAC
General Manager
Action! Thrills! and a Million Laughs

in

MACK SENNETT'S
Newest Comedy
"DOWN ON THE FARM"
FIVE BIG SENSATIONAL REELS WITH AN ALL STAR CAST OF SENNETT FAVORITES
RELEASED APRIL 25th

Booking Now Through
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager
BECAUSE

BOOKED BY
The Rialto Theatre, New York
Because they’re novel and they’re good.

BOOKED BY
The California, Los Angeles
Because of their class.

BOOKED BY
Jensen & Von Herberg, Seattle
Because they have variety.

BOOKED BY
The Casino and Playhouse, Chicago
Because the idea is right and quality proven.

Booked by thousands of exhibitors with competition and without competition, big houses, little houses, big towns, suburban theatres, and small towns—

Because the comedies are based on funny stories and are never twice alike, because 100 per cent of the public loves beauty, and wants novelty.

Because they fit any theatre.
Because they balance any “show.”
Contracts May Start With Any Release

“COMEDY ART”
Release Number Two Offers

“IMA VAMP”
It is a 1400-foot laugh. This six-foot, 120-pound old maid wanted to be a movie queen, and her Dad had money. The director was greedy but it would have taken four Dads to have given him enough ability to put this over. Result—fast action, ludicrous characters, ridiculous situations and good slapstick, double action, belt-breaking fun.

“FAIRYLAND”
400 feet of rest and tonic for tired eyes and jangled nerves. It brings the beauty, the atmosphere and reverence of God's great outdoors, done in the colors of the master-artist of them all, Nature.

“MEMORIES”
200 feet of something different—the only film that ever brought back the pleasures you had yesterday.

Special Pictures Corp'n.
H.W. Hollman Bldg. Los Angeles
Ivan Abramson presents
Gladys Leslie and Creighton Hale
in his dramatic thunderbolt
“A Child For Sale”
Distributed by Graphic Film Corporation

“CHILD FOR SALE”

AGE
PARENTAGE
HEALTH
DISPOSITION

Four Years
Legitimate
Excellent
Charming

REASON OF SALE
High Cost of Living
for further particulars
inquire
Ivan Abramson

GRAPHIC FILM
729-7th Ave.
J. PARKER READ JR. presents
LOUISE GLAUM in SEX
By C. Gardner Sullivan
Directed by Fred Niblo

Immediately Booked By

Harry Moir's Rose          Chicago
Lubliner & Trinz Circuit    Chicago
Marks & Goodman Houses     Chicago
Gold Theatre               Chicago
Woodlawn Theatre           Chicago
And 70 more theatres in    Chicago
F. L. Newman's Newman      Kansas City
Landau's Butterfly         Milwaukee
Jacob Lurie Theaters       Boston
Goodside's Capitol         Springfield, Mass.
Goodside's Empire          Portland, Me.
The Tudor Theatre          Atlanta, Ga.
Moe Krydell's Goodwin      Newark, N. J.
Fabian's Garden            Paterson, N. J.
The Blackstone             Pittsburgh, Pa.
Garfield's Orpheum         Flint, Mich.
Southwest Exhibitors Circuit            Texas
Finkelstein & Ruben            Minneapolis
Spyros Skouras Chain         St. Louis

Full week engagements everywhere and many pictures deferred or shelved to make room for the playing of "Sex" on national release date, April 11.

And all because "Sex" is the big picture of the past few years.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PRO Exchange, Inc.
Here's Another "The Witching Hour"
A Great, Sweet,
Here is a big play made into a sincere and beautiful motion picture. It is frankly a directly-told story of the human heart—the heart of a girl; the heart of a father; the heart of a lover.

You remember—all exhibitors do—"The Witching Hour." You remember the basic theme as embodied in the title "As A Man Thinks." Here it is again as the basis of another play by the same celebrated author: that the human mind and many minds working together can make a good woman bad.

This is a big story of a beautiful girl tormented by those around her who "remembered her mother."

"The Harvest Moon" has a meaning that is developed in the story. It is the wonderful moment of maturity. It is the moon of the lovers of all ages; the moon of romance and achievement.

Frankly, none of us can imagine what a wonderful story Augustus Thomas has developed or how beautifully Doris Kenyon acts it. Nor can you imagine how deftly and tenderly J. Scarle Dawley has directed it. You must see the picture to do so.

Prints of "The Harvest Moon" have been shipped to all Hodkinson managers and now await you.
"The Harvest Moon" is more than a star, a story and a director. It is a human voice, it is many real, gripping, touching human emotions caught and transferred to celluloid. It is a group of well-chosen actors forgetting that they are actors while they grip you as very human beings.

Pre-releases of "The Harvest Moon" can be had for April 25. This first Gibraltar production has been five months in the making. No one has hurried or shirked. Perhaps that is the reason for the strength and the beauty of the screen version of this famous play.
Dial Film Co.
presents
MITCHELL LEWIS
in
King Spruce
From the Novel by
HOLMAN F. DAY
Directed by
ROY CLEMENTS

If his producers had given Mitchell Lewis regularly such stories as the powerful "King Spruce" and Rex Beach's "The Barrier" you would be paying more for his productions than you pay for any other male star. "King Spruce" puts Mitchell Lewis right where he belongs.

"King Spruce" is a story of the Big Outdoors. Full of the smell of the forests. Thrilling with the excitement of breaking a huge log-jam; smoky with the thrills of a vast forest fire. Aquiver with the leaping blood of battle. And never ignoring a tender, clean love story.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATH Exchange Incorporated.
Robert Brunton presents

J.Warren Kerrigan and his own company in

The Dream Cheater

By HONORE DE BALZAC  Directed by ERNEST C.WARDE

A story famous for fifty years is the basis of "The Dream Cheater"—Honore Balzac's story "The Magic Skin." Countless people have read it and remember it. It has a ready-made world audience of old folk and youngsters.

This production has all of the fine technical resources of the Robert Brunton organization and spirited direction by Ernest Warde. You will find by looking through the trade paper reviews you are saving, that the critics like it.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
"UP IN MARY'S ATTIC"

WITH BEAUTIFUL

EVA NOVAK

MORE LAUGHS PER FOOT
MORE BEAUTY PER GIRL
MORE CLEVERNESS PER DOG
MORE CUTENESS PER BABY
MORE COMPLICATIONS PER SCENE

than in any FEATURE COMEDY produced to date

HARRY GRIFFON AS ATHLETIC INSTRUCTOR IN THE GIRLS SEMINARY IS A CIRCUS—THE BIG BUNCH OF PRETTY STUDENTS ADDS PEP AND PUNCH TO THE ELABORATE ENSEMBLE SCENES WHILE THE CLEVER PLOT CONTINUES TO THICKEN FOR FIVE FAST AND FURIOUS REELS

IT'S THE BIGGEST THING OF ITS KIND EVER PRODUCED
FAST FURIOUS ACTION

MAKES BENNY LEONARD

THE BIGGEST DRAWING

ROY L. McCARDELL
AUTHOR

WALLY VAN
SUPERVISING-DIRECTOR

J. GORDON COOPER
DIRECTOR

PRESENTED BY
ASCHER'S ENTERPRISES, Inc.

FOREIGN RIGHTS CONTROLLED
FOR FIFTEEN EPISODES
IN "THE EVIL EYE"
CARD EVER PRODUCED

STUART HOLMES RUTH DWYER MARIE SHOTWELL
AND A POWERFUL SUPPORTING COMPANY

DISTRIBUTED BY HALLMARK PICTURES CORP.

BY E. S. MANHEIMEK
No question of their Popularity

CHRISTIE COMEDIES are

KNOWN THE WORLD OVER
STATE RIGHT SPECIAL NOW READY FOR RELEASE

EFANEL FILM CORP.
PRESENTS

"The Secret Formula"
A Slashing Modern Story of Big Human Interest,
Surprises! Thrills! Romance! Action! Lively Adventure!

A splendid opportunity for the
High-grade Independent Exchange

EFANEL FILM CORP.
729 Seventh Ave. New York City—Telephone 2223 Bryant
E.L. FERGUSON, GEN. MGR.
PERSONIFICATION OF FEMININE DARE-DEVILTRY, PORTRAYING EXCEPTIONAL TYPES OF THE WILD AND THRILLING WEST.

SENSATIONAL, EXCITING, MELODRAMATIC TWO-REEL WESTERN FEATURES OF ACTION, PRODUCED UP TO THE PERFECTION OF QUALITY DEMANDED BY REELCRAFT.

RECOGNIZE THE BOX OFFICE VALUE OF YOUR SHORT SUBJECTS. CAPITALIZE THIS ADVERTISED OPPORTUNITY BY CALLING AT OUR NEAREST EXCHANGE.

REELCRAFT PICTURES CORPORATION
(R. C. CROPPER, Pres.)

LIST OF EXCHANGES

BUFFALO, N. Y.
Dooley Exchange, Inc.
238 Pearl St.

CHARLOTTE, N. C.
Eidman Film Co.
Prominent Theatre Bldg.

CHICAGO, ILL.
Reelcraft Pictures Corp.
207 So. Walsh Ave.

CLEVELAND, OHIO
Standard Film Service Co.
217 Shores Blvd.

DALLAS, TEXAS
Speciality Film Co.
167 So. 9th. Paul St.

DAVENPORT, IOWA
Magnet Film Co.,
418 Harrison St.

DULUTH, MINN.
Arrow Photo Plays Co.,
1735 Welton St.

INDIANAPOLIS, INDIAN
Reelcraft Pictures Corp.,
102 W. Maryland St.

KANSAS CITY, MO.
First National Film Co.,
923 Main St.

KNOXVILLE, TENN.
Special Features Co.,
908 Market St.

MILWAUKEE, WIS.
Reelcraft Pictures Corp.,
Toy Building

MINNEAPOLIS, MINN.
Reelcraft Pictures Corp.,
311 Loeb Arcade

NEW YORK CITY, N. Y.
Reelcraft Pictures Corp.,
729 7th Ave.

SYRACUSE, N. Y.
Dooley Exchange, Inc.
415 So. Warren St.

REELCRAFT PICTURES
A Stirring American Romance, Set in the Four Corners of the World

Won her smile in Venice

He met her in America
MAYFLOWER PHOTOPLAY CORPORATION presents

AN ALLAN DWIN PRODUCTION

"THE LUCK OF THE IRISH"

An American Romance by Harold MacGrath
Apply to
REALART PICTURES
469 Fifth Ave., New York
WRECKING RECORDS

AN ALLAN DWAN PRODUCTION
'THE LUCK OF THE IRISH'

A Romantic Comedy by Harold Harcourt
REALART PICTURES
400 Fifth Ave. New York
That equitable WANDA HAWLEY contract: Atlanta was “Influenced by our declining to ask series purchase at outset.”

SOUTHERN ENTERPRISES, INC.
ATLANTA, GA

April 3rd, 1920.

Mr. J. S. Woody,
General Manager,
Realart Pictures Corp.,
New York City.

Dear Mr. Woody,

We are mighty pleased to advise you that we have booked your first starring vehicle featuring WANDA HAWLEY in "MISS HOBBS"—covering our entire circuit of theatres to the extent of the maximum run for any picture we play.

Perhaps you will be interested in knowing that we did not adhere to our policy of requiring a preview in contracting for this feature (though it is seldom we make such an exception), because of our confidence in REALART and the knowledge of MISS HAWLEY'S ability and the popularity which she enjoys in our houses through her recent portrayals in Dr. Moyo and other productions. It hardly seemed essential in this instance. We might add that our judgment was further influenced by your policy of declining to ask for signed contract for the series of HAWLEY pictures at the outset.

Indeed, we welcome and acknowledge the opportunity which has been granted to us as former customers (designing up for the first presentation featuring MISS HAWLEY as a star, because she is precisely the sort of girl who so quickly gains the favor of the public and one who depicts her characters with surpassing skill. One of the film's finest.

For your information, we call your attention to the attached memorandum, which should show without doubt our faith in your judgment of the merits of MISS HAWLEY'S first attraction. Note that we have booked this for a week's run in our three key cities, while we have also given it dates of split weeks for eleven other of the most representative territories which function under the direction of the Southern Enterprises.

We will be pleased to advise you of the assured success which we shall enjoy with the featuring of this attractive little star.

Meanwhile.

Very truly yours,
Dan Michalove
Director of Theatres.

Now available—the first production only

MISS HOBBS

By Jerome K. Jerome ---- Scenario by Elmer Harris
Directed by Donald Crisp
For particulars see nearest Realart exchange or write—

REALART
PICTURES CORPORATION
469 FIFTH AVENUE — NEW YORK
You will see a NEW

BESSIE LOVE

When
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Presents
This Radiant Young Star
in Her Forthcoming Series
Based Upon Popular
Novels and Favorite Plays

Not ONE Director but
TWO!

JOSEPH DE GRASSE and
IDA MAY PARK
Each Famed for Many Cinema Successes

If you are still young at heart you will appreciate
this pensive princess who brings back the tears
and laughter of Youth, the heart-aches and Joys of
first-love.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 West 43d Street     New York City
Another triumph for a consistent box office favorite

**OUR OPINION**

The public has come to the point where they desire entertainment of a nature that is more applicable to the kind of lives they lead. They will find this to suit to in the majority of houses. The material is interesting, and has been pleasing to the majority of houses. It is much along the lines of the story of Geraldine Larson, Bessie Barriscale and her giving of a pleasant performance. She has been sustained with a supporting cast of the story and the staging of the play is pleasing and in keeping with the story.

**STORY OF THE PLAY**

An actor before Robert should believe that there was nothing in life worth while and find the joy in it when saws and scythes and other work was what they most desired. The story of Geraldine Larson, Bessie Barriscale and her giving of a pleasant performance.

**PROGRAM COPY**

"Woman Who Understood"—Featuring Bessie Barriscale

Another one of those thoroughly dependable domestic stories that makes us understand that they were the best of actresses. Each one of them could be thoroughly dependable and would make it better fit the part of themselves. No Advertising Accepted!
The short subject today is the market's most significant offering. Its place is as certain and necessary as that of the feature. Having recognized the need of the short subject, the exhibitor now seeks the best. Here is a series of thirty one-reel sceneries which is unexcelled.

**SHEEP O' LEAVENWORTH**
Sheep ever the center of the pastoral classic as they appear in the Great American Northwest.

**JUST OVER YONDER**
Across a great divide the mountain climber goes to the beauties just beyond.

**TREE MAGIC**
Mystic poetry which the trees whisper, stirred by the breeze of evening.

**THE LAST RESORT**
A paradise for daring tourists, walled by rugged, white-capped mountains.

**GHOSTS OF ROMANCE**
Where once a Spanish Western World—now ruins amid California's Flowers.
Robertson-Cole Adventure Scenics are different. Each has its own story, and actors who appear before the most picturesque backgrounds that America's wonderous landscapes furnish. Each is produced by a pioneer scenic director, to obtain a definite effect.

**WATERS OF DESTINY**
Once Craters of volcanoes—now the paradise of the tourist and fisherman.

**FLAMING ICE**
High in the mountains camera men "shoot" the eternal glacier in its crystalline beauty.

**THE TEMPEST**
When Nature, aroused, looses her winds, man and forest bow to her fury.

**THE FORBIDDEN RIVER**
A thrilling trip which has been but twice negotiated by white men.

**I AND THE MOUNTAIN**
Mountains, as wise as they are old, are gentle teachers—if one but listens.
On the Way

Released April 18

Happy Hooligan and Gloomy Gus
The Shenanigan Kids with the Captain, Mamma and the Inspector
Judge Rummy, the Missis, and Silk Hat Harry
The Greatest Cartoon Stars of the Day

GOLDWYN-BRAY COMICS

THE BIGGEST LITTLE FEATURE of the day. A weekly surprise novelty of sparkling lampoons and super animated cartoons.

An unusual split reel—the first part a crisp summary of the times—side splitting fun—the world’s wit and wisdom—culled from the current press.

The second part—uproarious screen antics of the most popular cartoon characters ever created—known to your every patron. Appearing daily in the Great Hearst dailies and 100 other leading newspapers.

The fastest entertainment on the market

PRODUCED BY BRAY PICTURES CORPORATION
Distributed by Goldwyn
Book at your nearest Goldwyn Exchange
Samuel Goldwyn presents

GERALDINE FARRAR

THE WOMAN AND THE PUPPET

by Pierre Louys and Pierre Frondaie
Directed by Reginald Barker

The fiery Farrar as a laughing, singing, fighting, cigarette-girl of old Seville, with a magnificent background of tawny Moorish walls and picturesque courtyards.

Lou Tellegen and a magnificent cast support Miss Farrar in this sun-drenched, exotic romance of hot-blooded Spain.

GOLDFYN PICTURES CORPORATION
SAMUEL GOLDWYN, President
You’ve Never Seen One Like It!

Real knockout comedy drama is the hardest thing in the world to find. You know it!

It’s something to get the idea. This picture has it—new, novel, unique.

It’s something to get genuine laughs into it.

This picture has ’em by the yards and yards.

It’s one of those rare pictures that scintillates with the combined genius of star, writers and director.

You know how Constance Talmadge bubbles over with fun. You know the kind of productions John Emerson and Anita Loos put out—and the wonderful direction of David Kirkland.

This Is the Combination! Go To It!
Joseph M. Schenck presents

CONSTANCE TALMADGE

as

"The LOVE EXPERT"

All the World Loves a Lover

This is the story of the greatest lover that ever lived, an expert on love and she makes all the world fall in love—with the picture and with her. It's a barrel of fun.

Directed by David Kirkland
Photographed by Oliver Marsh
Technical Director, Willard M. Reineck

A First National Attraction
Marshall Neilan's
For the Perfect

Look over this List in his latest independently produced Picture

Matt Moore
Marjorie Daw
Tom Guise
Adele Farrington
Thomas Jefferson, Jr.
Mayme Kelso

Wesley Barry
Betty Bouton
Christine Mayo
Herbert Standing
David Butler
Tom Wilson

His Next Great Picture

"DONT EVER MARRY"

From the Story by Edgar Franklin
Adapted to the Screen by Marion Fairfax
Photographed by Henry Cronjager and David Kesson
Lighting Effects by Howard Ewing
Technical Director, Ben Carré
He has directed George M. Cohan, Mary Pickford, Anita Stewart, Marguerite Clark, Elsie Ferguson, Blanche Sweet and a score of others as prominent. He picks the right player for the right place every time. You'll sure know it when you see "Don't Ever Marry."

A First National Attraction
New York is whistling and singing this popular song embodying the spirit of "The Idol Dancer."

It is spreading over the entire country and soon will be on everyone's lips. When you play "The Idol Dancer" ask your First National Exchange for this song and for the complete orchestration.
In Line For A Block

D. W. GRIFFITH

Presents

"The Idol Dancer"

They'll walk a mile to see Clarine Seymour, the famous dancing beauty, dance to her Pagan Gods, clad in a bewitching smile and a wisp of tropical grass.

It's a Griffith picture, personally directed by the screen wizard. But it's different from anything he has yet done. D. W. Griffith is a seeker of the new and novel, and in this picture he sure hit it—a beautiful romance of the South Sea Isles.

Story by Gordon Ray Young

Photographed by G. W. Bitzer

A First National Attraction
Charles Ray
in a series of independently produced pictures for
First National

that are going to be the big bet of the year as box-office attractions.

Any Charles Ray picture will pack them in, as you well know. But these pictures, produced in his own studios, are going to be far and away the best he has ever done. Judge from the first one, the famous George M. Cohan comedy drama and stage success

45 Minutes from Broadway

A First National Attraction
coming—
Louis B. Mayer presents
Anita Stewart
in Harold MacGrath's
"The
YELLOW
TYphoon"
Directed by Edward Jose
adapted to the screen by
Monte M. Katterjohn
A FIRST NATIONAL ATTRACTION
Reserve Photo Plays

present

A Series of fifteen one-reel

"CASEY COMEDIES"

featuring the Inimitable

"JOHNNY RAY"

"THE LATEST COMEDY STAR"

First Release:

"CASEY THE WIZARD"

For territory and full particulars apply to

Sole Distributors

"PETER H. WHITE COMPANY"

1107-1108 LEAVITT BLDG.
130 WEST 46th STREET
NEW YORK
FUN WITHOUT A BLUSH!

The Best Laugh is the Clean Laugh. It relaxes the Mind and Refreshes the Soul. Even an Exhibitor can Forget HIS Troubles When He Views FLANAGAN and EDWARDS in TWO-REEL GLOOM CHASERS Directed by HARRY EDWARDS

HARRY M. RUBEY, President

THE NATIONAL FILM CORPORATION OF AMERICA

JOE BRANDT
Eastern Representative
1600 Bdwg., N.Y.

"NATIONAL"-IZE YOUR BOOKING
PIONEER SPRING
NOW READY
M. SHeldon Lewis
IN
Dr. Jekyll
AND
Mr. Hyde
A MARVELOUS PRODUCTION
DEPICTING THE STRUGGLE BETWEEN
GOOD & EVIL FOR THE POSSESSION OF A MAN'S SOUL
MARY ANDERSON IN
BUBBLES
THAT'S FOR JOY
PIONEER FILM CORPORATION
Try it Yourself

Three men who have reached New York after a country-wide visit with exhibitors and exchanges—men holding responsible positions and whose word goes—tell us and others of the following trade paper situation:

THE "NEWS"—and then the rest.

The "NEWS," so far ahead that the next is a poor second.

We are proud of our circulation facts and figures; but you cannot gauge trade paper strength from a desk in New York.

You've got to go out where

The News Covers The Field
Marie Dressler ...... Mabel Normand

CHARLIE CHAPLIN

A REVIVAL OF THE BEST SCREEN COMEDY EVER MADE

“Tillie’s Punctured Romance”

THE BEST BOX OFFICE MAGNET EVER OFFERED

STATE RIGHTS NOW SELLING

Tower Film Corp. 71 W. 23rd St.
New York City

DISTRIBUTED IN

New York State by
Gardiner Syndicate, Buffalo, N.Y.
Western Pennsylvania and West Virginia by
Standard Film Exchange, Pittsburgh, Pa.
Eastern Pennsylvania and Southern New Jersey
by Twentieth Century Film Co., Philadelphia, Pa.

Wisconsin by
Wisconsin Film Corp., Milwaukee, Wis.

North and South Carolina, Georgia, Florida, Alabama and Tennessee by
M. A. Lichtman, Atlanta, Ga.
CLERMONT PHOTOPLAYS CORPORATION

Lloyd Carleton Productions
HOLLYWOOD CALIFORNIA

IN PREPARATION

MOUNTAIN MADNESS

BY
ANNA ALICE CHAPIN
DIRECTED BY
LOYD B. CARLETON

Released Through
REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELZNICK
Advisory Director
BRITON N. BUSCH
President
The Greatest Single Reel Subject Ever Offered

All the Famous Stars in intimate and unconventional poses—caught in the studio and at home. A feature entertainment in a single reel! A thing the fans have demanded for years!

Inside the Studio at Last! Audiences have always wanted to see the inside of the big studios, AND HERE THEY ARE! All the glamour and lure of life in Hollywood for the masses!

A SURE-FIRE WINNER AND THE ANSWER TO YOUR DEMAND FOR CLASSY SHORT SUBJECTS, MR. STATE RIGHTS BUYER!

Every famous star—men and women whose names bring gold into the box office—in a single reel! You can't go wrong!

SCREEN SNAP SHOTS

Write or Wire
JACK COHN
1600 Broadway
New York City

Lewis Lewyn, Coast Representative
Just Figures

The News for 1919
First fifteen issues, 1039 1/2 pages of advertising.
An average per issue of 69 pages of advertising.

The nearest competitor for 1919
First fifteen issues, 945 1/2 pages of advertising.
An average per issue of 63 pages of advertising.

The News for 1920
First fifteen issues, 1706 pages of advertising.
An average per issue of 114 pages of advertising.

The nearest competitor for 1920
First fifteen issues, 1493 1/4 pages of advertising.
An average per issue of 99 pages of advertising.

The Summary Tells the Tale
In the first fifteen issues of the year:
The 1919 Lead of Motion Picture News Over its Nearest Competitor, 94 pages of advertising.
The 1920 Lead of Motion Picture News Over its Nearest Competitor, 213 pages of advertising.
Jottings

BY THE EDITOR

YOU can't force a good man to stand still, can you? They just keep moving right ahead—even after you think they have reached the top. Don't they?

For some fellows the top rung of the ladder just seems to be a temporary breathing place while they look around for a taller ladder.

Which brings us to the point of mentioning that while it may not be the longest story in this week's News, the most interesting account to us is the recital of Arthur James' latest discovery of a taller ladder.

"Arthur Jimmy" is going into business for himself—and on the same big scale that he has been accustomed to placing other folks' business. Arthur will begin operations within a few weeks, getting off to a flying start with offices in New York, Washington, and Chicago. Independent advertising and publicity will assuredly be possible on a scale never before attempted.

Which only proves, as we said at the outset of this column of small talk, that a good man can't stand still even at the top. The handling of the big Fox national and trade campaigns seems close enough to the top to suit us—but there's always another step for a good man. Sold!!

We are almost ready to hint to you that Arthur will soon be ready to hint to you concerning some "Super-fug" accounts—to use film phraseology. For a little while his whispered news to us which indicates that the James organization will be wide-spread in scope, handling some of the choicest general publicity accounts in the country in addition to such picture propositions as may come up.

Proving, that in the case of a good man our wishes for good luck are hardly needed. But nevertheless, here they go.

To you—Jimmy!

The Week in the Film World at a Glance

Features

Watch the Germans (Wm. A. Johnston) ........................................ 3439
English Plan Wide World Propaganda Trip .................................... 3441
What Does the Other Fellow Get? ............................................. 3452-3
Paying Window Displays .................................................................. 3456
Backing the Value of the Original Story ...................................... 3457
De Luxe Presentation in Chicago .................................................. 3461
Theatre and Newspaper Co-operation ......................................... 3463
Breaking "Whiskey Row's" Grip .................................................... 3465
Serial Featured by Big House ....................................................... 3466

News of the Week

First National Prepares for Chicago Convention ............................... 3445
Censorship Dead in Portland .......................................................... 3447
Saengers Outwit New Orleans Newspaper ...................................... 3449
Crandall's Trip Aids Americanization Campaign ............................. 3449

Departments

Exhibitors' Service Bureau ............................................................ 3454
Chicago and the Mid West ............................................................ 3476
News from the Producers .............................................................. 3479
The Independent Field ................................................................. 3509
Live Items from Correspondents ................................................... 3515
Professional and West Coast ......................................................... 3517
Equipment Service (New Theatres, Projection, Camera and Music Hints) 3523
The Complete Plan Book ............................................................... 3551
Box Office Reports ......................................................................... 3552
Advance Releases ............................................................................ 3561
The Ritchey Objective

To produce a motion picture poster vastly superior to any other on the market, is, and always has been, the main concern of the RITCHEY LITHO. CORP. To produce such a poster it has developed and built an organization so complete and finished in its every branch that its resultant work is as perfect as it is possible to make it. As an incidental result of these things the output of RITCHEY posters has risen to a tremendous volume. That has been an inevitable result, for there has always been a tremendously large demand for really great motion picture posters. The RITCHEY poster fulfils that demand.

It is based upon a sound knowledge of crowd psychology, and its message is voiced in a language that the general public speak and understand. It is a product of intensive and collective effort, and it is designed to sell seats that would otherwise remain unoccupied.

We sing the praise of the RITCHEY poster— but it sings the praise of the photoplay it advertises!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York
Telephone Chelsea 8388
**Watch the Germans!**

INTERNATIONALIZATION of the film industry is only a vague term as yet.

In characteristic American fashion we are looking largely at the market within our shores and mostly upon the immediate present.

We wish to introduce here some facts not well known perhaps to the American trade; and then to ask the reader to look ahead two years and see if he does not agree with our conception that:

*In 1922 the film industry will be thoroughly internationalized and the supremacy in the world field will be held either by the United States or Germany.*

At that time Russia will be opened up, and there will be under way the development of as many theatres as this country now possesses. If Russia produces her own pictures, she will, like the United States, be able if necessary to subsist upon her own self-contained theatre field.

France will have added one thousand modern theatres; Great Britain at least 1500 new theatres; Japan several hundred (we are already advised of the formation of a large consolidation in Japan, one company controlling 400 houses, which houses are to be modernized at once); Spain, Italy, the Central States, Australia and the Far East will be in line with the remarkable theatre development arrived at here and withheld from Europe on account of the war.

* * *

This new world market will make heavy demands upon production. There will be room for many pictures from many countries. There will be sharp competition unless producer control develops upon a large scale. In the past the United States has supplied almost entirely its own theatres and at least 80% of the foreign market. What will we do in the future?

Let us see what Germany is doing.

Professor Dr. Leidig, of Berlin, the Government authority, says that Germany today has one hundred producing firms, three thousand theatres and a daily picture house attendance of one million people. We are told that there are at least 60 producers with a regular output.

These producers have, many of them, been producing during the war and with increased activity since the signing of the armistice.

Their combined output today includes about 15 features a week—considerably more than the present and reduced feature output of the United States. We might add, for the benefit of our foreign readers, that the reduction here is for the purpose of quality only.

Ufa, the leading concern in Germany, is a combination of ten producing firms, including such well-known trade names as Nordick, Union, Messter, May, Maxim, etc. Ufa has large resources, including the ownership of its exchanges; Ufa owns outright over one hundred and fifty theatres in Germany, Holland and Switzerland, and controls as many more. The Government owns a third of the stock of Ufa and when Germany believed she was winning the war this concern was made ready to serve as a powerful producer and distributor of propaganda films.

Considering this one firm alone whose size will compare favorably with any film organization in the world, it is well to remember that by all present indications Germany will have commercial control of Russia. If so, it is as probable that Ufa will control the Russian film market.

There are a number of other German producers of consequence, including Decla, which several weeks ago absorbed Bioscope and took over the famous Hagenbeck menagerie and garden at Hamburg.

THE most significant thing about German production today is the fact that it is deliberately guided by international standards. We have seen stills from a set of eight-reel superpictures recently made by the director, Joe May, who may be styled the Griffith of Germany. The sets would do credit to "Intolerance." Money has been lavished upon them. There is an utter absence throughout the provincial. These pictures were evidently made for a world market. They were produced by May at Wilmersdorf, where a large and costly film city has been built.

"Du Barry," another German superpicture, is acclaimed by the Italian press to be the most notable picture of the past five years.

"Veritas Vincit," by Lubitsch, another director of great ability and resources, is likened to "Intolerance" in scope and artistry.

The former price of production in Germany of only 30,000 marks per picture has been raised to 250,000 marks, and in the case of the new and very pretentious pictures to as much as 1,000,000 marks.

As for stars Germany has an imposing aggregation, including names famous in Central Europe like Genny.
Porten, Mia May, Poli Negri, Zella Moya, etc. Their beauty and talent—and there are many others—suggest that they are quite capable of achieving, perhaps exceeding, the international popularity of our own leading film stars.

All of the best German authors are creating directly for the picture. Through the film Authors' Society of Berlin some two thousand novels are now available for the screen. At the present time large editions of paper covered novels are issued simultaneously with the photoplays.

We give these few facts as evidence of our surmise that Germany is well under way, both as regards quantity and quality of production, to compete with this country in the near future. There has been no contact moreover as yet with our pictures, nor any inspection trips of our studios, nor have the German studios because of the exchange rate availed themselves of our recent advances in studio equipment.

And now for economy in production—a factor which in the near future will prove as decisive, in competition, as production resources.

Genny Porten, the highest priced star in Germany, receives just $7,000 a year. The highest priced cameraman gets $15 a day.

More important still, in the way of all around efficiency and economy, is the fact that studio work is hard and sincere. The studios open at eight o'clock in the morning and at critical stages in the development of the play the work goes on for twenty-four hours, with no rest period to follow.

We have no criticism to make of production in Los Angeles. There is too much of a cry of waste from lay people who know too little of picture making. The leading studios in this country today are expertly built, equipped and managed. Picture making is slow, be-
Films Illustrating British Industry Tour World

Exhibition Leaves England in Three Sections on Trip to Aid Trade

IN a special section of the weekly edition of the London Times of recent date, an account is given of the World Tour of Exhibition of British Industrial Films. This tour was organized for the purpose of promoting British industrial expansion and developing British export trade. A number of British chambers of commerce as well as a great many British firms are participating in the tour, which plans to visit the principal cities of western Europe, Canada, United States, Mexico, South America, South Africa, Australia, New Zealand, India, and Egypt.

The plan was first conceived in 1912 but with the outbreak of the war in the following year activities ceased entirely, although the Motion Picture Exhibition of British Industries, Ltd., had already been formed and a number of contracts signed. With the cessation of hostilities, the company recommenced its work, with a result that the tour was ready to start in January of this year.

It is expected that through the tour buyers abroad will observe demonstration that British industry is unimpaired, and that British factories can supply many of the world's needs, from ships to pins and needles.

The explanatory matter of the films is in four languages, viz., English, French, Spanish, and Portuguese. Free invitations to the exhibitions at the cities visited will be issued through the local chambers of commerce and other official organizations. A programme and timetable will accompany each invitation, so that the recipient may attend at the time the films which particularly interest him are being shown. Moreover, provisions are being made for inquiries being dealt with in a methodical manner.

Prior to proceeding overseas, exhibitions were given in important British centres, and the tremendous interest and enthusiasm which has been aroused augurs well for the success of the exhibitions abroad.

At Sheffield on January 16th, the municipal authorities combined with the Cutters' Company, the chamber of commerce, and leading manufacturers to give an enterprise a most successful "send-off"; while at Glasgow on January 23rd, under the auspices of the chamber of commerce, influential business men and their friends, even at the somewhat inconvenient hour of 11 a.m., crowded one of the finest and largest halls in the city. At Birmingham on the 29th inst., also under the auspices of the chamber of commerce, the applications for admission to the exhibition greatly exceeded the accommodation available.

Harry Crandall Chosen President of Associated

Harry M. Crandall of Washington, D.C., was elected president of Associated Exhibitors, Inc., during the course of a meeting of the Board of Directors held this week at the offices of the organization. Mr. Crandall succeeds Messmore Kendall, whose resignation as president was accepted by the Board in view of the fact that extreme pressure of other business made it impossible for him to continue in an executive capacity.

Mr. Crandall's office as treasurer is to be filled by H. H. Welsch, who will now be secretary and treasurer, as well as a member of the Board of Directors.

A number of important negotiations were virtually closed during the two-day meeting.

Mr. Quiby stated that the changes in executive personnel would be a severe test of the organization. He is known as having been negotiating with many important individuals and factors in the industry during the past few weeks, and during his tour, the Associated Exhibitors are holding off from making definite announcements until they have lined up proper Associated Exhibitors enough to make the organization a leader among the "big fellows" from the moment the first gun is fired.

According to members of the Board of Directors, Mr. Kendall's resignation was accepted with regret. It is understood that Mr. Kendall stated that no matter what his personal wishes in the case might be, he felt that the affairs of the Capitol Theatre and affiliated business interests required so much of his time that he could not possibly do justice to the Capitol and to the Associated Exhibitors at the same time.

Mr. Kendall explained that, inasmuch as the Capitol Theatre Enterprise already is engaged in the production of pictures to a small extent and, undoubtedly, will go into production on a much larger scale soon, he felt that such activities would not be consistent with a continuation of his holding office in the Associated Exhibitors.

The tour is divided into three sections, the first of which is known as the Latin-American section. The advance agent and manager of this section will personally accompany it through South America. These men are British subjects who have lived in the Latin-American countries and who will be prepared to explain the films and answer all inquiries in the language of the country visited. The following itinerary through South America has been planned:

Mamaos, Para, Pernambuco, Bahia, Rio de Janeiro, Sao Paulo, Rio Grande do Sul, Monte Video, Asuncion, Buenos Ayres, Rosario, Santiago, Valparaiso, La Paz, Lima, Guayaquil, Panama, Bogota, Caracas, Santa Cruz, Mexico City, Tampa.

The second section will leave for South Africa, India, New Zealand and Australia, Cape Town, Port Elizabeth, East London, Johannesburg, Pretoria, Salisbury, Perth, Adelaide, Melbourne, Auckland, Sydney, Calcutta, Bombay and and Sambar are some of the cities which will be visited in these countries. The third section will remain in western Europe, Canada and the United States. In Europe, Paris, Geneva, Amsterdam, Copenhagen, Christiania, Stockholm, will be shown the films and in Canada they will be exhibited in Halifax, St. John (N.B.), Montreal, Toronto, Winnipeg, Regina, Edmonton, and Vancouver. In this country it is planned to stop at Seattle, San Francisco, St. Louis, Chicago, Detroit, Boston, New York, Baltimore, New Orleans, and Galveston.

Besides the world tour, which is now under way, a second motion picture exhibition illustrating British manufactures is now being organized. This tour, however, will not leave the British Isles and will confine its activities to 200 cities and towns at home. A second world tour is also contemplated.

Among the prominent public bodies and British firms who are participating in the present tour are: the British Empire Theatre Committee, of Sheffield; the Sheffield Chamber of Commerce and Manufactures, Inc.; Arthur Balfour and Co., Ltd., of Sheffield; Sanderson Brothers and Newbold, Ltd., of Sheffield; B. Allen and Co., Ltd., of London; Cannon, Laird and Co., Ltd., of Manchester; Stalker Drill Works, Ltd., of Sheffield; John Brown and Co., Ltd., of Sheffield; Thomas Firth and Co., Ltd., of Sheffield; Halliwell, Ltd., of Sheffield; George Bennett and Co., (Sheffield), Ltd.; Cockes, Roberts and Co., of Sheffield; William Smith and Co., of Sheffield; J. Brading and Son, Ltd., of Sheffield; the "Masta" Steel Works, Ltd., of Sheffield; W. A. Tyack and Co., of Sheffield; John Nicholas and Sons (Sheffield), Ltd.; Spear and Jackson, Ltd., of Sheffield; Richard Ibott, Ltd., of Sheffield; the Sheffield Twist Drill and Steel Co., Ltd., of Sheffield; Baxton Bros., Ltd., Sheffield; Brown and Polson, Paisley; James Howard and Co., Ltd., of Glasgow; the Gonrock Rope Walk Co., Ltd., of Glasgow; Lohititz and Co., Ltd., of Renfrew; the Glasgow Herald; the Glasgow Chamber of Commerce; Len and Perrins, Worcester; Liverpool Chamber of Commerce; the Midland Adelphi Hotel, Liverpool.
Pitched Battle in "Twin Cities"

United Artists Lease Minneapolis Auditorium to Combat Finkelstein and Ruben Control and War to the Finish is in Sight Every Resource Tossed into Arena

Many Incorporations in New York State

"Pollyanna" in Stock to Fight Picture
“Big Four” Storms Local Trenches

All Tricks of the Trade Find Place in Unprecedented Advertising Campaign as Public Gasp—Observers Look for Increased Business All Around as a Result

bull, Mary Pickford in Pollianny,” at the Auditorium.

At another time, by large newspaper advertisements, Mr. Branhram announced that on Saturday, March 27, an airplane would start from Minneapolis and pass to the show at the Auditorium. The engine failed at the hour the flight was to be made, so Ruben and Finkelstein who had been carefully watching the activities of their opponent, secured a plane and sent into the air Miss Marie Gale, who took the part of “Pollianny” in the stage play at the Shubert Theatre. The advertisement in the Sunday papers the day after the flight carried the announcements by Ruben and Finkelstein that Marie Gale had made the spectacular flight and the advertisements added that everyone should make it a point to see the “Pollianny” stock production at the Shubert theatre.

Whether Minneapolis is to be benefited by the unprecedented competition is a much discussed subject among those who devote a good deal of time to moving pictures in this city. They point out that Finkelstein and Ruben are putting on extraordinary good pictures at their downtown theatres the same week the United Artists are opening their theatre. For instance, here is the Ruben and Finkelstein bill for the week beginning April 1: New Garrick, Norma Talmadge in “The Woman Gave,” first showing in Minneapolis; Strand, Charles Ray in “Mam’zelle Archy, Andy,” first showing in Minneapolis; New Lyric, Mary Miles Minter in “The Green Gables,” first showing; and on which thousands of dollars is being spent in advertising; New Astor, Mary Pickford in “The Jinks,” first showing in Minneapolis; New Unique, F. L. Sanborn’s “Desert Gold,” first showing in Minneapolis, and at the New Garden, as was previously mentioned, the two Pickford pictures both of which have been shown before here.

One reason why Mr. Branhram believes that success is assured is the fact that the Auditorium, being four blocks from the center of the downtown theatre district, provides ample space for the parking of cars while in the downtown sections, the streets are more or less congested and parking space is difficult to find. The Auditorium, in its presentation of such a large number of high class attractions in the past, has come to be patronized by the best class of the city, especially by people who use their cars to attend the symphony concerts and the recitals of well known musicians and singers of the country.

Advertising Totals Break All Records

The campaign of the two theatres for patronage during the Easter week advertising mediums, hitherto, unused, have been resorted to. St. Paul newspaper have been carrying large advertisements of the two competing exhibitors in Minneapolis and the interurban street cars operating between Minneapolis and St. Paul are carrying large cards attached to the windows of the cars. Both exhibitors are using a large number of “24” sheets for their billboard work all over the city. Minneapolis newspapers, the week preceding the opening of the Auditorium, never used such heavy advertising from theatre exhibitors in Minneapolis. The advertisements aggregated as many as several pages in a single issue.

Mr. Branhram, having a wide acquaintance among newspaper workers in Minneapolis, mailed out hundreds of invitations and passes to the editorial men and their families for admittance to the theatre during the opening week.

Some impartial moving picture men of the city, particularly those attached to the exchanges and therefore unbiased in their opinions as to what success the opposing factions will have, point out that the Auditorium will be closed to pictures Wednesday afternoon and evening, April 7, where.

Love-Making Gets on Exhibitors’ Nerves

There has been so much kissing and love-making at the theatres of Watertown, N. Y., that the proprietors are using slides asking the young people to refrain from the practice. The situation has at least been pointed to the press of northern New York to such an extent that it has been freely commented on in both the serious as well as the lighter vein.
A.M.P.A. and Cheese Club Celebrate April 1st
The combined membership of the Associated Motion Picture Advertisers and the Manhattan Cheese Club had a delightful April fool joke foisted on them Thursday noon at their luncheon at the Café Boule-
vard, when Doralina, world famous origi-
nator of the "hula," Larumia, shiver, and
other dances, brought in her "gang" and
offered the boys some entertainment. The en-
tire affair was a complete sur-
prise to everyone in the two clubs. The
Cheese Club boys, composed of newspaper
men and press agents, had been invited to
have lunch with the Advertisers. N. T. Gru-
immel had made a certain promise, which he
kept, and then same. He sprung the
tongue-on-the-gang when he in-
troduced Doralina, who in turn intro-
duced a friend of hers, and everybody's,
gone but not forgotten, and brought back
just for this party. His name is Walker.

Buffalo Managers Will Discontinue Office
At a meeting of the Buffalo Motion Pic-
ture Exchange Managers' Association in the
Chamber of Commerce, Saturday after-
noon, March 20, it was decided to dis-
continue the office in the Chamber of Commerce buil-
ding and in the future put all the affairs of the associa-
tion into the hands of the New York Reporting Agency of
New York City. Under this arrangement the local exchange men will work in co-
operation with New York and Albany. Warner Bates, who has been executive
secretary, will no longer act in that capacity, but will continue as secretary of the
Wholesale Merchants Association.

Boston Organist to Receive $10,000 Yearly
What is believed to be the largest salary contract ever offered a theatre organist has just been signed in Boston. The con-
tacting parties were Nathan H. Gordon, proprietor of the great chain of Gordon houses, and Arthur Martell, an organist
well known in music circles. The figures to which Mr. Gordon and Mr. Martell have alluded are $10,000 and under the terms the organist is engaged to play for the theatres of the Gordon circuit for the coming 10 years at an annual salary of $1,000.

Committee Enlarged by Two New Members
Previous to the departure of Adolph Zu-
kor and William A. Brady for Europe, a
meeting of the Americanization Committee of the motion picture industry of the
United States was held, with Hon. Frank-
lin K. Lane presiding. It was decided to
enlarge the committee, and Hon. J. Ham-
ton Moore, Mayor of Philadelphia, and
Col. Arthur Woods, of the Americanism
Commission of the Legion of Honor, were
invited to join the committee.

Bills Aimed at Deposits Before Assembly
TWO measures which if passed by the Assembly where little opposi-
tion is expected, will have a far-
reaching effect on the motion pic-
ture industry in New York state, were
passed by the State Senate on April 7. The first, if passed, will permit children
between the ages of 10 and 16 to go un-
accompanied to picture houses provided
the theatre supplies a matron to care for
them.

The second bill protects the exhibitor
from the so-called cash deposit, pro-
viding that the person making the deposit and the person holding it, apart from all other funds.

Aimed at the same subject, an associa-
tion known as the Contract Indemnity
Association of the New York State Mo-
tion Picture Exhibitors' League was
formed on April 7. The body plans to
guarantee contracts between members of the State League and producers. A. A. Pennyvessey of Rochester was
chosen chairman. Many prominent ex-
hibitors are on the executive committee.

Albany, April 7.—The financial re-
sponsibility of all cooperative exhibitors' film organizations is about to be investi-
gated by order of the New York State Motion Picture Exhibitors' League, ac-
cording to action taken here today, em-
powering the officers, from Sydney S.
Cohen, president, down, to do so. The
assets and liabilities of these concerns will be inquired into as well as the
methods by which they employ in doing
business. Later on, and following the in-
vestigation a report will be made to each
member of the State League, advising of
the concerns which are financially re-
 sponsible.

Three More Links Add to Kentucky Chain
The Strand Amusement Company, com-
posed of Colonel Fred Levy and Lee Gold-
berg of Louisville, John W. Keiler and
Lee Keiler of Paducah, has added three
more Kentucky theatres to its chain.

The theatres which have just been taken
over are the Princess and Dixie at May-
field, and the Savoy at Princeton, Ky.

R. D. Carver Opens Up New House in Durham, North Carolina
R. D. Carver announces the opening of
his new Paris Theatre at Durham, N. C. 
For three months extensive renovations
have been carried on, and with its present seating capacity of eight hundred, recess
rooms, smoking room and beautiful in-
terior decorations, the theatre enjoys the
reputation of being among the finest in
the state. Mr. Carver gave a fine banquet in celebration of the formal opening.

W. L. Sherry Leaves New York for California
W. L. Sherry, well known in the film
industry, left New York on April 6th,
bound for the Coast, on plans concerned
with coming productions.

Mississippi Censorship Bill is Discussed
The Legislature of Mississippi has un-
der consideration a bill providing for the
beyond of motion pictures by a duly
constituted board of censors, who shall
report to the Governor and whose meth-
ods of procedure shall be explicitly de-

The duties prescribed are considered reasonable by some and the penalties not
dastic. In part, the bill says:
"Only such films as are, in the judg-
ment and discretion of the board of cen-
sors, of a moral, educational or amusing
and harmless character shall be passed and
approved by the board. They shall be
stamped or designated in a proper manner
and consecutively numbered.

"Penalty for violation of the law is not less than $35 or more than $300
fine or imprisonment not less than 30 days nor more than six months, or both, for
each offense."

Griffith Company Now Working in Michigan
Representatives of David W. Griffith
were in Flint, Michigan, on March 30th, making arrangements for the filming of scenes for a new picture, which are to be
taken some place between Detroit and
Flint.

Hotel arrangements were made for Mr.
Griffith and a party of twenty-two, among
them are Lilian and Dorothy Gish, Robert Harron, and Richard Barth-
elman. The party plans to remain eight
weeks. The name of the picture was not
announced.
First National Convention Will Be Well Attended

Many Exhibitors to Turn Out for its Annual Meeting at Chicago

INDICATIONS that a score of representative theatre owners from practically every territory will attend the annual convention of members of First National Exhibras' Circuit to be held at the Congress Hotel, Chicago, beginning on Monday, April 20, are evidenced through letters and telegrams, seeking additional details about the sub-franchising plan coincident with the work of the Associated First National Pictures organization.

It is toward the perfection of all details regarding the convention that the executive committee of First National and the Exhibitors' Defense Committee, composed of members of the Circuit, are bent in every effort in a series of conferences new being held in New York City. Mapping out the proportionate method of sub-franchising the various districts is being accomplished by a large statistical staff, which has been at work for months under the directors of the executive committee, while the Exhibitors' Defense Committee is steadily formulating plans to put before the convention in April.

Prospects are that the convention will be by far the largest of any in the history of the organization. Every section of the United States will be represented by the motion picture interests of the respective territories, and it is likely that exhibitor sentiment throughout the country will manifest itself at this gathering. It is certain that the relative territorial situations in so far as motion pictures are concerned will be given the fullest discussion and it is far more certain that an index as to public attitude toward admission prices and the various types of productions will likewise be gained.

Question as to whether the convention will be confined to franchise holders has been ended with the positive announcement that the gathering will be conducted after the same fashion that characterized the meeting held in 1919 in New York at the Astor. Executives from every First National exchange will assemble for the general consideration of exchange problems. The striking results brought about by the meeting of the managers in 1919 is taken to be certain evidence that the newer and more important problems of exchange management existing today will be solved in a most gratifying manner.

Exhibitors making inquiries as to whether the convention was entirely in the interests of arriving at an equitable basis of sub-franchising the various territories have been informed that while this matter will doubtless loom up as one of the most salient features of the meeting, various other matters of vital import will necessarily play a big part in the convention.

Robertson-Cole in Another Realty Deal

RIGHT on the heels of last week's announcement that Robertson-Cole had closed plans for the erection of a twelve-story building in an "L" shape fronting on both Seventy Avenue and Forty-Eighth Streets, news of another deal broke in reality circles this week. The valuable corner parcel at Forty-Eighth Street and Seventy Avenue has not been round results. The work of building will boast of a third more space and square proportions instead of the "L" shape originally decided. With office space at a premium in New York and reality values finding unheard of levels, last week's announcement coupled with the news of this new deal caused considerable interest in New York film circles as evidence of the resources possessed by Robertson-Cole.

Probably the most significant feature of First National's plans pertaining to the convention is the fact that a department of statistics has been diligently at work determining percentage allotments for every independent theatre in the country. This work has been made for the new sub-franchising plan and upon it rests the basis for arriving at figures that not only insure the highest possible returns to exhibitors but at the same time apportion the quotas in such manner that comparative instances will show that overcharging is safeguarded and that each exhibitor will be made a proposition that best insures the interests of his particular theatre, although a uniform and general method of arriving at estimates has been accomplished.

This department has been at work for a period of weeks, and through its careful survey of every theatre in the United States the many intricacies that enter into the paying and imperturbable of various theatres' successes have been brought out with surprising results. The work of this bureau has necessitated intense effort in behalf of the cause of bringing to exhibitors what is declared to be one of the most equitable and helpful propositions ever evolved in the history of the industry. Authorities claim that this is the first time a general research of such scope and thoroughness has ever been attempted. To exhibitors, this compiled information which will be brought forth in concise form at the convention is perhaps the most unique manner that awaits full disclosure at the meeting.

In addition to the sub-franchising work, and the announcements of the Exhibitors' Defense Committee, the question of First National's alliance with additional independent producers is also a proposition of great import. It is said that a number of new production propositions fostered by independent directors, stars and producers, submitted to members of First National, will be given a full bearing at the convention. These offers have come to the Circuit during the last four weeks, and it is almost a certainty that before a final announcement can be made members of the Circuit at the convention will discuss the various possibilities, after which the information will be made public.

The following First National franchise holders will either be present or represented at the convention:


The following exchange managers will be present with one or more of their salesmen:

Alhambra Style Show Makes A Hit in Minneapolis

The style show is a semi-annual event with the Alhambra theatre of Milwaukee which rates along with the automobile show and the fair in the attention it gets from the Milwaukee public. On this page is shown what has recently been put over at the Alhambra in connection with the Garretson Company, popular Milwaukee modistes. The business done exceeded that of any style show week ever attempted at this house.
Exhibitors Will Organize for Defense

Willard C. Patterson Sends Out Call to Meet Alleged Invasion by Organizing

CALLS for a meeting of every independent exhibitor in the country to be held in Chicago on April 26 are being sent out this week by Willard C. Patterson, president of the Southeastern Theatre Managers' Association, and manager of Sig Samuel's Criterion of Atlanta, Ga., for the organization of an Exhibitors' Defense League to evolve a national plan of action in defense of their individual interests against the activities of producing and distributing concerns that are buying, leasing or building theatres in various territories.

"According to advices from Atlanta, Mr. Patterson has sent letters and telegrams to hundreds of independent theatre owners throughout the country, outlining a general plan of action, which he proposes as a tentative basis for exhibition consideration of the most direct and practical solution of the situation. As the president of the Southeastern Theatre Managers' Association, which has three hundred and seventy-five exhibitor members, Mr. Patterson has been a prominent figure in Southern theatre operators' affairs, especially in directing that organization's offensive against representatives of producing and distributing companies, he declares, have sought to invade the theatre field as competitors of independent exhibitors.

"Theatre competition from producers," he says in a statement accompanying the announcement of his call for a national meeting of independent exhibitors in Chicago, "appears, from the developments since publication three weeks ago of my article, that it was time for a showdown between the independent exhibitor and the producer factions which, even now, are competing with them in a small way, conversely, and which have plans definitely made for very widespread and formidable opposition."

"Where are we at as independent exhibitors? How long will it be until big producing units whose pictures we are showing today as independents, step into our lobbies and announce that they have leased, bought or built a house across the street and that they need their own pictures for their own screens, and that we can go to the devil or anywhere else we please for a film service that will replace their productions on our individual and independently owned screens?"

"I am president of an organization with a membership of three hundred and seventy-five independent exhibitors, and this is exactly the condition and menace that confronts every one of them as something serious to be considered, discussed and settled, finally in the very near future. There is no longer any use in ignoring our eyes and saying that this producer-exhibitor competition can never amount to anything of consequence. It is that very attitude of passiveness by the independent exhibitors which is making possible the successful and uncontrolled carnivore-like activities of some of the distributor ships of every theatre community where present independent exhibitors operate at anything like a profit commensurate with their investments and abilities as shownmen."

"The three hundred and seventy-five independent exhibitors, who have chosen me as their president and leader, want to know why this producer-exhibitor idea is possible, and why the responsibility of every theatre community where present independent exhibitors operate at anything like a profit commensurate with their investments and abilities as shownmen, and we have a right to know the facts if this money or any part of it is being used by these producers and distributors to purchase theatre leases or the brick and mortar with which to build theatres and to operate in competition with us as independent exhibitors."

Censorship a Dead Issue in Portland

In February women of Portland, Oregon, were meeting daily, yes, even twice a day, in various clubs and organizations. And in all their resolutions, which were numerous and which collectively and individually found their way into the columns of each and every local paper, the motion picture industry was condemned as showing films harmful both from the moral and intellectual standpoint.

In March, scarcely one month later, a new form of censorship provided for in an ordinance drawn up by the motion picture managers themselves, had been adopted by the city council. The women of the city, under the various organizations belonging to the city federation of women clubs, comprising more than 200 associations, were using the motion picture houses for civic purposes.

Censorship became a vital issue in Portland with the showing of the film, "The Thirteenth Commandment." Two scenes, one of which Ethel Clayton is shown selling various pieces of lingerie and one of a "close-up," were ordered eliminated. The film was cut according to orders given by the secretary of the board of censors but because he believed the censor had not been impartial in making the elimination. At Raleigh, near the Columbia theatre in which the production was booked to show the following day, had the cuts made exactly as ordered and not as probably intended. The result was that in the close-up scene the public was left wondering what had happened, and believing perhaps the worst, whereas if more had been cut as the exhibitor would ordinarily have done of his own accord, the matter would have caused no great alarm to either manager or censor.

Retaliation was immediately obtained by the secretary of the board who issued a warrant for the arrest of Mr. Hill, branch manager for the Famous Players-Lasky corporation in Portland. The warrant was issued because she found Mr. Hill had released the film without the signature of the censor board as the law required, a practice which during recent months had been entirely overlooked. Mr. Hill asked for trial by jury and after a long and tedious court session in which a score of prominent club women testified as to the immoral effect of "The Thirteenth Commandment" and other pictures, he was declared not guilty. A newspaper and screen advertising campaign was immediately devised by C. S. Jensen, of Jensen and Herberg thes (Continued on page 345)
More Good Stage Settings By The Strand, Fort Wayne

Stage setting for "The Life Line" used at Quincy's Strand theatre, Fort Wayne, Ind. The small ships shown in the picture are miniature ones which moved across the scene, fully illuminated with very small lamps and emitting smoke from the funnels. The lighthouse was equipped with a flasher warning. An electric ripple brought out the water effect realistically.

(Above) The Strand's setting for Dorothy Dalton's "His Wife's Friend" which was accorded exceptional praise by the Strand patrons.

(Right) Setting for "Fair and Warmer" an elaborate interior in which a prologue number was staged before the screening of the feature.
Crandall Explains Americanization Work
Chairman of Exhibitors’ Branch Urges Co-operation in Campaign

HARRY N. CRANDALL of Washington, D. C., chairman of the exhibitors’ branch of the Americanization Committee of the Motion Picture Industry has just returned from a trip which brought him as far west as California. He was in conference with various exhibitors in nearly all the larger cities of the country.

Mr. Crandall was very enthusiastic over the way that the exhibitors of the country are taking hold of the Americanization program of the motion picture industry and has set to work on a very elaborate plan in the hopes that every single exhibitor in the country will get behind the movement and will make it a success.

The following statement has been sent out by Mr. Crandall to exhibitors this week:

"I have just returned from a trip across the country and am proud of the way that the exhibitors of the country are responding to the appeal of our government in its fight against Bolshevists. I find that the exhibitors are solidly behind this movement and intend to make a success of it.

"However, there yet remains a great deal of work to be done and it is for this reason that I am writing to you today.

"Several months ago the United States government, through a joint Senate and House committee on education called upon the motion picture industry of this country to mobilize its forces and to fight the great spirit of unrest that was sweeping over the country. To have been selected for this important work was the result of the wonderful results that the industry obtained for the government during the war. We were called upon at that time and we proved to be 100 per cent Americans and I do not know of a single exhibitor in this country, and there are nearly 17,000, who did not prove to be a true American.

"We have now the first real opportunity to show to this country that we are a great force and that we can be united to fight the enemy. The producers have agreed to make fifty-two pictures and they will be produced at the rate of one a week. It is our duty to see that we show every single one of these pictures in our theatres. Already the various stars are at work competing against each other for the honors of having made the best picture. The directors are at work in the various studios throughout the country making these pictures which will be released through the various distributing companies.

"I want to impress upon you at this time that not a single cent of profit is to be made by anyone connected with the industry. Instead, I know that producers and distributors, for these thousands of their own dollars in order that this campaign shall be a success.

"I also want to impress upon the exhibitors the importance of using the trailers that have been made. They are now being sent out by the various distributing companies and should be used at the end of all big feature pictures."

"The Hon. Franklin K. Lane, former Secretary of the Interior, and chairman of the Americanization Committee of the Motion Picture Industry spent much time preparing and writing these trailers himself. The trade papers of February 28th very kindly devoted much space and reproduced the quotations. If you have not already done so, will you not use these trailers made at once containing the subject matters of these trailers and show three or four at each performance. In my recent trip throughout the country I found that many exhibitors were doing this and were meeting with good results."

Saengers Credited With Publicity Stunt

WHAT is described as the greatest press-agent story ever put over in the South has been running daily in New Orleans for over a week, or more precisely, since the Federal Trade Commission instituted its investigation of the Saenger Amusement Company on charges of operating in restraint of trade. For three weeks, the New Orleans Daily States has been publishing on its front pages articles, some running over half-a-column or more onto an inside page, calling the Saenger organization to task for not bringing Mary Pickford in "Pollyanna" and Douglas Fairbanks in "When the Clouds Roll By" to New Orleans.

Answering these articles every day, E. V. Richards, Jr., general manager for Saengers, has been given front page space in the New Orleans Item, the only paper in New Orleans which receives advertising patronage of Saengers. Mr. Richards has led the States on and on through a winning path. Friday he showed them over the cliff with this announcement:

"And all the time I have had in my possession contracts for these pictures."

In a column box on the front page in all editions of the Item of last Friday, Mr. Richards said:

"I knew that when we decided it would be a sheer waste of money to advertise in the States with its limited circulation, that we would be attacked by that paper."

"I knew that I was to be made the victim of a frame-up so I framed back and put mine over. I wonder if the States remembers the rather indignant expression of its publisher Robert L. Ewing, to me when he said, 'You've got the guts of a government mule, Richards. Do you know what we can do to any amusement enterprise that does not meet our terms?'

"From that moment I began to plan.

"Do you remember when Kenneth McGaffey, who is a super city slicker, and likewise Mary Pickford's press agent, was in New Orleans last month he was interviewed at great length by the Daily States."

Incidentally, Mr. McGaffey was interviewed by the Motion Picture News correspondent and gave him the same interview in which he had given the Daily States and which was published in the March 27th issue of Motion Picture News. Kenneth is some actor himself," Mr. Richards continued in his front page story, "and when he talked for publicity he 'registered' indignation, wrath and everything because he apparently had been turned down by Saenger interests.

"And all the while McGaffey was putting on his little sketch we were using him. I knew the States would use the Federal Trade hearing in New Orleans as an excuse to vent its veins. So I fed our enemy with the United-Artists-to-rent-Tulane-theatre-story, and the hook and line were swallowed.

"We could have kept up the press agent stunt indefinitely if it had not finally dawned on the 'astute' mind of the States to query the United Artists, Pickford, Fairbanks, Chaplin and Griffith, regarding the appearance of the pictures here. Of course the answer received by the States was that the pictures were signed for by the Saengers," Mr. Richards concludes.

The States on the same day printed a telegram, dated that day (Friday), from the United Artists office in New York that the contract for the "Big Four," pictures had been signed that day (Friday). This was explained by Mr. Richards this way:

"Documents on file at the Saenger Amusement Company's office will show that we accepted the terms of the United Artists for the 'Big Four' pictures March 19. The telegram which the States printed, in which it is stated that we signed the contract Friday, merely refers to the running of the pictures and the dates. The pictures were ours the minute we accepted the terms three weeks ago. The States' fight was begun after we had obtained the pictures, and we are very grateful for that paper's free publicity."
Protest on Film Use of Marcus Loew's Name

A resolution was passed at a meeting of the Motion Picture Theatre Owners' Chamber of Commerce of New York on April 6, to forward a request to Richard A. Rowland, President of Metro, to remove Marcus Loew's name from productions of that concern. The principal reason advanced was that Loew's name is invariably associated in the public's mind with the Sidewalk enterprises.

Election of officers was held with the following result: President, William Brandt; 1st Vice President, A. Landaq; 2nd Vice President, Charles Goldreyer; Secretary, H. Gainsboro; Treasurer, S. B. Bank; Sergeant-at-Arms, Al Harston. Finance Committee: Max Barr, Sol Saphier and Samuel Sonin. Board of Directors: David Pickler, S. W. Anderson, John Manheimer, Harry D. Robinson, Rudolph Sanders, David J. Hennessy, Charles Steiner and Louis Blumenthal.

Sunday Bill Up to Rhode Island Legislature

The bill presented in the State Legislature of Rhode Island, to legalize moving picture shows on Sunday, came out of the hands of the committee recently with a favorable report and recommendation that it be passed. It will be acted upon next Tuesday by the House of Representatives, which body it is believed will pass it. Some little question arises yet over the attitude the Senate will take toward the measure, although with the legislation passed during the past year, legalizing Sunday sports and opening up the Sabbath here, many believe it will pass the higher body.

Charity Basis for Sunday Picture Is Opposed

The ministers of Carthage, N. Y., a village of 5,000 inhabitants, have come out during the last few days as being opposed to a scheme that would result in the motion picture theatres of the village being allowed to operate on Sundays with the understanding that the receipts would be used for charitable and religious purposes. A resolution to that effect was recently adopted by the village board, but now the ministers, through their own association, say that they want none of it and furthermore that the whole plan is but a commercialization of the Sabbath.

Sampson Quits Position as Mayflower Officer

Announcement was made early this week by A. W. Sampson of his resignation as assistant treasurer of the Mayflower Photoplay Corporation. Mr. Sampson is leaving Mayflower to re-enter the advertising field, in which he was engaged prior to the war.

Independent Producers to Form National Body

DURING the course of an interview with Joe Brandt of the National Film, it was ascertained by a representative of the "News" that the independent producers assembled in conference over the past week at the Hotel Astor had already taken steps to perfect a chartered organization of independent producers, which is to be national in scope. This phase of the work is entrusted to the hands of Harry Sherman, who is the chairman of the Formation Committee.

Mr. Brandt, who is chairman of the tentative organization, will leave for the Coast on April 20th for the purpose of discussing the proposed organization with those independent producers who have not been represented at the conference up to the present. When asked if the producers' organization was affiliated in any way with the recently organized Federated Film Exchanges, Mr. Brandt replied in the negative and added that the producers' association was to be a separate and entirely independent organization.

Censorship Dead Issue in Portland

(Continued from page 3447)

Atres. Through the editorial columns of the daily newspapers Mr. Jensen stated the cause of the motion picture industry. He described the present system as a one woman regime, obviously unfair, and proposed a new method whereby the city appoint one person, the film men another and these two choose a third, making a board of three to set the question of censorship.

Slides stating this stand and asking the expression of the public on the question of censorship were run in each of the five Jensen and Von Herberg theatres. Several score replies were received and these the daily newspapers incorporated into news stories. Just one change was made in the original ordinance as submitted by Mr. Jensen to the city council. Club women appearing en masse at the meeting of the city council demanded that the third member of the new board as provided by the ordinance in question be appointed from one of their number. Their request was recognized by the city council, which agreed to choose from three names submitted the member of the board which the city has the authority to appoint. This person with the representative of the film men will then choose the third member of the new board.

By the middle of March when the ordinance was formally and finally adopted the question of censorship was a dead issue. Friendly relations have now been established between club leaders and managers who a month ago were intolerant. A spirit of understanding and cooperation now exists between the two with the mothers of children eager to look upon the modern cinema as a worthwhile, educational type of entertainment.

Referendum Probable on Maryland Sunday Bill

The Iverson Bill submitting the question of Sunday moving pictures in Baltimore to a referendum vote by the people of the city has been passed by the Maryland Senate in the late赶间. There is little doubt that Governor Ritchie will set his signature to the bill, thus giving the people a chance to vote on the matter which has been a matter of votes in November.

Exhibitors and others in back of the Iverson Bill are now certain that Sunday moving pictures in Baltimore will be an actuality before the end of 1920. The bill was defeated by the Senate on Friday night and the following day, the vote of Senator Sproesser, it reconsidered the matter. The vote was 14 to 10 in favor of it.

There is little doubt in the minds of exhibitors and others who were behind the bill, that the people will express their desire for Sunday movies by means of the ballot. That the majority of Baltimorians have long wanted a more liberal Sunday has been felt by many and realized by the reform factions which fought strongly against submitting such bills as Mr. Iverson's measure to the people.

The passage of the bill, however, came as a surprise because it was believed that the reformers were more strongly represented in the Legislature than the exhibitors.

Exhibitors of Baltimore who were favorable to the bill are elated at its passage.

"I have been satisfied all along that the public wants Sunday movies," said Charles E. Whitelast, president of the Whitehurst Theatrical Enterprises which control the New, Parkway, Garden and New Century theatres. "This has been clearly demonstrated at all patriotic and charitable meetings held on Sundays at any theatres. I believe that the majority should rule. The reformers should be taught to confine their efforts to those people who require moral uplift."

George A. McDermitt, manager of Loew's Hippodrome and who has been engaged for the last three years in fighting for a liberal Sunday, said:

"The referendum will remove all doubt as to what the majority of the public wants and whatever this decision is, it will be acceptable to the exhibitors. We merely wanted to put the thing legally up to the voters and have succeeded in doing so. The next move is up to them."

Directors' Ass'n to Hold Big Ball April 10th

The Ball of the Motion-Picture Directors' Association, to be held at the Hotel Biltmore on the evening of April 10th, promises to be one of the biggest social functions of the season in filmdom. An elaborate dancing and musical program is being arranged, and members of the entertainment committee give assurance of many surprises. From the advance sale of tickets, it promises to be a "big" night.
Arthur James Will Open Own Business Shortly

Arthur James, who successively directed the publicity and advertising for Mutual Film Corporation in the days of its greatest prominence, the Metro Pictures Corporation for four years during its growth from small beginnings to one of the big factors in the industry and for Fox Film Corporation since last July, will on April 17 begin business for himself. Mr. James will conduct a general advertising and publicity business, handling both personal and company accounts, giving especial attention to campaigns on big pictures.

He will have his headquarters in New York City and will have branch offices in Washington and Chicago. Mr. John Bowman will be in charge of the Chicago office in the Monadnock Bldg., and the Washington representative will be Theodore M. Knappen, with offices in the Southern Bldg. Carolyn Lowrey, formerly of the Morning Telegraph, will be attached to Mr. James' staff and will leave for California in two weeks in this connection.

Mr. James made the following announcement: "It has been my belief, after an experience of more than six years in publicity and advertising activities for motion pictures, that as a selling force it represented fifty per cent in business importance. I do not believe that publicity will make a poor picture a success, nor that an indifferent director or actor can be elevated to greatness solely by the same process, but I do believe that publicity will make a great picture greater and enable directors and stars to receive their true rewards both in fame and in money if they are well advised regarding their relationship to the public and to the exhibitor.

"I tendered my resignation to Fox Film Corporation with a sense of deep personal regret because of the fine spirit, which pervades the organization and because of the full and free opportunities given to me to be active in its behalf, and I cannot omit a word of the highest praise for the showmanship and the fine personal qualities of Mr. William Fox and Mr. W. R. Sheehan, the big figures in the great organization.

"I am glad to say that I begin business for myself with the cordial good wishes of my friends and with active accounts with which the public and the trade will shortly be made, I trust, very much acquainted. The National Council of Defense and the American Business Association will receive my immediate attention together with my motion picture clients. In each case I will give the campaigns my personal attention."

Mr. James has been identified with the active growth of the motion picture industry, having served as vice-president with the National Association and as the first president of the Associated Motion Picture Advertisers.

Bill to Amend Operators' License Law Proposed

A bill introduced in the New York State Assembly recently seeks to amend the general city law in connection with licenses granted to motion picture operators. The bill is now in the city's committee and with the adjournment only about two weeks distant, there is little likelihood that the bill will be reported out and passed.

Under its provisions, the mayor or the licensing authority of the city is given the power to appoint a board of examiners who will pass on the fitness of the applicant for an operator's license. One of the trio must be a motion picture operator, the second is to be an employer of motion picture operators, while the third will be a city employee.

In order to get a license, under the provisions of the bill, the applicant must not only pass a practical knowledge of moving picture projection apparatus, as well as the electrical connections, but he must know the optical system and the various safety and fire prevention devices of machines as well.

Chester Pictures Not for Independent Market

The statement recently published in the trade press to the effect that C. L. Chester Productions, Inc., is ready to furnish a travel release to the independent market, is branded as inaccurate by Raymond S. Harris, sales manager of the company.

The Chester name, so long sponsor for Chester Outing Pictures, will continue to be seen exclusively upon these pictures, he stated.

Largest Japanese Company Is Incorporated

Announcement is made by the International Motion Picture Company, Ltd., of Japan, of their recent incorporation with a capital of ten million yen. This is said to be the largest motion picture company registered on the island. Bunji Okada, a member of the house of peers, is president of the new organization, while the board of directors consists of many well known business men, among whom are Kisshiro Kobayashi and Shinnji Sekiyu, already associated with the motion picture industry, who will act as managing directors.

With the corporation is amalgamated the National Color Cinematograph Company, Ltd., Tokio, which controls more than 400 picture houses in Japan. "Our purpose," announces the company, "is to devote ourselves entirely to the progress of the industry, by building up the up-to-date theatres, and installing in them the best American projection machines, and showing the world's best productions only, to catch up with the American standard. We do not want to have the 'penny show,' but are desirous of attaining the top mark."

A representative of the company will be sent to this country in order that the International Motion Picture Company may be kept in close touch with American productions. Further details of the organization are expected with his arrival in New York.

C. S. Jensen Appointed to Portland Censor Board

C. S. Jensen, senior member of the motion picture firm of Jensen and Von Herberg, has been appointed by George Baker, mayor of Portland, Oregon, to represent the film interests on the new censor board. The board has been created at the request of the film men to replace a board controlled by one woman.

The new regime will have three members, one appointed from names selected by the local film men, another appointed by the city council and a third appointed by these two. Upon great agitation from the club women of the city, the council consented to choose its member from names selected by the club women. Mrs. Alexander Thompson, president of the city federation of women's clubs and a member of the last Oregon legislature, was appointed.

H. Fichtenberg to put on "Tick-Tack-Toe"

Herman Fichtenberg, one of the vice-presidents of the Saenger Amusement Corporation and a well-known figure in film circles, has entered the legitimate field with Arthur Klein. They will put on the musical comedy, "Tick-Tack-Toe," which has been reorganized. The comedy will open at Rockaway Beach in June.
What Does the Other Fellow Get?

A PRACTICAL statistical compilation affording exhibitors infinite opportunities to justify their respective admission prices and at the same time to compare personal responsibilities with those of several hundred showmen has just been completed by First National Exhibitors' Circuit.

Covering a total of 238 theatres in eighteen states and twenty-one cities, this bit of practical research has brought out a number of general axioms, several theories that have held true under severe tests and the outstanding fact that only about five per cent of the first and second-run theatres seating 1,000 people or more have a smaller top-admission price than 25 cents for night performances.

Seeking further than surface reasons for the fact that the larger houses charge the highest of admission prices and generally are the most successful even in a proportionate way, First National's compilers find that usually a special feature attraction is responsible for the high scale of prices. A typical accounting for the fact cites the case of a Western theatre where a uniform 20-cent admission price had been charged. A feature was booked and prices were boosted to 35 cents. "Auction of Souls," pointed out the way to bigger receipts and profits. The management decided to keep the admission price at 35 cents for a two weeks' tryout. The idea was a success. Special features were booked and today the price is popular locally. If there is an exhibitor conclusion that can be drawn it is the fact that experience has shown that the most practicable method of raising the admission scale is to book a special feature, advance prices and through the use of succeeding features keep the price up to that scale.

A number of interesting exhibitor observations can be drawn from the table of statistics that follow below. For instance, contrary to the law of "larger theatre, larger admission prices," it was discovered that the Auditorium Theatre at Saginaw, Mich., seating 3,000 people—one hundred per cent more than any other theatre in the city—has a 10-15 cent admission scale, whereas eight second-run theatres in the same city seating between 150 and 300 people have a uniform admission price of 20 cents.

Another novel case may be cited concerning a problem at Pittsburgh, Pa. Here, three theatres, the William Penn, Garden and Alhambra, all seating between 1,000 and 1,200 have an admission scale that ranges from 17 to 22 cents. These theatres are second-run houses, whereas the Grand, Olympic and Liberty, all seating more than 2,000, have a scale that ranges from 25 to 35 cents.

It is interesting to note that only two out of twenty San Francisco theatres seat less than 1,000 people and that the top-admission-price goes no lower than 20 cents. The Central theatre of that city, with 400 seats, charges a general admission price of 25 cents. Prices here are a higher scale than elsewhere, regardless of what may be said about inexpensive living conditions in California. The Imperial, Strand, Kielto, California, Portola, Tivoli and others have a top price of 75 cents or more and a number of second-run houses have a scale, the top price of which is 50 cents.

Denver presents another interesting case to the exhibitor. In this city are twenty second-run houses charging an admission price of 10 cents. Seating capacity of these theatres ranges from 50 to 900 seats. The Thompson theatre here, with 1,100 seats charge night prices of 20 and 25 cents.

One of the several first-run houses with a seating capacity of 1,000 or less and charging an admission price of 20 cents for night performances is the Alhambra theatre at Indianapolis.

An odd condition exists at Springfield where three second-run theatres have a proportionately higher minimum admission scale than the first-run houses. The smallest admission price of the Phillips, Strand and Garden second-run houses is 17 cents while that of the Palace, Broadway and another theatre is 10 and 15 cents.

The statistics compiled by First National Exhibitors' Circuit follow in table form:

**Admission Prices of Over Two Hundred Theaters Listed**

<table>
<thead>
<tr>
<th>LOUISVILLE</th>
<th>SAGINAW</th>
<th>HARTFORD, CONN.</th>
<th>DES MOINES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td>Capacity</td>
<td>Night Prices</td>
<td>Theatre</td>
</tr>
<tr>
<td>Strand</td>
<td>1,000</td>
<td>First 25</td>
<td>Franklin</td>
</tr>
<tr>
<td>Majestic</td>
<td>1,100</td>
<td>&quot; 25</td>
<td>Meece</td>
</tr>
<tr>
<td>Alamo</td>
<td>1,050</td>
<td>&quot; 25</td>
<td>Regent</td>
</tr>
<tr>
<td>Walnut</td>
<td>1,000</td>
<td>&quot; 25</td>
<td>Auditorium</td>
</tr>
<tr>
<td>Orpheum</td>
<td>400</td>
<td>Second 10-15</td>
<td>Wolverine</td>
</tr>
<tr>
<td>Star</td>
<td>400</td>
<td>&quot; 10-15</td>
<td>Family</td>
</tr>
<tr>
<td>Rex</td>
<td>700</td>
<td>&quot; 10-15</td>
<td>Paloma</td>
</tr>
<tr>
<td>Newman</td>
<td>650</td>
<td>&quot; 10-15</td>
<td>Dreamland</td>
</tr>
<tr>
<td>Hilltop</td>
<td>600</td>
<td>&quot; 10-15</td>
<td>Rex</td>
</tr>
<tr>
<td>East Broadway</td>
<td>1,300</td>
<td>&quot; 10-15</td>
<td>Pictureland</td>
</tr>
<tr>
<td>Baxter</td>
<td>500</td>
<td>&quot; 10-15</td>
<td>Scenic</td>
</tr>
<tr>
<td>West Broadway</td>
<td>700</td>
<td>&quot; 10-15</td>
<td>Liberty</td>
</tr>
<tr>
<td>Ideal</td>
<td>1,100</td>
<td>&quot; 10-15</td>
<td>Washington</td>
</tr>
<tr>
<td>Crown</td>
<td>500</td>
<td>&quot; 10-15</td>
<td></td>
</tr>
<tr>
<td>Preston</td>
<td>900</td>
<td>&quot; 10-15</td>
<td></td>
</tr>
<tr>
<td>MONTGOMERY, ALA.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empire</td>
<td>600</td>
<td>First 10-20</td>
<td>Grand</td>
</tr>
<tr>
<td>Strand</td>
<td>600</td>
<td>10-20-30-50</td>
<td>Olympic</td>
</tr>
<tr>
<td>Colonial</td>
<td>580</td>
<td>&quot; 10-15</td>
<td>Liberty</td>
</tr>
<tr>
<td>Plaza</td>
<td>314</td>
<td>Second 10-15</td>
<td>Blackstone</td>
</tr>
<tr>
<td>Grand Keith vandelay</td>
<td>1,500</td>
<td>First 30-40-50</td>
<td>William Penn</td>
</tr>
<tr>
<td>Garden</td>
<td>1,000</td>
<td>&quot; 10-15</td>
<td>Garden</td>
</tr>
<tr>
<td>Alhambra</td>
<td>1,100</td>
<td>&quot; 10-15</td>
<td>Columbia</td>
</tr>
<tr>
<td>Lyric &amp; Savoy</td>
<td>800</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** The above table includes the most recently completed statistics that cover the country's admission prices.
.

.,

1

.

.

April ij, 1020

Big

Features Break

the

KANSAS CITY

SPRINGFIELD,

\i

Night
Theatre

Capacity

Liberty

1800

Newman

2500
Royal
900
Regent
600
Doric
900
Idle Hour .... 690
Loew's Garden. 3500
1400
1300

Isis

Apollo

Run

Prices

First
"

Theatre

30-40
30-40-50
35-50
25
25-50

"

"
"

Palace

.

Empire
Family

Elmwood
Victoria

Regent
Plaza

.

Phillips ....

Second
"

25
10-20-30
20-35

First
"
"

1200
1600
1450
1000
1500

"

jo-4<i

50
15-20-30

Gem

.

Cinema
Broadway
Strand
Para-Empress

S50
800
1400

Park
Verdi
Faust
Conio
Victoria
Palace

0-35

Dale

Rialto

.

yoo
850
660
320
775
650
800

.

.

Fine Arts
Superba

.

Lyric

Royal

...

American

.

1

.

New
New

Lyric
Garrick.
.

1600
1700
1250
2000

Princess
Rialto

Strand

1225
1600

Tabor
Alpha

300
500
Alcott
325
Austin
400
Bijou
300
Blackwell
290
Colonial
450
Curtis & Curtis. 450
Cramer
300
DeGeorge
300
Iris
960
Huffman
600
Ivy
650
Ogden
600

Gem
New

Second

First

Villi-

Circle
Colonial

30
25
30
30
25
4"
10

....

Kretschmer

.

..

Liberty

Mascot
Manerfour
Pearl

Queen
Williams

Webber

...

1

100

400
220
320
50
375
740
250
930

Firs

25
25
25
25
25

1000
.....

Grand.

Liberty

.

Mil INAPOLIS
3100

First

40

100
100
1200
1 100
1

25
20
25

1

Rialto

Mr. Smith's.
Regent
Keystone

..

.

600
730
500
600

40
20

Second

15

935
1375
1000
rooo

Princess

Odeon
Isis

First

"
"

500

".

'5-30
'5-30
'5-25-35
10-22
I0-2O

[ippddrome

.

1210

850

Old Mill

I390

Crystal

Garrick
Dixie
Best
Strand
Princess

.

495
605
250
400
260
210
230
190

"
"

30-40

30
30-50 05-85
35-50
25-75
25-75

"

ts-50

Second

'35

1000

"

900
1400

"

10-25
10-25
to-50

"
"

io-'^o

"

10-25

"

25-50

"

10-25

"

20-30
10-20

"

1000

2000

First
"

21x10

"

800
500

"

Colonial

Transfer

275

Second

Hippodrome

.

.

Crciglilon

Grand

"
"
"

500
700
275

New Strand... 1300
New Lyric.
1300
New Garrick... 2000
New Astor
1000
New Uniijue.
800
New Garden
600
New I.ynclnlc.
fioo
New Lagoon. 141x1
New Franklin. 1000
.

"

First
"

,

"

"
"

..

.

"

.

,

Second
"

..

Lake

"

"

Southern
New Park

Coo
600
600
450
600
800
400
400
600
550

Empress

555

"

Liberty

600
900
350

"

New

Lake
East Lake
Northern
American

Oak

Arion.

25-15
25-15
25-15
25-15
25-15
15-10
15-10
15-10
15-10

.

.

.

Ward...

"
"
"

"
"
"
"
"
"

"

"

25
35
35
25
20
20
1S-20
15-20
17

17
17
17
17
17
if
17
17
17
17
,7
17
17
17

First

DETROIT
Madison

2000
1700
Hr'dway-Strand 1000
Fox Wash'g'ton 1848
Majestic
1760
Colonial
1482
'lcs
1632
Orpheum
2005
Regent
2384
Liberty
729

Adams

.

"

Strand
Lyric

Third

Queen
Washington

20-25

.

"

1000
1900
1500
1500

Jefferson

New

DALLAS
Jefferson

31x10

Orpheum

Rialto
Crystal

COLO. SPRINGS
America
Burns

Rex

....

15 511 (15
'

"

"

ix)

|.00

.

.

.

15.1575
20-75

"

MINNEAPOLIS

.

Isis

20-25
20-25

....

Second

,

Alhambra
Ohio

I

A

Portola-A
Tivoli-A

1

Prices

"

...
1500
Prlncess-A ... 1400
New Missiou-A 31x10
New Filmore-A 2800
Wigwam-A ... 1500
Haighf-C
1400

850
850

Strand

Annex

Thompson

..

First

FORT WAYNE

1000
kxxi

Sunbeam
Diamond

Second

.

Zclda
20-10
30-15

First

1

Isis

.

California

Royal-A
Cnliseum-A

Second

DULUTB

1

I/-30

DENVER, COLO.
America

20
20

t(Soo

1

Catltral-C
Vcrdi-11
Lincoln- II

'

25

500
450
350
750
050
500
500
500
650
500
500
750

Regent

I'orest

-'5 .15

Run

1700
1400
1 100

Pantagu-A ..
Hippodrome A

25-35

Capacity
...

Frolic-It

PAUL
First

A

Sun-U

]0 : 20- 30
17-25
'7-25
17-25

<KX1
.

De Luxe

Strand- A
RialtO-A

10-20' 30

UllHI

17-40
30-60

Imperial'

10-20- 30

1200

Alhambra
Hlne Mouse.

CHATTANOOGA
Alcazar

1400
1000
[OOO

Tntatrt

15-25 35

IO-2J

Second

1400

.

larrick

Princess

20
30

1000

.

Second

1800

Si. o land

17-28
Second 20-25-35
"
15-25-30
"
15-25
"
15-25-35

First

.iberty

Boosts

FRANCISCO

s \i\

Pruts

2100

ST.

20

"

ISS,

l\':n<

800
600

I

2150
920
800
1400

3100

.

'

SALT LAKE CITY

Am eric;

.

Fox's

1

Hippo.

-Shea's

...

Admission

Night

opacify
.'900

Broadway

BUFFALO
Strand
Palace

t

for

Ice

Second

1

18
13

M

First
"
"
"
"

"

Second
"

"
"

50
50
50
50
50
50
50
50
50
25


A novel exploitation idea is being employed this week at the Fox Audubon theatre, New York, when the entire lobby set used for the filming of "Les Miserables" was set up in the lobby and about the front of the theatre for the showing of the feature at house. The novel lobby display is attracting great crowds. One of the itinerant sidewalk orators who were to be found talking politics and the brotherhood of man in that vicinity took advantage Monday night of the crowds in front of the theatre and being somewhat informed on the story of Jean Valjean, used the opportunity to speak to the gospel of the poor, glorifying the epic and dramatic work of fiction in such extravagances of his limited speech that his hearers turned to the box office in numbers and bought seats. Finding his own audience diminished he took up a collection, bought a ticket himself and went inside to learn more about what he had been talking.

Thomas D. Sarler, Strand Theatre, Lowell.
Theo. H. Williams, Strand Theatre, Providence, R. I.
Harold J. Franklin, Shea's Hippodrome, Buffalo.
George J. Schule, Schule Theatre, Sandusky.
R. D. Patch, Atheneum Theatre, Toledo.
Mark Gates, Boston Theatre, Dayton, O.
S. Barrett McCall, Circle Theatre, Indianapolis.
Edward L. Haum, Strand Theatre, Brooklyn.
A. J. Mottier, Theatre de Luxe, Detroit.
Sid Lawrence, Alhambra Theatre, Detroit.
Log A. Landau, Butterfield Theatre, Milwaukee.
Geo. Fisher, Alhambra Theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick Theatre, Minneapolis.
Paul Gudinavitch, Strand, Cleveland, O.
Charles C. Perry, Strand Theatre, Minneapolis.

Advisory Board
Exhibitors' Service Bureau

Wilfred C. Patterson, Criterion theatre, Atlanta.
R. B. Willey, Strand Theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Scenette Amuse-
ment Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacker, Strand Theatre, Sullivan, Kans.
Arthur G. Steele, Des Moines theatre, Des Moines, Iowa.
H. M. Thomas, Strand theatre, Omaha.
A. B. Hihog, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Martick, Riofrio theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. H. Paffington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Phil Gersdorff, Director of Publicity and Advertis-
ing, S. A. Lynch Enterprises, Jacksonville, Fla.
Real Circus Used for Exploitation Purposes

Des Moines has recently been treated to some excellent picture exploitation when the Royal theatre of that city played "Desert Gold."

The outstanding feature of the campaign was a circus parade each day of the film's showing at the Royal.

The cost of staging a circus pageant in ordinary circumstances would be prohibitive, but learning that the Yankee Robinson Circus was still in winter quarters in one of the suburbs, the Messrs. Van Dyke and Hill, communicated with the circus executives and obtained their co-operation, the arrangement giving the "big show" outfit over to the picture folk for three hours daily during the run.

The procession passed through the principal streets and then by daily diverse routes reached the Royal, where a pick-anonym band and a troupe of Tasmania troupers joined in rendering two songs.

In addition to the circus stunt the Royal management had a mule pack train, representing one of the big scenes, parading through the streets. The Messrs. Van Dyke and Hill also evoked interest in "Desert Gold" through bookshop cooperation, display windows in the department stores and big book stores being given over to promoting the sale of the novel all during the presentation.

"Doubles" Harold Lloyd With Great Results

"Bill" Williams, press representative for the Auditorium, at South Bend, Ind., is one of the boys who knows what a touch of local color will do in helping to put over a picture. Some time ago Williams "spotted" a "double" for Harold Lloyd in the audience of the theatre. The chap was a dead "ringer" for the screen comedian even to the shell-rimmed glasses affected by Lloyd in his pictures. Williams and the manager of the theatre, who was told of the striking resemblance, noted that he was seen at the Auditorium more often when a Lloyd comedy was being shown and from this fact the big idea was evolved.

Williams began very assiduously to cultivate the acquaintance of the stranger who looked like Lloyd, being a good publicity man and already having an idea in mind, an ulterior one to create a word of mouth advertising for "His Royal Slyness," which was scheduled for a showing at the Auditorium in the near future. The idea was suggested by the six-sheet poster for this comedy which shows Harold Lloyd and Mildred Davis seated on the back of a donkey in grotesque costume and with Lloyd holding suspended from the end of the stick and just before the eyes of the donkey a wisp of hay. The "Double" was asked to pose as Lloyd and he readily accepted. The next difficulty was in securing a "ringer" for Mildred Davis. After a search of two days a young lady was located employed in a local restaurant who was a second Mildred Davis, from the shy smile to Miss Davis' demure manner. She was persuaded to do her bit with "Harold Lloyd" and all was set.

The donkey and both "Doubles" were rigged out as per the six-sheet, and permission of the Police Chief was obtained to allow frequent parades up and down the busiest streets during the better part of two days and nights preceding the opening play date at our house. Banners carried by small boys who strolled along behind the big show, carried the notice that the favorite comedian could be seen at the Auditorium March 1st, 2nd and 3rd in his latest comedy, "His Royal Slyness." This stunt created the greatest excitement every time it made its appearance on the downtown streets and the result was that the Auditorium packed 'em in for three days and nights.
Imperial, San Francisco Believes in Window Displays

“Nick” Ayer, director of publicity and advertising for the Imperial theatre, San Francisco, did not neglect the “tie-up” in his exploitation of “On With the Dance.” On this page is shown three of his co-operative window displays for this picture. The result of this sort of advertising is such that the Imperial never neglects an opportunity to obtain space in any window located in the business section.
ONE of the best things that could happen in this industry just now would be the establishment of a department of photoplay-writing in our leading institutions of learning," said Jules H. Michael, chairman of the executive committee of the New York State Exhibitors' League and manager of the Victoria and Regent theatres, Buffalo, in the course of an interview with the Motion Picture News representative.

"I have found that the original story especially prepared for the screen is more in favor than adaptations of stage works," continued Mr. Michael. "If we look back over the biggest film successes of the past several months, we will observe that the stories written originally for the screen have been the real box office winners. The high prices demanded by owners of copyrights on stage plays when approached by film producers who wish to adapt them for the screen, are all out of proportion to their worth as screen material. I noticed recently that a well known director had paid close to $200,000 for the screen rights of an old-time stage production. When this comes along in its screen form, it will mean nothing to the average layman. He will only observe that its title is one that was very familiar in Grandma's day; the name of the director will mean nothing to him. The average patron's observation will be 'Old stuff!' If the same producer had offered some noted author the same amount to write an original story for the screen, it would have been much more reasonable.

"Many of the leading stars recognize the value of original stories in which to star and have as a consequence employed their own plot makers. John Emerson and Anita Loos started the ball rolling for Douglas Fairbanks and are keeping it going for the Thalberg sisters. Clara Kimball Young has found her greatest successes in original works, so have Charlie Chaplin, William S. Hart, Nazimova, Charles Ray and a host of others. The favor and popularity with which these productions meet are the best proof that they are on the right track.

"Surely this industry has grown big enough to attract its own story makers. We should not be forced to depend on rehashing stage material for film consumption. The world's imagination could never be equaled by any stage play. Neither could hundreds of other famous screen classics produced in the past few years.

"Columbia University has taken a step in the right direction by installing a scenario department and Thomas H. Ince Capitol Opera is "Hansel and Gretel"" the Capitol theatre opera this week is "Hansel and Gretel," the Ethelbert Humperdinck composition founded on the Grimm fairy tale of "Babes in the Wood."

The version the Capitol company is singing is in three acts and three scenes and is the original and requires the services of a chorus only in the very last few minutes of the presentation.

"In this fact it does not appeal to the writer to be an exceptional bill for stock purposes, since we have observed greater interest by the Capitol audiences in the ensemble numbers than for the solo or duet conditions.

"The policy of presenting opera with a picture program seems to be meeting with favor at this theatre, if we are to judge by attendance.

"The performance attended by the writer was capacity, which may be considered exceptional for a theatre seating 5,400 people.

"Artist Wenger has provided some very good sets for this opera, especially so in the act three exterior.

is to be commended for offering handsome prizes to students who write the best plots during their course of study. With such encouragement we shall soon get some real gents in screen literature.

"Leading producers should attempt to attract more of the noted authors to exclusive writing for the shadow stage. Maeterlinck is now studying the technique of the silent drama preparatory to writing an original theme for the screen. With George Bernard Shaw, Sir Arthur Conan Doyle, Sir J. M. Barrie, John Fox, Jr., and countless others to follow in Maeterlinck's path, we already have Rex Beach devoting much of his time to screen authorship. So far the result of his film work has been most successful.

"A majority of the adaptations of stage plays mean nothing when they reach the screen. They may be successful 'on the boards,' but they seem to lack 'punch' when they arrive on the silver screen. Many of these stage plays adaptations of which we have been hearing so much about of late owe much of their success to the spoken words in the play. Arriving on the screen minus these oral outbursts the same plays fall down sadly in many cases. The plots are not sufficient, consequently elaborate padding is resorted to in an effort to elongate the tale into five or six reels. Even a great star is not enough to 'pull them over.'

"With the establishing of photoplay departments in colleges there would undoubtedly be a rush of students possessing real talent and a desire to learn the technique of scenario writing. Many young men and women are enthusiastic over such a profession, but they lack knowledge of the construction of successful film stories. Talent ability would undoubtedly be brought out in countless instances. Perhaps some of the leading scenario experts would be glad to accept positions in colleges, providing the compensation was a fair one. Here would be the producers' opportunity to endow the photoplay departments and possibly the exhibitors' leagues of the various states would also aid in the work.

"I believe that this subject is one of the most vital problems facing the motion picture industry, and one which will bear deep thought, investigation and encouragement."

Another Story Telling of St. Louis Presentations

WILLIAM GOLDMAN, director general of the chain of St. Louis theatres headed by King's and Pershing's, succeeding Louis K. Sidney, who has removed to Detroit in a similar capacity, is a firm believer in the efficiency of the lobby display as a means of attracting the public into the theatre.

Two of his latest creations were in connection with Douglas Fairbanks' "When the Clouds Roll By," which played the Pershing, and Clara Kimball Young's "Eyes of Youth," the attraction at the King. In each of these pictures Mr. Goldman selected something that would lend atmosphere and proceeded to get it over. When the Clouds Roll By" suggested rain, and a prologue was arranged depicting a storm. The gathering of the clouds, lightning, thunder, rain and then the passing of the storm was presented realistically. Mr. Goldman went to the extent of using real water, all of which was symbolic and entirely in keeping with the theme of the Fairbanks story.

The mysticism of crystal gazing suggests the Orient, and, as rain was used for the Fairbanks picture, incense was selected as the best agent for "Eyes of Youth." In this case there was a speaking part in the prologue. The curtain parted, showing a yogi seated on a throne before the crystal. He rises, salutats and appeals to the globe to reveal to him the secrets of the unknown. However, the incense is the vital bit of the sketch. It is replenished by a few attendants in costume and perpetuates every corner of the theatre, placing the man who comes in from the street in a mood which will enable him to appreciate "Eyes of Youth."
George Fisher, manager of the Alhambra theatre, Milwaukee, Wis., isn't kidding about the alleged domestic difficulties in the Chaplin family. From his standpoint it is most timely, for the front page news of trouble in the Chaplin home broke the week preceding his Sunday opening with "The Inferior Sex." The beautiful lobby of the Alhambra theatre was all dolled up with decorations referring to sex strife and what could be better than having strife right in the Chaplin's own home. Of course, no one wonders trouble to come to the famous comedian and his pretty wife, but since it must come—well, exhibitors aren't kidding over the extraordinary publicity.

The Alhambra press agent employed some unique teasers in his advertising campaign. One was a striking pose of Milton Sills in which he asks: "Who is the boss in your home?" The name of the play was not given until the Saturday ad, all other ads merely referring to the "picture" coming to the Alhambra. The Saturday ad had photographs of the star saying: "Keep a Man Guessing—that is the way to hold his love."

A unique lobby display included scales, bearing a cut-out figure of a man on one balance and a woman's figure on the other, were hung over the door, with the picture of lovely Mildred in the center. This scale, by an electrical arrangement, tipped gently first one way and then the other throughout the entire week the theatre was open. The doors beneath bore panels, with snappy phrases concerning the relative status of man and woman, the name of the play and the theatre, together with the date. The panels on the sides of the lobby were arranged with cut-out figures, almost life size. One side bore figures of men at work, the cobbler, tailor, munition maker, soldier, woodman and blacksmith. Above the panel was the inscription: "Which is the inferior sex? Ever since the stone age, man in his opinion has been the master, woman the slave. Is the fighter superior to the home maker? See Mildred Harris Chaplin in "The Inferior Sex" next week."

The corresponding panel on the other side bore women's figures, cut out from the headboard and looking decidedly lifelike, as they posed as typist, a woman at the washing, another rocking a cradle, and another sweeping the floor.

A few feet of reel advertising the play bore the same tip-sitting scales, with the reading matter advertising the tense situations in the play.
Making a Bid for “Word of Mouth” Advertising

Aiming his exploitation at a source that would engender the maximum amount of word-of-mouth publicity, George Fisher, manager of the Alhambra theatre, Milwaukee, arranged with his exploitation editor, Eddie Weisfeld, to publicize the title of his attraction.

The scenes which Mr. Fisher devised were likenesses of the thought suggested by “The River’s End.” The pictures which were conceived were more like miniature stage settings than lobby designs. In a previous issue of the showing of “The River’s End,” a motion picture bit of scenery that suggested a woodland retreat was worked out with the aid of birch bark, rough shaggy bark and bits of natural wood, together with branches of pine and fir. Using paper mache rocks that bore every resemblance to the real thing, an unusual bit of beauty that depicted a small waterfall was arranged. The paper mache rocks were covered with real branches of fir and pine. A small, rustic bridge built halfway down the “mountain side” served to complete the illusion. The word matter used with this display was designed by bits of wood that gave a rustic effect.

As an appropriate stage setting, Mr. Fisher designed a combination of real trees and shrubs surrounding a pool of clear sparkling water that well minimized the river’s end. At one end of this scene a tiny waterfall was seen. A small spotlight thrown on this waterfall gave a splendid effect to the entire setting. The shrubs and ferns about the pool of water were of the various shades of green one might find in a natural bit of scenery. One tree at either side showed the pink blossoms of a wild crab-apple species.

Washington Post Printing Great “Movie” Section

If the Service Bureau was to give space to commendatory articles on all of the good photoplay sections which newspapers, especially the Sunday editions are now editing, it would mean the elimination of too many exploitation stories and it is for this reason that we are choir in praise in this connection under ordinary circumstances.

However, the pages of the Washington Post (Sunday edition) for the past few weeks are of such unusual merit when it comes to the department titled in this publication as “The Screen” that we take this occasion to offer congratulations to the paper and its photoplay editor. Also to Washington exhibitors who are enjoying the service rendered by this department in aiding them in “putting over the show.”

A week in that the Post is doing all that it can to promote the motion picture industry in Washington and the success of its efforts is extremely praiseworthy.

Easter Vocal Novelty Staged at Rivoli

The Rivoli theatre, New York, is staging a musical novelty in honor of Easter this week which merits description.

The title is “Easter Dawn” and the number is arranged in four scenes, each provided with a special stage setting.

The first scene is of a pantomime and putting act by three girls. In which the trumpet of dawn is used. There is no music for this number except the orchestral accompaniment. Scenes two and three are very similar to one, all the performers and the stage settings being in harmony.

The fourth scene is a vocal rendition of appropriate music for the week and the stage setting is suggestive of the church also. Garbed in their gowns the Rivoli chorus is group on stairs rising to an apex surrounding a white chiffon figure of a woman holding a white dove.

On each side of the stage attendants display Easter lilies and these flowers are also used as decorations along with painted balustrade which hides the feet of the performers. The backing for this scene is black and white plumed cloth marked on all sides. The number is termed a fantasy for chorus, ballet and orchestra and the choreography is arranged by Miss Dixie Wilson. The Rivoli chorus of excellent voices in the last scene succeeds in making this number exceptional entertainment.

and each one of them is originated with the idea of furnishing a real cause for effort that will be interesting to children of school age.

She has found that children are the best carriers of advertising that exist and therefore she caters chiefly to children, knowing that their parents and other adult relatives are bound to be interested in anything that captivates the mind and activity of the school pupils. Each contest is based so closely upon productions at the theatre that none of the effect of the advertising is lost.

Special exploitation is acquired by Miss Ward simply by enlarging the scope of the contest she decides upon, or else running more than one. On a recent showing of Chaplin in “Shoulder Arms” she originated two contests, one confined exclusively to boys. In one contest she offered a prize to the boy who could make himself up into the best imitation of the screen comedian. She had all the entries, after the premiere night, put up and made-up, parade through the business streets of the city before the awards were made. In order to interest girls, also, she offered a second list of prizes for the best cartoon of Chaplin.

Miss Ward does not neglect the advantage of lobby displays because of her interests in contests. For the same showing of “Shoulder Arms” she had the frames in the lobby, as well as a special show case, filled with trophies brought back by Richmond boys who were near the battle during the fighting. On the opening day a large cut-out symbolic figure of “Shoulder Arms” was also displayed in the lobby.

Stunt Contests Get Children at Richmond, Ky.

“Stunt” contests based upon ideas to get school children interested in winning prizes has been used to build up a most successful patronage by Miss Alice Ward, manager of the Grand theatre, at Richmond, Ky. She uses contests on practically every feature shown in the house.

April 17, 1920

Mitchell Has “Morgue” All His Own

Keeping files of photographs of motion picture actors and actresses has proved to be most lucrative as an exhibitor hobby for W. Griffith Mitchell, manager of the Majestic Gardens Theatre, at Kalamazoo, one of the string of Butterfield houses in Michigan. The fact that he has on file photographs of practically every star of the past ten years has listed him as a valuable acquaintance with every publisher in the city. The consequence is that the Majestic Gardens ranks high in the list of Michigan houses as a receiver of free publicity notices.

Almost continually present day stars or stars of the past do something which sends a story about them into every newspaper office in the country. It is not often that these stories happen just at the time when they can be used to the best advantage by an exhibitor, but usually the newspapers want a picture to run with the story, and are obligated to the exhibitor who they know can and will supply them. The result is that they are always willing to do favors for this exhibitor in the publicity line.

Mitchell has cut himself in a position of being listed with every newspaper as a source for photos of practically any star that ever gained fame. Recently this fact resulted in an added advantage.

The Kalamazoo Saturday Night was started as a publication for the weekly review of happenings in the Michigan City. The editors had decided upon artistic photographs of prominent people as cover designs, and naturally went to newspaper offices to inquire as to where such photographs could be procured. Mitchell was mentioned by almost every office and the result was that the backers of the new weekly sought him. The first issue was to come out the Saturday evening prior to a week’s run of “Two Weeks,” at the Majestic Gardens. Mitchell selected one of his photographs of Constance Talmadge, the star, and offered it to them for publication if an announcement was carried. They accepted.

The following week he supplied them with the photograph of another star and then the third week, and now he is practically the cover editor of the weekly, deciding what photograph to run and writing the captions printed under it. Needless to say the photographs of Saturday Night is usually the star of the production to be run the following week at the Majestic Gardens.

Washington Post Printing Great “Movie” Section

If the Service Bureau was to give space to commendatory articles on all of the good photoplay sections which newspapers, especially the Sunday editions are now editing, it would mean the elimination of too many exploitation stories and it is for this reason that we are choir in praise in this connection under ordinary circumstances.

However, the pages of the Washington Post (Sunday edition) for the past few weeks are of such unusual merit when it comes to the department titled in this publication as “The Screen” that we take this occasion to offer congratulations to the paper and its photoplay editor. Also to Washington exhibitors who are enjoying the service rendered by this department in aiding them in “putting over the show.”

A week in that the Post is doing all that it can to promote the motion picture industry in Washington and the success of its efforts is extremely praiseworthy.
Lobby Displays in the Smaller Towns Are Practicable

(Left) From the "show me" city of Missouri comes a photo of the lobby display which W. E. Sturgis, advertising manager of the Hippodrome theatre, designed and built for his engagement of "In Old Kentucky." While not expensive the display is attractive and should appeal to every manager as a model of its kind.

(Below) Putting atmosphere into a lobby at small cost was the achievement of Manager H. G. Plath of the Crescent theatre, Temple, Texas, for his showing of "Heart of the Hills." The ticket booth was made into a log cabin and a real tree was placed in the lobby. Note in the cut the life-like cut-out of Mary and her donkey.
Chicago Presentation Pronounced Unusually Artistic

Logan Square Engagement for Nazimova Feature Scores in Windy City

THE presentation of the Nazimova feature, “Stronger Than Death,” at the Logan Square Theatre, Chicago, recently, was regarded as one of the most artistic ever seen in the Windy City and the result was capacity crowds for a solid week.

The introduction started with an overture, “The Egyptian Ballet,” and as the music drew to an end the curtain parted, disclosing a temple with large rows of marble pillars and a broad flight of steps leading down to the stage. On either side of the steps, incense burners glowed, wafting their perfume over the entire house.

On the steps of the temple was posed a dancer, Devi Dassi, a pupil of Ruth St. Denis, draped in veils with glittering headband and ornaments. As the spotlight enveloped her in light she came down the steps and danced the Temple Dance, a beautiful interpretation of the dance of love which Nazimova, in the picture, dances to attract the man she loves.

The dance completed, once again the dancer stood posed on the temple steps, and immediately the picture was flashed upon the screen showing a street scene in India. A special orchestration was also prepared to help create the proper atmosphere.

Attractive and artistic lobby displays and exploitation also aided Manager W. E. Wentshener in putting this picture over in a big way.

The entire presentation and exploitation was planned by the new service just inaugurated by Willis & Eckels, of Chicago, which is in charge of Sara Mason, an artistic theatre director of great ability, who received her training under S. L. Rothapfel.

Willis & Eckels plan to make this department national in scope and have obtained the backing and cooperation of the producers.

Special stage settings will be built and held ready for the use of theatres preceding the release date of important productions; arrangements made for impressive lobby displays; special musical settings made ready and plans for exploitation drawn up, so that theatre owners may, through Willis & Eckels, obtain a new service which will assure them of first class presentation.
Children of Richmond Find Big Appeal in "Pollyanna"

There were great times for both kiddies and grownups when "Pollyanna" played the Isis theatre, Richmond, Va. On this page is a view of the theatre and one of the crowds which came to see the picture.
Frisco Houses Pool Interests for "Kentucky"

Rival Theatres Get Results from a Partnership Exploitation Campaign

THE old saying that originated when Cy Perkins enlisted Larry Hopkins' aid at the village grocery counter to figure up Cy's monthly buttermilk bill, that "two heads are better one," was applied to the motion picture business and exploitation in San Francisco recently.

The saying was adapted to read "two houses are better than one," and the two houses were the Tivoli and Strand theatres. The exploitation was started buzzing when the managements of these two theatres pooled their exploitation brains in order to put over "In Old Kentucky." The Tivoli and Strand, although technically what might be well termed rival theatres, opened and closed the production at the same time. They booked it simultaneously for a week. They combined their advertising. They utilized the same billboards. The only thing these two houses did not do was to pool the profits. Yet both of them secured a handsome return on the week's business.

To really fathom this phenomenal success, it is necessary to understand San Francisco's theatrical district. The downtown district is scattered over a distance of five long blocks. At one end are two theatres under the same management, which also controls a theatre at the opposite end. They catch them coming and going. Also if there be a holdout crowd at one end of the district where the races is to play one week engagements, the house next door is benefited, for amusement seekers will naturally look for the nearest theatre. The business at their third house is steadier, for it is devoted to pictures running two weeks and longer.

Between these two poles are located the Tivoli and Strand, but a single city block separating them. Hence it must be seen that when there was a holdout crowd at both houses every night in the week there must have been a tremendous interest created that caused people to want to see "In Old Kentucky" and to make them willing to stand in line for the privilege.

Perhaps the most striking exploitation device that entered into the campaign was a sheet representing everything that Kentucky was noted for except a distillery. The old log cabin, the colonel with his long, white mustache and goatee in proper Roman style, the negro jazz band, palms and ferms. A southern packet fence surrounded the wagon alongside of which a girl jockey sat gracefully upon a dashing race horse. And while the negro band played its wildest jazz, the old colonel spat tobacco on the pavement, the flat dressed, shinnied and the girl jockey tried her best not to fall off the horse.

The unusual feature, however, which entered into the exploitation of "In Old Kentucky" was the float and Pickaniny Band which held forth on the streets of San Francisco for the entire week. The float was designed by Frank Costello, manager of the Tivoli theatre.

The getting-together of the two theatres is all the more remarkable in view of the fact that the management and ownership of the two houses are in no way allied, and although the showing of "In Old Kentucky" they were by virtue of their proximity keen competitors.

The forward looking men at the helm of the Tivoli and Strand saw that combination is stronger than antagonism and pooled their interest to put over one of the striking successes of the year.

Richmond Theatre and Paper Co-operate

Colonial Theatre and News Leader Combine Forces for "Pollyanna"

JAKE WELLS, prominent southern exhibitor, and his house manager for Mr. Wells' Colonial theatre at Richmond, Va., Harry Bernstein, set the entire city of Richmond agog talking, writing and going to picture shows by the manner in which they put over their exploitation campaign on "Pollyanna."

"It was a production that primarily interested the children," he said, "so it was to the children that I made my first appeal. I knew that if I got the children started, the grown-ups would come along, and I certainly hit the bull's eye this time. I had them lined up outside of the theatre for hours, and it was capacity business during the entire run of the engagement."

His first appeal in his campaign was to the school children through the News Leader, the leading newspaper of the city. Through them he offered four cash prizes, $10 for the best comment on "Pollyanna" as a production; $7.50 for the best story about Mary Pickford; $5.00 for the best essay on "Pollyanna."

Hundreds of people entered the contest and submitted contributions with the result that the following prizes were awarded by the judging committee composed of Henry S. Hutzler, T. Elwood Tragle and J. H. Binford, assistant superintendent of schools:

First prize, $10.00, to Lelia Graham Hobson, nine years old, for the best comment on the picture.

Second prize, $7.50, to Martha Leutia Woodson, thirteen years old, for the best story about Mary Pickford.

Third prize, $5.00, to Frances Allen, thirteen years old, for the best "glad" thought.

Fourth prize, $2.50, to Mary Phillips, twelve years old, for the best essay on "Pollyanna."

The newspapers responded admirably to all of the exploitation and first-page double and triple-column stories were the result. When the children came in droves from the schools in the afternoons, in some cases the teacher bringing her entire student body, the papers commented on it with headlines like this: "Living lines of children took turns waiting outside to get a chance to enjoy 'Pollyanna.'"
Rival Theatres Pool Exploitation and Mutually Benefit

The rival theatres, Strand and Tivoli of San Francisco, pooled their exploitation on "In Old Kentucky." Both houses ran the same feature day and date. For detail of the exploitation campaign see opposite page.

(Left) View of the Strand theatre during the run of the film showing the lobby decorations.

(Below) A float which paraded the streets during the engagement and which with the colored band attracted a great deal of attention proving an excellent "bally-ho" for the attraction.
**Bennett Deodorizes Atmosphere of “Whiskey Row”**

Why Fair Damsels of Salt Lake City Shunned State Street’s Picture Houses

DEODORIZING the nickel beer atmosphere that since the days of prohibition has put a dark brown tinge in the officd months of many fair cities with the million dollar perfume of motion pictures is a possibility that is now far from remote, thanks to the enterprise of W. H. Bennett, advertising manager of the Strand and Gem theatres, Salt Lake City. An old saying, “Lips that touch liquor shall never touch mirth,” was evidently altered to fit a local superstition, with the result that the saying might read, “A picture show on whiskey row shall never lure me from the primrose path.”

This was exactly the trouble in Salt Lake City. The fair damsels of that town, and those that sought the favorite of the fair damsels, had an idea that State street was a wild place. Maybe this belief had small foundation. It is a fact that before the late Barleycorn sang his “Swain Song” the papers used to tell of the thrills awaiting women and children and almost anybody else who cared to visit State street. It might be best to state at this point that the reason we are devoting so much to State street and its trouble is because the Gem and Strand theatres are located thereupon.

As a matter of fact, State street was different from all other streets only in one feature, and this feature rested in the fact that it seemed every third store in the block was a saloon.

Being intoxicated in Salt Lake City meant but one thing—State street.

When Mr. Bennett took over the advertising management of the Strand and Gem theatres he encountered a strange proposition. Attractions from popular stars that should have drawn large audiences of women and children didn’t come up to expectations. It seemed as though a mute understanding among the girls was sizing the situation up after this fashion:

The picture shows on State street were very nice, but State street wasn’t so nice as it might be.

And yet, less than a hundred yards away was Main street, its pavements almost as raw as a result of the high-heeled tread of Salt Lake’s weaker sex. It was time, Mr. Bennett thought, to launch a little missionary work in behalf of the abused State street.

With the true instincts of showmanship, Mr. Bennett selected a most propitious time for the testing of his idea. When the Strand had booked “Heart of the Hills” he found a good chance to hit home with the bell ringing statement that brought out the sophistication of the local attitude towards the Strand. “Don’t let prejudice keep you away from State street, the Gem and the Strand,” was the line he used.

Mr. Bennett’s expectations were realized. His candid way of dealing with the situation has resulted in building up a clientele of the most fashionable of Salt Lake society. Country club talk and comment on society columns in the Salt Lake morning newspapers are a regular part of the Strand’s and Gem’s lobby chatter. And whatever slight intuition might be that the nickel beer odor still pervades State street is fully dispelled by the announcement that French bon-bons and the uneartening sweetness of marbeled hair are now State street slogans instead of the old time stein-for-a-jinny idea.

**Trim Ankle Gets Everybody’s Attention**

Hammond Gives Atlanta Public Something New in Window Display

A TRIM ankle has never failed to attract attention, so upon this human frailty Frank Hammond, Publicity Director for the S. A. Lynch theatres, Atlanta, built his campaign for “Mary’s Ankle,” starring Douglas MacLean and Doris May, real honest-to-goodness human ankles were used, too. None of the camouflaged stuff for Mr. Hammond. When he displays he gives the public the real thing.

Two young ladies of considerable charm were engaged to participate in Mr. Hammond’s latest stunt, and it has been a long time since Atlanta has had such traffic congestion as Whitehall street experienced during the times the “Mary’s” were in one of the prominent shop windows. Time after time it was necessary for the police to clear the sidewalk so pedestrians could make their way along the street. Young men were attracted in large numbers, but it cannot be said that they were alone in front of the window. Old fellows with good taste and husbands with their wives hanging close to them were seen to linger for quite a time before Mr. Hammond’s attractive display.

The store picked by Mr. Hammond for his show makes a specialty of women’s shoes and hosewery and late reports from the manager of the store indicate that the theatre display helped a great deal in the special sales they put on during the week. It is safe to surmise that this store will be in line for similar advertising novelties that may be devised from time to time by the Rialto management.

It is believed that Mr. Hammond’s special stunts were responsible for the greatly increased business throughout the week.

The Rialto has never been keen to do advertising very far in advance of the showing of the picture, but during the week preceding the showing of “Mary’s Ankle,” they ran an entire campaign in each of the Atlanta papers. In addition to the space used seven days in advance they pushed up their advertising allotment for Sunday and ran sixty inches against their usual forty.

This form of advertising had never been attempted in Atlanta before the coming of Mr. Hammond to the Rialto and its true value had never been known.

“On With the Dance” and “Mary’s Ankle” have proved that a certain amount of “jazz” is necessary and it is believed that Atlanta will have the benefit of many novel stunts in the near future.

**Huge Bill Board “Graces” Times Square District**

A sign-board twelve feet high, running around three sides of one of the important buildings in the Times Square district of New York City, and plastered with one, three, six, and twenty four sheets is a current accomplishment in the presentation of “The Virgin of Stamboul.”

This unusual bit of Broadway advertising was made possible by alterations now going on in the old Rector’s cafe site, in the ground floor of the Mecca Building, Broadway and Forty-eighth street. When a twelve-foot fence was built around the building to mask the workmen and to protect pedestrians on the adjacent sidewalks, Universal quickly obtained bill-posting privileges for the entire fence space.
Cincinnati Theatre Features Serial on First Night

When the Boulevard theatre of Cincinnati opened its doors on March 21, "The Lost City" serial was the picture which received the giant's share of the exploitation campaign. On this page is shown the decorations and exploitation which the Boulevard management accorded the picture. No serial had ever been given such extensive billing in Cincinnati previously.
Extensive Campaign for "Beloved Cheater"

When the Locust theatre of West Philadelphia played "The Beloved Cheater" Abe Seligman, house manager, recognized the exploitation possibilities the feature possesses and went after the business with some unusual ideas.

A week before the opening date, thousands of the stock heralds furnished by the exchange were mailed to prospective patrons. The day before the opening this was followed by an original herald playing up the idea suggested by the producers' booklet.

The next step was the "love letter contest" which was conducted through and with the aid of the newspapers. The editors were coaxed in giving the contest some extra attention and a veritable stack of love letters were received. In selecting the members of the committee who were to decide on the merits of the letters, care was taken to obtain competent and impartial people and every endeavor made to impress the public that the entries would receive impartial consideration. From the style and manner of construction of the numberless letters received, the management of the Locust is convinced that the contest reached the "people."

The judges selected the appended letter as deserving of the first prize:

Dear Mr. Lew Cody:

I will now take a Brody, and write you the letter you ask.

I have never been bitten by "Love's germ,"—nor snubbed, but gladly I sit to this task.

Of writing you, tho' I'm a novice and green, I'd adore such a kiss as you gave.

That sweet Miss at the Locust theatre today on the screen.

I am very near twenty,—have known men a-plenty, but they're all of them Slow like your friend, and they never have lifted the veil that your gifted and wondrous love-making could rend!

Now don't think me "sappy"—I'm really quite happy, to know that such lovers live, And I don't mind confessin', I'd like such a lesson, as an artist like you, sir, could give.

You've forgotten it's Leap-Year, and that's why I don't fear, to be so ungenerously held? For the dear thought of missing, a lesson in kissing, with you teaching, leaves me quite cold!

I am red-haired and grey-eyed and very much envied by girl-friends because of the men.

But I'll shock them all gladly; I confess I'm yours madly! So it's "up to you," Lew; just say when.

Frankel Features Wearing of Green

"The Luck of the Irish" seems to have had a busy week during that in which March 17th was contained. Among the theatres which played this feature as St. Patrick's Day special was the Majestic theatre, of Columbus. Besides the ordinary methods of publicity and exploitation, a number of novelties were pulled that did much to popularize the engagement.

A private screen was held and all the Irish clubs and lodges were invited. Window cards cut in the form of a sham rock were distributed over the city. Green carnations with ribbons attached, on which was printed "Luck of the Irish" and the name of the theatre, were passed out to every patron. The lobby of the theatre was decorated with sham rocks on white lattice work, and made a very effective display.

All this expenditure of time and money in honor of the "wearing of the green" constituted a big week for "The Luck of the Irish" engagement, and R. G. Frankel, advertising manager, who had charge of the campaign, is smiling at a job well done. Also he is looking forward to another holiday or event that will give him something to work on in his successful efforts to bring the dollars into the Majestic box office.

Circus Stuff Wins for Pomeroy

Probably the most striking theatre front ever arranged in Ottawa, Ontario, was that used by Manager Harry Pomeroy of the Strand theatre, for "The Elephant Man," starring Shirley Mason, which was presented on March 25, 26 and 27. Fun-bark, tumbling, stuffed camel and elephant, large elephant cut-out, circus wagon, brass band musical effects and living clowns were used for the lobby display and the combination created real circus atmosphere. Upon entering the theatre, patrons discovered the "animal tent" where more exhibits were arranged. The animal stalls, plentifully decorated with painted barrels, hoops and fodder, were found in the foyer.

For the circus band music Manager Pomeroy used a small phonograph, which was operated on the roof of the small circus wagon, together with a bass drum. Lively band selections were played continuously, while one of the clowns beat upon the drum. Another clown operated a mechanical roaring engine, while a third caused the life-sized camel to swing its head from side to side impatiently.

The large mirrors in the foyer were painted in circus style, and they also bore cut-outs of the star. Clowns roamed up and down the aisles during intermissions and the orchestra did its best to add circus color to the proceedings. The newspaper advertisements were also highly appropriate.
Even New York Succumbs to the Window Display Tie-up

Even selfish, "go it alone" New York is seeing the mutual advantage in window display tie-ups for the exploitation of pictures. On this page is shown how two stores on Broadway co-operated with the Broadway Theatre, New York, in the exploitation of "The Virgin of Stamboul" playing at the Moss house last week. These tie-ups were only a portion of those which were effected with prominent stores.
Wausau Exhibitor Suggests That Producers Furnish Mats

Clyde Kone Tells Us What Is Needed to Properly Advertise Pictures

THE film distributing companies are overlooking the important possibilities of one item in the matter of advertising accessories that could be made a great help to the men in the small town exhibiting field.

That item is the distribution of mats, which are not sent out to the exhibitors generally because it is estimated that something like 80 per cent of the newspapers in the country are not able to use them, owing to lack of equipment.

But this obstacle can easily be overcome by educators the small town newspapers and the exhibitors themselves to the importance and economy in having machines to cut up these mats, and this educating should be done by the distributors and the trade papers.

The exhibitors have to depend on the press sheets and cuts to make up their own ads. The press sheets serve their purpose all right in this way, but it is a crime the way the average small town newspaper throws these type together in making up an ad. The result is that the picture gets a botchy looking display, just as well as the advertising of all the merchants in town.

On the other hand the film companies get some magnificent looking advertisements with beautiful art work in the national trade journals. Why couldn't the film companies have mats of these splendid ads just as they are and send them along to the exhibitors?

They say the small town exhibitor cannot use them. But that isn't so, for I have just proved that he can. I am a small town exhibitor, so called. Wausau is a city of 20,000 population, and the one daily newspaper in town had no machine for cutting up mats. This newspaper was no exception to the general run of small town newspapers when it comes to the proposition of making improvements. We have received little or no cooperation from it, and at one time as a result of a disagreement on the subject of advertising, I withdrew my advertising for a solid year, running a small house organ or program that kept the movie loving public informed on current attractions. This paper is so small and narrow-minded in its policy that if it runs a story concerning a certain physician in town it never gives him his proper title, calling him Mr. Smith instead of Dr. Smith, for otherwise, the editor reasons, it would be giving his practice some free advertising. Naturally I could not expect much from such people, so when I suggested that they install a mat cutting machine for the benefit of all advertisers they were horri-

fied at the thought and refused point blank.

But this setback did not discourage me. I ordered my own mat cutting machine, and am now able to run the best looking ads in the paper.

Other exhibitors should not encounter as much trouble with their newspapers as I have, and I am confident if they got together with the other newspaper advertisers, they could induce their newspapers to see the advantage and economy in having mat cutting machines. It is a fact that while a country typesetter is working for an hour and a half or two hours on an ad a mat cutting machine could turn out fifty ads. And instead of having a bunch of junk type thrown together any old way, the newspaper would have a really neat looking lot of ads. If the exhibitor cannot win this much cooperation, then it would pay him to get his own machine for cutting mats, as I have done. He could get one of these machines for from $25 to $75, and it would be a mighty profitable investment. And as a result the small town exhibitor would have the only good looking ads in his paper! Wouldn't that be an objective well worth going after? I believe so and that is why I have bought my own mat cutting machine.

But the most important point of all is the need for cooperation between the exhibitor and the distributor. If the distributor will not furnish him with the mats, then the exhibitor's cutting machine is only a white elephant on his hands. I appeal to the film companies to furnish the use of mats of their best advertise-

ments and encourage the exhibitors in the use of them. By doing so they will only help their own game along, for if their pictures receive better advertising in the exhibitors' newspapers they are certainly going to attract better business.

I think this is a subject that deserves the most serious consideration, owing to the immense possibilities in it. Just think of the advantage the motion picture industry would gain over other advertisers if their advertising stood out and scintillated above all advertising matter in the small town papers!

Something ought to be done to give both the exhibitors and the distributors a jolt to make them alive to their opportunities in this connection.

Of course, the small town papers can handle cuts, but cuts are an expensive proposition. They are easily lost and about half of them never come back when once they are sent out. A good mat with a picture in it is far more desirable to my way of thinking.

If exhibitors were supplied with mats and were equipped to handle them, there would be no need for the present lengthy press sheets that are gotten out. Of course, the press sheets would always be desirable anyway, but they would not be largely solved for the small town exhibitor by the universal use of mats, and he would no longer have to crack his brain planning advertising that nine times out of ten jumbled together in any old way by the printers. The press sheets would still serve with their suggestions for readers, exploitation schemes, etc. The mats could be used to very good advantage in getting out handmade as well as with newspaper advertising.

The average press sheet gotten out today could stand for a great deal of improvement. I think that Paramount gets out about the best. First National gets out a helpful press sheet. While all of them could bear improvement, none is without some good, and under existing conditions the exhibitor could not very well get along without them.

From time to time I have taken advantage of the press sheet suggestions for novel methods of exploitation and for preparing the folders for sale and giving them, but in too many instances these suggestions are not feasible for the small town exhibitor because they are either too costly or too impractical to put into operation with the facilities he has at hand. We need ideas on how to exploit our pictures to the best possible advantage, but these ideas should be reasonable first of all.
Two Exceptional Exploitation Displays For Your Lobby

For advertising the serial "The Lion Man" the Whitehouse Theatre at Milwaukee, Wis., built an "animal cage" over the box office and kept a "lion" therein. Here the "cage" was constructed and the "lion" is shown above.

Above is shown the acrrix who advertised "The Great Air Robbery" as described on the opposite page. Even in New York, where people are used to "freaks," the stunt of the young woman dressed and resembling Francis Billington attracted a lot of attention and was responsible for much extra business for the engagement.
April 17, 1920

**Masked Girl in Automobile Gets Charleston's Attention**

Auto Dealer and Showmen Work "Mystery Girl" Stunt for "Everywoman"

MANAGER T. L. KEARSE and House Manager Tom Morrow of the Strand, Charleston, W. Va., put on a big campaign behind "Everywoman," in cooperation with the exploitation men of the Cincinnati office of Famous Players-Lasky Corporation. It so happened that just the week before "Everywoman" opened, another exploitation campaign on a picture of similar title had been put on in Charleston. This made it necessary to devise new and unused means of exploiting the Paramount-Aircraft picture.

The flash of the campaign was a "masked girl" stunt. Securing the cooperation of the Hudson auto dealer in Charleston, Manager Morrow labeled the car "Everywoman's Car" and in the town placed a girl wearing a mask. The car wended its way through the principal streets. On the screen of the theatre, a slide was flashed: "A free ticket to the first ten persons who identify the masked girl in 'Everywoman's' Hudson car. She has lived in Charleston fifteen years."

The girl was an assistant cashier. The "lived in Charleston fifteen years" aroused curiosity and a desire to identify the girl. The stunt aroused a lot of attention.

Mr. Morrow, through his friendship with a laundry owner, succeeded in having wrapped into laundry packages hundreds of "Everywoman" heralds. A leading store also agreed to wrap heralds in all packages. Just about every other store in Charleston had some kind of a window display—eidercuts, especially painted cards with mortised "still" inserts or lithographs, and sometimes all three. The cards tied up with florists, dry goods stores, clothing stores, jewelers, drug stores, candy stores and furniture dealers.

The lobby of the theatre was decorated with cut-outs, the mysterious nobody setting high over the entrance on a balcony. Big newspaper space was used, augmented with special tie-up ads, used individually instead of in a page layout, because that stunt had been used the week before.

In the reading notices on the engagement, stress was laid on the "morality play" idea, making it appear as a special booking apropos of the Lenten season. In Charleston, the abstemious from moving going was emphasized by some of the churches during Lent.

Not overlooking any bets, Manager Morrow secured a way to get his message into the auto show which was being held in Charleston the week before "Everywoman" arrived. He "sold" the idea to the Hudson dealer to carry the "masked girl" stunt right into the auto show, and there she sat, surrounded with "Everywoman" lithographs and placards—right in the midst of the auto show crowds. The Hudson exhibit was the biggest crowd attractor of any, and the dealer was mightily pleased.

**Aviatrix Great Success for "Air Robbery"**

The Consolidated Amusement Company, which operates a large chain of theatres, recently took advantage of the average man's interest in pretty girls to exploit "The Great Air Robbery."

Mr. Mangini, manager of the Arena theatre, 41st Street and Eighth Avenue, New York city, the key theatre of the Consolidated circuit, searched until he found a pretty New Yorker resembling Miss Billington. She was outfitted in smart togs including leather aviatrix coat, headgear, goggles and everything else that goes to dress a flyer.

For eight days before the showing at the Arena theatre, which was the first of the Consolidated theatres to play the picture, the impersonator strolled the avenue. During the day, Mr. Mangini had her take her station principally in the theatre lobby or in the immediate neighborhood.

In the evening he would send her farther afield, always flanked by some sturdy protectors.

In an interview Mr. Mangini said: "It was a great success. Our actress passed hardly a person in crowded Eighth Avenue who did not turn to look or maybe stop altogether. Incidentally they passed some remark; groups discussed her among themselves and we built up more conversation about her and what she represented than probably any picture ever enjoyed before its showing."

"We had her give out little cards with catch sayings and the dates on which 'The Great Air Robbery' would play at the Arena. We avoided mentioning the name of the theatre, thus adding a bit of mystery. Of course, it was quickly evident that she was impersonating Miss Billington, but it was more interesting for the passers-by to work this out for themselves than to have us tell them."

"The number of persons who saw our actress during the week before we played the picture can hardly be estimated, but I should judge they ran into the tens of thousands. Eighth Avenue is always a crowded thoroughfare; we are right in the heart of the Forty-second street traffic and we had her in the parade constantly."

"The Arena theatre and the Consolidated have never done any of this sort of thing before; we have always kept to the so-called 'usual' sort of advertising. But after this believe we will do more of the usual kind of exploitation. It worked so well and it was so interesting while it lasted that I am going to try it again."

"Another thing: I notice that it helps business all the while. The 'stunt' is being worked, even though the picture that is being advertised is a week away."

**"Critic Contest" Wins at Jackson, Mich.**

The interesting contest devised by Harry R. Guest, Press and Service Representative of Goldwyn Pictures for the Detroit district, might be labeled by the name of either "The Great Film Inter-City." At any rate, his appeal was directly to the multitude of potential motion picture critics, urged to vote their opinion but normally without any outlet for that critical faculty.

Jackson, Mich., got a healthy installment of Goldwyn productions. Five Goldwyn features were played in thirteen days by the Majestic theatre. It was necessary not only to raise interest in the community, but to sustain it. With the cooperation of the Jackson News, a Photoplay Critic Contest was inaugurated. The public was urged to see as many of the Goldwyn pictures as possible, then to write a letter of one hundred words or less on any one of them, comparing it where possible with the other productions.

The contest closed soon after the completion of the extended Goldwyn engagement. The letters poured into the office of the Jackson News continually and in big volume. News items and paid advertising kept the public apprised of the contest's progress.
NEW YORK

Capitol Theatre—
Opening— "Topiies of the Day"—Pathe—The Studio—
Current Events—Capitol News compiled from all releases and including views taken aboard the "United States"—Mowrer.
Overture—Russian and Brazilian.
Comedy—"The Singing Matrons of Rio Grande."—Pathe.
Special—Rhythmic presentation of the "Edelweiss" ballet and orchestra—Hansel and Gretel. —The Capitol version runs about forty-five minutes and is enacted by the following cast: Peter, the father, Theodore Welsh; Crawford M. Noble, Herr Daniel, the mother, Sarah Buriel; Hansel, Sally Spencer; Florence Helle; Gretel, Mary Peters; Snail Man (the Spirit of Sleep), Allen Henry; Dew Fairy (Spirit of Dawn), Florence Helle.
Feature—"The Woman in Room 1140."—Pathe.
Next Week—"The Heart of a Child."—Feature—"Le Village."—Pathe.

Rivoli Theatre—
Overture—Comedy—"The Merry Little Put Put."—Bruce Educational.
Special—"Faster Dawn."—A fantasy for chorus, ballet and orchestra, arranged by Dixie Wilson, staged in four scenes and continued for Easter week.
Current Events—"The Living Room."—Rivoli.

Broadway Theatre—
Overture—"Spring."—Educational—Comedy—"The Kiss."—Pathe.
Special—"The Theatre of the Ring."—Pathe.

Rialto Theatre—
Overture—"The Forza del Desino."—Current Events—Scenes in the old city of Bizcar, Spain, Pathé Review; Views of the Yosemiti Valley and the Natural Statues from the Air, Pathé Review; "Vittorio Alfieri," Risch—Top Spaced at Newark, N. J., Track, Kinogramas; Dangerous Sights in the Spice Trade at Cheltenham, England, International News; Daredevil Aviator does Stunts in the Air, Fox; "The Street Scenes in Philadelphia," Selznick News; Applying Science to Aid Babies at San Francisco, International News; Colored Babies have Parade in New Orleans, Kinogramas; World Painters Practice Setting Up Exercises and Wrestling, International News; Government Helps People to Obtain Homes at Columbus, Ohio, Kinogramas; Scenes of the Havoc done by the Middle West Tornado at Fort Worth; Texas; Atlanta Ga., and Chicago, Fox News; Little Folks Enjoy the Annual Floods at Riverside, III., Kinogramas; Easter Flower and "Bunny" Scenes, Kinogramas.
Vocal—"The Palms," sung by Sudworth Frazier, tenor, and Orlando Albano, baritone.
Feature—"Dr. Jeckyll and Mr. Hyde."—John Barrymore.
Comedy—"Uneasy Feet."—Pathe.
Organ Solo—"Polonaise Militaire."—Pathe.
Next Week—"The Cost."—Viola Hening.

LOS ANGELES

Grauman's Theatre—
Overture—"The Pirates of Penzance."—Educational—Comedy—"The Kiss."—Pathe.
Special—"A Visit to the Art Museum." Under this title Sid Grauman is presenting an original specialty. A stage setting represents the interior of the art museum, with numerous life-size statues distributed about the stage. A "mummy" does an Egyptian dance. Two "marble statues" give an exhibition of strength.
Organ—Jesse Crawford plays "Ole."—Current Events—International and local views.
Musical—"Guatemala."—Marimba orchestra plays three numbers.
Feature—"Treasure Island."—Paramount-Arclight special, given with an elaborate prologue. The drovers are parted showing the interior of a French home with a bad falling asleep after reading the Stevenson story. He dreams, then characters dressed as the pirates of the story appear. The prologue is dissolved into the feature.
Grauman's Rialto—
Sixth week of "Why Change Your Wife."—Pathe.
California Theatre—
Overture—"Mignon."—Pathe.

Programs of the First Runs
REPORTS BY WIRE

Scenic—"The Tempest—Robertson-Cole.
Organ—Poet and Peasant. —Pathe—"The Fiddler on the Roof."—Presented with a prologue. Within a stage setting showing a mission scene Spanish dancers furnish atmospheric action on both sides of the stage.
Comedy—"The Illiterate Digest."—Pathe—"Don Juan."—Next Week—"The Strange Boarder."—Will Rogers.

Miller's Theatre—
Feature—"Dude—Tom Moore.
Cartoon—"The Movement of the Eye."—A Cold Proposition—Bray-Goldwyn.

Kinema Theatre—
Vocal—"Dear Old Pal of Mine."—Pathe—"The Fabian."—Cartoon—"Bobbie's Hair Cut."—Educational—A Cold Proposition—Bray.
Special—A fifteen piece company give preceding chorus trio and musical chorus from the second act of "Trovatore." The stage setting used is a blacksmith shop at left, with a wood setting on the right.
Feature—"The Family Honor."—King—Next Week—"Sex.

Clune's Auditorium—
Feature—"The Confectioner."—National—Educational—Women and Animals in Algeria—Educational.
Comedy—Universal Letter Laughs. —Musical—"Merry Widow."—Pantomime and numbers give operatic selections.
Note—During the projection of the picture Ruth Shafner and Jo-
sephine Nell give interpolative solos and duets. Among the songs used are "Abide With Me," "The Rosary," and "Ave Marie." 

Chine's Broadway Theatre—
Current Events — Pathé News — Gannond Graphic. 
Educational—Oriental College Boys and Guess—Holmes Travelogue. 
Vocal — Popular songs by Edith Jenks. 
Feature — Sooner or Later— Owen Moore. 

Alhambra Theatre—
Current Events—Fox News. 
Cartoon — The Price of a Sneeze—Mutt and Jeff. 
Feature — Her Elephant Man— Shirley Mason. 
Comedy—A Roaring Love Affair—Ragtime. 
Next Week—A Manhattan Knight. 

Symphony Theatre—
Current Events—Fox News. 
Special—A miniature musical comedy under the title of "My Southern Girl" is given. The number runs fourteen minutes and uses twelve people. 
Comedy—Next But Not Candy—Christie. 
Feature—The Imp—Elise Janis. 

Superba Theatre—
Current Events—Universal. 
Comedy—A Lion's Alliance—Contee. 
Feature — Burnt Wings— Frank Mayo. 
Next Week — The Virgin of Stamboul. 

Victory Theatre—
Current Events—Universal. 
Comedy—Breaking Into Society—Half Room Boys. 
Feature—My Husband's Other Wife—Blackton Production. 

WASHINGTON 

Garden Theatre—
Feature — Who Change Your Wife — Paramount Screen Special. 
Metropolitan Theatre—
Overture—Lustspiel. 
Comedy—Haunted Spooks—Lloyd. 
Feature — The Woman in Room 13—Pauline Frederick. 
Next Week’s Feature—Silk Husbands and Golden Waves—House Peters. 

Palace Theatre—
Overture—Easter Fantasy. 
Current Events Pathé News—Topics of the Day. 
Comedy—The Gingham Girl—Segretti. 
Feature—Footlights and Shadows— Olive Thomas. 
Next Week’s Feature—Thru Art the Main Waraack. 

Rialto Theatre—
Overture—Dance Barcham's—Laurier—Mystery. 
Current Events—Pathé News—Topics of the Day. 
Comedy—Unary Freet—Comedyland. 
Scene—The Virgin of Stamboul—Priscilla Dean. 
Next Week’s Feature—The River’s End. 

BUFFALO 

Shea's Hippodrome—
Overture—"Children's Toy Symphony"—Joseph Haydn. 
All the various toy instruments were introduced during the rendition of this exquisite number, with delightful effect, making it a most appropriate number for the season. 
Stage Setting—Special Easter Setting, staged by Harold B. Franklin and painted by Horace N. Smith. An idyllic conception of Easter, showing a woodland scene with nymphae playing the melody as the rabbits dance in and out of the flowers. The setting was strikingly lighted and the color scheme a real treat for the eye. 
Wichita News 

The first display we could find for "The Woman and the Puppet." It was a half-page in the Cleveland News Center, Sunday Edition. The Strand and Metropolitan are playing for picture day and date. Both boxes are under the same management, of course.

Wichita News

Vocal—"The Waltz Song" from "Rouge and Juliet," Sung by Charlotte Pardee of the Rialto and Rivoli theatres, New York. 
Feature—"The Forgetful Woman," Clara Kimball Young. 
Comedy—"Our White"—Mark Sennett. 
Next Week’s Feature—"The Blue Vagabond." 

Current Events—Pathé News—Topics of the Day. 
Special—Pathé Film colored "Painted in Spain." During the showing of this number the orchestra played "The Rosary" with "Volta's". 
Note—Mr. Franklin succeeded in getting a remarkable Eastern atmosphere into the hippodrome this week. Flowers were everywhere. Hanging baskets were placed in the lobby and a new series of easter-arranged flower bowls were placed along the front of the stage. These bowls were filled with Easter lilies. On each side of the center stage setting were more fantastic settings with Spring flowers as the subject. 
Next Week—"In Old Kentucky"—Anita Stewart. 

Strand—
Overture—Selections from "Mon Dieu!"—René Beauregard. 
Current Events—Latest Pathé News. 
Feature—"Two Weeks"—Constance Talmadge. 
Comedy—"His Royal Slinkes."—Harold Lloyd. 
Next Week—"Heart of the Hills"—Mary Pickford. 

Empire—
"The Long Arm of Mumpsiter." 
Star—"The Shark." 
Family—"The Third Woman." 

CHICAGO 

Woodlawn Theatre—
Organ Offerings—"Psychic." 
Woodlawn Brighter Side of Life—Woodlawn News and Views—Andy Dunn, Cartoon—"Andy Plays Golf."—Old Folks at Home and in Foreign Lands." (Way Down Upon the Swamps River). The actual recording of the American Folks Song in musical idiom of eight nations. (A) As we know the melody to our country. (Note) An humor voice recorded by Nellie Melba. (B) The French loves to play it. (C) As Scotland seen it. (D) As Spain might think about it. (E) The hands of the United States Army of Occupation in central Europe have taught it to the "Natives." (F) The manner in which Italy muffles it with grand opera. (H) And finally the happy carefree way in which the gypsies might handle our beautiful melody. 

Feature—"How About This?" 

Intermission Orchestra—"Daddy You've Been a Mother to Me." 

Combing Feature—Mildred Harris in "The Infernal Sext." 

Stiegeli Theatre—
Organ Selections. 
Hall Roman Boys Comedy—Breathtaking Into Society. 
Feature—"The Parrotta Woman." 

"In Search of A Sinner." 

Combing Feature—"The Woman He Chooses." 

Star Theatre—
Special Organ Selections. 
Feature—"The Voiled Marriage." 

"The Seven Year Itch." 

Combing Feature—"May God Bless You." 

Playhouse Theatre—
"Thirty Minutes"—Earl Williams. 
"The Man from Vincennes." 

Feature—Clara Kimball Young in "The Parrotta Woman." 

Rollin Comedy—"A Son's Devotion." 

Combing Feature—"The Virgin of Stamboul."
Rudolph Theatre—

Special Organ Selections.

Feature—"The Woman Gives"

Starring Norma Talmadge.

Comedy—"The Vamps," in "Anny On A Diet."

Coming Feature—"Why Change Your Wife?"

SAN FRANCISCO

California Theatre—

Overture: Selections from "Evad"

Current Events: From Pathe and Fox.

Educational: Industrial and cartoon releases.

Organ: Eddie Horton plays "Sunny Weather Friends."

Feature: My Lady's Garter—Marie Tourneur.

Next Week: The Woman in Room 13.

Imperial Theatre—

Fourth week of "Why Change Your Wife?"

Next Week—Down on the Farm.

Tivoli Theatre—

Overture—El Trovatore.

Vocal: The Tivoli quartet in repertoir of songs.

Feature: Nothing But The Truth—Taylor Holmes.

Her Kingdom of Dreams—Norma Talmadge.

Next week: The Lied Dancer.

Comedy—The Dinner Hour Place.

Special music on guitar and accordion is used to accompany the projection of the comedy.

Feature: Annie of Green Gables—Mary Miles Minter.

Given with a scenic prologue designed by Charles C. Perry.

Next Week—Why Change Your Wife?

CLEVELAND

Stillman—

Overture—Popular Songs of Today arranged by Musical Director H. L. Spitalny.

Theme—"Process Of Far Away," from "Lady of the Slippers.

When Love Awaits," from "From Here."

Current Events—Kinograms No. 27B—Topical Tips No. 51.

Scene—Tour of the Cleveland Chamber of Commerce.

Cartoon—"Maumee O' Mine."

Feature—Norma Talmadge in "The Woman Gives."

Next Week—"The Virgin of Stamboul."

Feudal—

Overture—Cycle of Popular Songs consisting of songs that were sung twenty years ago and popular songs of today.

Theme—"I Might Be Your Own In A While," from "Angel Face," and "Rumintin," from "Gorilla."

Current Events—Kinograms No. 27A—Pathes News No. 28—Topical Tips Vol. 1, No. 52.

Coming Feature—"Why Change Your Wife?"

Next Week—Continued "Why Change Your Wife," to be followed by "Huckleberry Finn."

Metropolitan—

Overture—None.

Theme: Original symphonic arrangement by Musical Director Phil Spitalny.

Cartoon—Bray Pictograph—Wireless Telephening.

Comedy—Hungry Lions and Tender Hearts—Fox Sunshine.

Feature—"The Woman and the Puppet," with Geraldine Farrar.

Next Week—"Sporting Duchess," with Alice Joyce.

Alhambra—

Overture—Kameo Ostroum, by Anton Rubenstein.

Theme—"Alabama Lullaby."

Current Events—Pathes News No. 1.

BROOKLYN

Strand—

Overture—"The Land of Joy."

Theme: Arias from well known operas.

Scene—None.

Comedy—"Hungry Lions and Tender Hearts," a Sunshine Comedy.

Feature: Geraldine Farrar in "The Woman and the Puppet."

Next Week—"The Sporting Duchess," with Alice Joyce.

Orpheum—

Serial—"The Lost City," 8th episode.

Comedy—"The Stork."

Feature—Cortisca Brothers.

Standard—

Overture—Popular song selections, rendered as organ solo.

Current Events—Universal Weekly No. 32.

Comedy—"Downing and Uprising., a Lyons Moran comedy.

Special—"The More we submarine sinking ships," taken from Universal Weekly and featured separately.

Feature—"A Modern Salome," with Hope Hampton.

Mme. Strabowski, soprano.

The singers are attired in correct costumes and sing before a special setting designed for the occasion.

Feature—The Woman and the Puppet—Geraldine Farrar.

Scene—"The Song of the Paddle—Bruce Edwardes.

During the projection of the reel, "Oh Promise Me" is rendered as a cornet solo and "Traumerei" on the cello with the performers under a blue spot.

Coming—Edward and the Teachers Pet—Goldwyn.

Organ Solo—Melody of Peace.

Next Week—The Woman Gives.

Baltimore—

New Theatre—

Current Events—Pathes and Pathetone.

Vocal—Special Vocal Selection.

Feature—"The River End."

Parkway Theatre—

A Special—"Easter Carol."

Current Events—Pathes Weekly.

Pictorial—Pictograph.

Vocal—Special Selection, Miss Agnes Berri, soprano.

Feature—"On With the Dance."—Mae Murray.

Wizard Theatre—

Current Events—Fox Weekly.

Topics of the Day.

Special—Paramount Magazine.

Feature—"On With the Dance."—Mae Murray.

New Garrick—

The Woman Gives—World's Premier Presentation of Norma Talmadge.

Presents the most popular film, "The Woman Gives," as it is produced at the Garrick Theatre. A glorious projection and a magnificent property set is featured in the new Garrick Theatre.
NEILAN'S NEXT IS ANNOUNCED

For the past month the First National Exhibitors' Circuit has been running "Don't Ever Marry" in page advertisements in the trade papers. Considerable interest has been created around the trade as to why, what and how, and further information being available at the First National headquarters or exchanges.

And now the secret is out. "Don't Ever Marry" is the title of Marshall Neilan's second independent production to be released via First National, following "The River's End," the well-known screen hit of 1929.

This also accounts for the careful evasion of all mention as to title and details concerning Marshall Neilan's new film following "The River's End." From the publicity department of the Neilan organization there have been frequent hints as to the great "commercial possibilities" of the title, but that was all.

The second Neilan offering is an adaptation from Edgar Franklin's story which created great interest when it ran as a serial recently in the All Story Magazine. Every exploitation opportunity available in connection with this striking title was taken advantage of in what is conceded to be one of the most extensive and novel campaigns prepared for a motion picture. This campaign includes many unusual stunt suggestions for exhibitors together with newspaper and other tie-ups which will give the showman wide scope in handling this production.

"Don't Ever Marry" was adapted to the screen by Marion Fairfax, whose work in connection with "The River's End" attracted great interest in and out of the trade. The story is one in which the heroine, played by Matt Moore, is a victim of circumstantial evidence. She, recently married to the girl of his choice, is claimed as husband by two other women, one of whom has an excellent reason for her false claim. In his efforts to explain his position in the many complicated situations that arise and at the same time retain the love of his wife and avoid a check with his false father, he is continually stepping from one predicament into another.

The picture is now finished and will receive its final treatment at the Roachester laboratory in the next week. It is said to be a fast moving comedy presenting throughout many typical Marshall Neilan touches of humor which have distinguished his pictures.

To get the desired background for the chief action of the plot, Mr. Neilan engaged one of the most exclusive locations in the world: the Dunlap Fairbanks studio in Hollywood where several large sets were erected.

Philadephia

Stanley Theatre

Arcadia Theatre
Feature—Two Weeks—Constance Talmadge.


Washington

St. Paul
New Garrick Theatre

Washington

ST. PAUL

New Garrick Theatre

WASHINGTON

7

Miss Shirley Mason
Molly and I
HAROLD LOYD AND HIS ROYAL SLYNS

ADAMS

Gleemer Theatre

Strand Theatre
Overture—Strand Waltz. Dedicated to the Strand Theatre by George Rogers and played by him on the Quiet. Feature—In Old Kentucky—Anna Stewart. Instrumental Xylophone solo by Fish. Next Week—In Old Kentucky.

DENVER

American Theatre
Feature—The Forbidden Woman—Clara Kimball Young. Comedy—The Bでalid—Picture—The Holy City. Feature—The Holy City—Picture. Princess Theatre

Seattle

Gleemer Theatre

DENVER

American Theatre
Feature—The Forbidden Woman—Clara Kimball Young. Comedy—The Bでalid—Picture—The Holy City. Feature—The Holy City—Picture. Princess Theatre

Rivoli Theatre

What we call a great display for "The Woman's Room 13," the product of the Adams Theatre, Portrait, publicity staff. In size the ad was three column inches by fourteen inches.
Chicago
and the
Mid-West
Covered By L. H. MASON

G. H. Grounds, president of the Consolidated Film Company, while
in Cleveland, has announced the decision to produce a new film
entitled "The Thirteenth Piece of Silver," starring Margaret Fisher and
"Shan-Fang Jim," also starring William Russell, carrying the leading role.
He reports that "Shan-Fang Jim" is being released immediately, with a
start worthy of the name. "The House of Toys" has already been
constructed by the American and is now getting its finishing touches
underway in the Chicago laboratory. The formation is found to be excellent,
and the audience has been invited to try it. The chief actors in this "House of Toys"
are Sean Owey, Pell Trenton, Miss Delores, George Hernandez, Henry
Sinclair, Lillian Leighton and Perry Banks.

Meyers, Linick and Schaefer, of Jones, Linick & Schaefer, are
scheduled to return to Chicago this week after spending the winter
in California and Arizona. J. Jones, who has been in active charge of the
business during their absence, will now turn his attention to the new
film. His prediction of this is he gave a dinner Friday night at the Sisson Hotel
to the key men in the business, who were: Samuel I. Levin, Ralph T. Kettering, Norman E. Field, J. C. McCuan, John P. Lewis, Thomas Burluck, George Moore, Louis Jones, John J. Jones, Emil Mayer and Sig Faller.

From the fleet of motor cars recently acquired by Jones, Linick & Schaefer managers, it looks like it has been a very profitable week for the firm and that the managers are being
in the profits. Sam I. Levin has just invested in a new Mitchell Sedan, Ralph T. Kettering a Wills-Knight Sedan, Sig Faller a Mitchell Touring car, Norman Field and John G. Burch, Molina
Kingsg and John J. Jones has a new Buick Roadster.

Horace T. Clark, far east representative of David P. Howell's, was in Chicago last week to inspect the new Chicago studio-laboratory
last week, stopping off for a day on his return journey to the Orient.

Manager Aschman of Pathe, reports some unusual good bookings coming out of Pathe Tanques of the Day into Barbee's Loop Theatre for the opening week. Two week's showing of "Bring Up Father" at the Boston and the Akler loop theatres also has been contracted for.

Chicago exhibitors are booking, "Women Men Forgot," the new
language feature, for exceptionally long runs, according to Manager
Jack O'Toole, who is enthusiastic over the way the picture is
put over.

Douglas D. Rodrock is spending
several weeks in New York,
while manager of the Mid-West
branch of the Eastern Industrial
Division of the Rohrer Film Mfg.
Company, and Mr. George Blackman, director, and Oscar "The Wagener,
man, took a company to Louisville,
Ky. to make an industrial film. C. W. Tobin is on the trail of
industrial contracts in Ohio.

Manager I. L. Lesserman, of
Universal Chicago Office, is
dated over the city this week, exhibitors are booking
"The Virgin of Stamboul" in the Chicago territory. He reports that Lullbitter & Trintr have bought more playing dates for this Universal super feature in their fourteen Chicago houses than they have ever given any other photoplay drama.

The Capital Film Company
reports that they have contracted with Bill Forman, widely known as a producer of exciting features, to produce "Bill Forman's Sporting Page," which will be released once a month to start with and later, May be a weekly. The first "sporting page" has been viewed by some of Chicago's leading exhibitors who say it will be a great feature, visualizing as it does, sporting events of the country including, billiards, baseball, horse, track meets, football and all the events in which red blooded Americans are interested in their proper seasons.

The first of the Grievor Educational Weeklys produced by the
Rothacker Film Manufacturing Company, "The Legend of the Corp.", had its first showing last week at the Randolph theatre, Chicago, and marks a genuine advance in educationalism.

Photography and direction are excellent, the various parts are filled
by competent actors and the entire picture holds the interest of the audience.

The first part of the film is a presentation of the Indian Legend of how the Great Spirit first gave maize, or Indian Corn, to his children. The picture closely follows the legend as told in Longfellow's "Hiawatha." Director Ray Aitken, in charge of all Real Redkins to Deer Creek and Stoned Rock, a locality of primeval beauty and rich in Indian history, and the Aborigines showed dignity and ability at picture actors.

Following the legend of corn... coming to earth, the picture visualizes how man in the Twentieth Century can impress the spirit of nature into the tasteful foods millions of people throughout the world enjoy daily.

Watterson R. Rothacker has arranged to produce for the Griever Distribution Company an extensive series of educational films on diversified topics.

W. E. Calloway has rejoined the sales force of Greater Stars after
working for three weeks for Robertson-Cole. Harry Corbett also is with Greater Stars now. He was recently connected with the Pathe Exchange.

Elliott & Brockwell have purchased the interest of Lullbitter & Trinitz in Greater Stars and will continue to be joint managers of the Greater Stars Chicago Exchange.

Hattie J. Thode, well known manager, has been added to the Chicago staff of the Bartola Musical, and will demonstrate and teach organists of theatres using the Bartola.

Chicago exhibitors are proving that they are possessed of more than the average amount of civic pride, according to the recent series of events Eighty Chicagoans to back their city by hard cash as well as talk by the way in which they are getting ready to celebrate Pantages' annual "Boost Chicago Plan." A meeting called by the theatre Committee of the Chicago Boosters Publicity Club to acquaint theatre managers with the plan, was attended by practically every prominent exhibitor in the city. Among those present were: Nathaniel Asher, Ludwig Schindler, of Mickey Film Corp.; Ben Brill, of Chicago Select Office, and then Dr. Atkinson, manager of the A. A. A., brought the mayor and when his honor the mayor, it was like taking candy from a baby to get the exhibitors to subscribe to the plan, which has been announced that already the $20,000,000 for the amusement business has been nearly raised.

Si Grier has returned from a trip to New York with contracts to screen films for the Rialto and Rivolet theatres in his pocket. Mr. Grier reports few bookings of his educational films in Chicago and several other territories.

Jack Gramann, Chicago manager of Metro, is honeymooning at
Colorado Springs, leaving for the West Coast immediately after his wedding on March 31st. During his absence District Manager S. A. Shirley is in charge of the Chicago office.

Universal is going to put "The Virgin of Stamboul" over in
Chicago with the most extensive exploitation and advertising campaigns ever entered upon in the city. According to Chicago Manager Sesserman. Newspaper advertising began a week ago and a half in advance of the opening date at the Playhouse on April 18th and the city is already liberally papered. The use of billboards are also being put up in all Illinois theatres. Publicity Director Harry Rice reports.

The use of trailers by theatres in all parts of the United State is increasing with astonishing rapidity, according to Willis & Eckels, makers of Filmcraft Trailers, who have just closed contracts with Ben Pflaum of Johnson City.
EXHIBITORS
Everywhere are laying for
ALIAS JIMMY VALENTINE
Starring BERT LYTTELL
They know he's the cleverest Box-office cracker
ever conceived. Let him hang out at your theatre
and get the greenback's.
Scenario by FINIS FOX
MAXWELL KARGER Director Gen'l.

METRO
JURY IMPERIAL PICTURES Ltd.
Distributors throughout Great Britain
SIR WILLIAM JURY
Managing Director
EMPHATIC BOX-OFFICE HITS

LEE KUGEL'S Big Stage Success
OLD LADY 31
by
RACHEL CROTHERS
With an All Star Cast headed by
EMMA DUNN and HENRY HARMON
Scenario by JUNE MATHIS Directed by JOHN E. INCE

JAMES A. HERNES Immortal Sea Drama
SHORE ACRES
featuring
ALICE LAKE
Adapted by ARTHUR J. ZELLNER
Directed by REX. INGRAM

Maxwell Karger METRO Director Gen’l.
A thrilling scene from J. Stuart Blackton's Pathé picture, "The Blood Barrier," in which Sylvia Breamer and Robert Gordon enact the principal roles.
**New Story for Fay Tincher**

**Star to Start Work Soon on New Christie Comedy at Hollywood**

W. Scott Darling is now writing the continuity of Miss Havey's original story, while William Beaudine has been assigned to the direction. The story is a farce comedy, not unlike the comedy roles in which Miss Tincher first appeared on the screen in the D. W. Griffith company.

Earl Roden, Helen Darling, Jimmie Harrison and others of the Christie company of stock players will also appear in the new comedy. Of the twelve two-reel Christie Comedies produced last year, Miss Tincher appeared in six, these being "Sally's Blighted Career," "Rowdy Ann," "Mary Moves In," "Dangerous Nan McGrew," "Wild and Western," and "Go West—Young Woman."

**Ben Wilson in New Serial**

**E. S. Manheimer of Film Exchange Signs Star for Two 1920 Serials**

E. S. MANHEIMER, one of the pioneers in the serial game, has recently signed up Ben Wilson, the screen star, to produce two serials for the current year. "In addition," said Mr. Manheimer, "I am fortunate enough to get Neva Gerber to play the leading female role, and let me say right now, this combination is unbeatable in the serial world. Just recall for a minute Ben Wilson's successes, such as the 'Voice on the Wire,' and you will see why I consider Wilson the biggest bet of the day."

"Why, although he only left for California several weeks ago, I received a wire from him today stating that he has already acquired one of the best serials on the market and that he is going right ahead. Even though I have been led to expect such rapid fire reports, you can be sure that this one was a real surprise. As for the outcome of Wilson's first serial, I am confident that it will be one of his best and there is every precedent to forecast this."

"Is that all I have in the serial line?" repeated Mr. Manheimer quizzically, in reply to a question put to him. "I have the foreign rights for some of the best serials on the market today. First, there is 'The Mystery Mind,' starring Robert Pauline, Violet MacMillan, Paul Panzer and Peggy Shanor. Then there is 'The Fatal Sign,' featuring Harry Carter and Claire Anderson, which I have greedily sold for entire foreign rights excluding but several territories."

**Miss Talmadge to Make Emerson-Loos Story**

Jos. M. Schenck has purchased "The Perfect Woman" from John Emerson and Anita Loos for the next Constance Talmadge Production.

**Chicago Jottings**

*(Continued from page 347)*

Tenn, for his Majesty and entire string of houses, the Butterfield Circuit in Michigan and with many of her new actresses. Mr. Wilk, who is the originator of the Filmcraft Trailers, says he goes home every night exhausted from trying to keep up with the rush of trailer business now coming in.

Sam Klein, formerly with Capital Film Company, has gone back to his former business of selling stock. Film circles will miss Sam who had gained a wide popularity while in the business.

Harry Weiss has lost no time in lining up a sales staff for his new independent exchange, the Superior Screen Service, Inc. He has engaged S. Keely, formerly with Republic Pictures, as Chicago Northside salesman; Max Cutler, formerly Slite City salesman, as Southside salesman; William Wilks, formerly First National Country Salesman, has been made roadman for the Illinois territory. Others of the new Superior Screen Service staff are Max Berman, formerly secretary to the manager at First National, now secretary to Mr. Weiss, and Al Henderson, former night shipper at First National, now chief day shipper S. S. Other recruits to the staff of the new concern will be announced next week.

Superior Screen Service's first release will be "The Greater Sin" featuring James K. Hackett, Irving Cummings and Ormi Hawley, for which a loop booking now is being arranged. The second release will be "The Sport of Kings" a story of adventure on land and sea from the novel by Arthur Summers Roche.

H. A. Heislip, Augusta, Illinois, theatre owner, died last week at his home in Augustus.

Jake Wilk of Hiller & Wilk, New York, was a Chicago visitor last week.
South Fetes Photoplay Stars

By Helen Moyer

"A UNIQUE event in the history of the screen was the trip to Knoxville and Atlanta by Marcus Loew and a collection of famous stars of the screen. The remarkable feature of the trip was the welcome given the stars by every city visited, indicating the enormous interest in film personalities in the part of the general public. One paper in Nashville stated the reception given the stars was greater than that given Pershing, Bryan, Wilson, or the regular soldier boys. "Looking back upon it, it seems like a dream; a week's succession of parades, brass bands, receptions, just purchased four-star country clubs and appearances at theatres, with very little of the usual whole lot of excitement and the greatest time of any of us has ever known in all our lives. We were startled, fought over, dined upon, and no foreign was ever was, and we enjoyed it all, every minute of it, and every bit of it. We were making film history, and showed the world that the stars were greater interest in the stars than in the great public officials. The reception given the stars in every city exceeded any welcome ever given anybody.

It would take several volumes to describe in detail, but a few touches here and there might be interesting. First the personnel of the participating parties. Let me say here that they're a wonderful cross section of film personalities separating on our return made all well, and we weren't ashamed of the picture. We gave six pictures, put them in a private car, rush them through the South at top speed for seven days, and something is bound to break, but not with the crowd. They didn't have a fight on the entire trip.

Marcus Loew headed the party. He was born to a ragged edge, and had to take a week off to recuperate from the excitement when he got back, but he certainly enjoyed it, and made everyone else enjoy it. Thus came Hollywood, the greatest of all dances of hats types, the toast of Broadway, but more than that, a wonderful girl. Then we had June LaBey, Reginald De Remer, with an $8,000 mink coat and two ear rings diamonds; Juliana Water with her smile and dimples; Claire Whitney, with a million dollars' worth of personality; Mildred Reardon, the baby of the party; Anne Lawler, notable for her wild-red hair and her disposition; Jack Clifford, former partner and husband of Evelyn Nesbit, who charmed with Miss Lawler; Taylor Holmes, the gentle man and great actor; Frank Saunders, Durandina's husband, and Harold Stern, a director of the Loew corporation.

"We were all more dead than alive when we stumbled into our rooms in Mr. Loew's private car on that last night, but we left behind us vivid memories of marvellous days and nights, which we can never forget, and splendid men and women who made up our party, and who altogether helped make it a visit and glorious success.

This gang would follow Mr. Loew to Zanzibar should he ever plan to open a theatre there. We're all looking forward to his next opening. Try to keep us away, that's all."

Another Daily Adopts Picture Column

The Cincinnati Post, one of the most influential afternoon papers in Southern Ohio, has just opened a daily moving picture column. Frank Reistock, editor, and Ralph Chandle, advertising manager of the Post are staunch advocates of moving picture news as circulation and advertising builders. The new daily feature started off with a two-column cut and story on Violet Fleming in Everywoman and stories about "The Copperhead" and "April Folly."

George Beban Finishing Latest Production

George Beban, who has been personally cutting, titling and editing "One Man in a Million," his latest production, announced this week that it will be ready for a preliminary showing at an early date. Beban wrote the story of "One Man in a Million," starred in it, along with his son George Beban, Jr., and directed the action.

Company Buys Fourteen Farces

THERE Charles Ray Productions, Inc., has just purchased the rights of fourteen of the most famous of Charles Hoyt's dramatic works for adaptation to the screen. With a score of stage tickets, the acquisition of these well-known farce comedies gives the company possession of a wealth of screen material which, in its original form, constituted the most popular theatrical amusement of the last generation.

The deal which brings these famous dramatic pieces to the Charles Ray Productions was consummated a week in Los Angeles. The group of Hoyt plays includes: "A Black Monkey," "A Brass Monkey," "A Confused Woman," "A Day and a Night," "A Dog in the Manger," "A Hole in the Ground," "A Midnight Bell," "A Mite While Early," "A Rag Baby," "A Runaway Coll," "A Stranger in New York," "A Trip to Chautauqua," "A Texas Steer," "A Temperance Town." It is not known whether Mr. Ray will find any of these plays adaptable to his own personal use, but the new star-producer is considered to have put over a clever business coup by the acquisition of the fourteen Hoyt comedies for the Charles Ray Productions, Inc.

It does not require much thinking back on the part of adults of today to remember the starting vogue of which the farce comedies of Charles H. Hoyt had in this country from ten to twenty years ago. These stage pieces, which were unusually adapted to use by stock companies, were played extensively in all sections of the country and the name of Hoyt was as well known in the smaller cities of the nation as in the large cities.

Through all of this playwright's work ran a vein of genial warmth and of sparkling humor. They were popular in the simplest sense of that word, for their appeal was not to any one class of the population but to the millions. The Hoyt plays never failed to draw full houses, the reason being that they aimed at nothing more than to furnish an evening of fun, simple, innocent fun, and gave to the mass of the people what seems requisite to comfortable existence - an occasional sermon of afterthought for amusement.

Believing that these qualities in the Hoyt collection will be particularly welcome to the photoplay medium which appeals to a vast, conglomerate audience, the Charles Ray Productions, Inc., are contemplating the filming of the comedies. The unique situations, the true-life characters, and the bright humor of the Hoyt plays are expected to develop into a superior brand of screen farce.

The author, Charles H. Hoyt, began his career as a newspaper man in Vermont, and later became a well-known member of the Boston theater staff, handling several departmen in turn. As a dramatic critic, he was connected with theatrical weekly papers and with the Boston Post, handling several departmen in turn. As a dramatic critic, he was connected with theatrical weekly papers and with the Boston Post, handling several departmen in turn. He was a member of the American Theater Association, the American Federation of Dramatic Clubs, and the American Academy of Dramatic Arts. He has been a frequent contributor to many theatrical publications, and has contributed extensive articles and reviews to leading newspapers and magazines. His work has been characterized by a genuine love of the theater and a sound knowledge of its history and development.
"Man to Man" for Screen
Universal-Educational to Produce
Work of John Leitch for Screen

JOHN LEITCH, author of "Man to Man," a work which is declared to have been translated into seven languages and to have had twenty-three English editions, has written a scenario of his book in collaboration with Harry Levey of the Universal Film Manufacturing Company's educational department. This scenario is to serve as the working basis for the picturization of Mr. Leitch's "Man to Man," the production of which is to be undertaken by the Universal-Educational forces. Mr. Harry Levey will direct the picture, and the author himself is scheduled to appear in the leading part.

The following statement has been issued, concerning the message that "Man to Man" has to offer as a means of bringing employers and their employees into earnest and pleasant cooperation:

"Under John Leitch's system of industrial democracy, now being picturized by Harry Levey, a plant is governed by a House of Representatives, a Senate and a Cabinet. The House has one representative for every 20 to 100 workers, the workers themselves electing their own representatives. The Senate is not elective; it includes minor executives, department heads, foremen, and others. According to the organization, the Cabinet is composed of the executive officers of the company, with the president as chairman. The House and Senate "pass" the laws. The Cabinet has the power of veto, but this power has rarely, if ever, been exercised. Questions of wages, of piece rates, of discharges, of grievances of any kind whatsoever, as well as ways and means of reducing costs, are handled by the House."

Speaking of the cost of the forthcoming production, which, it is estimated, will run into six figures, Mr. Leitch, who regards the screening of his work as an historic mark in the development of the motion-picture, is quoted as having declared: "If the picture costs $250,000 to complete I shall be pleased. If it costs twice that sum I shall be better pleased. The money is ready."

Universal Buys Stage Hit
"La La Lucille" Will Be Picturized as Second Five-Reel Comedy

"La, La, Lucille," the musical comedy by Fred Jackson, which made a hit on Broadway last season, has been bought for picturization by Universal and will be the second five-reel comedy turned out by Eddie Lyons and Lee Moran.

The two comedians are just completing their first venture into five-reel comedy, "Everything but the Truth," from a magazine story by Edgar Franklin.

Universal is said to have paid a handsome price for right to "La, La, Lucille." It was announced that this is part of the plan to supply the popular fun-filers with the best stories that money can buy. It also may be taken as an indication that Carl Laemmle, who now is at Universal City, Cal., has seen the test film of "Everything but the Truth," and is highly pleased with the result of his experiment in letting Lyons and Moran tackle long comedies.

"La, La, Lucille" played at the Henry Miller theatre in New York for six months and, at the Criterion for several additional months. The principals in the cast were John E. Hassard, Janet Vele and Henry Clarke. One company of "La, La, Lucille" is now touring in the South and another company is expected to start on tour about the time the Universal picture will be released.

Metro Farce Under Way
Production of "Parlor, Bedroom and Bath" Begins at Hollywood

PRODUCTION of "Parlor, Bedroom and Bath," a picturization of the successful stage farce by C. W. Bell and Mark Swan, has been begun at the Metro studios in Hollywood, Cal. This special feature, with an all-star cast headed by Ruth Stonehouse and Eugene Pallette, will start a forthcoming Losco-Metro release and constitute another link in the company's chain of noted plays by noted authors.

In the selection of the cast for "Parlor, Bedroom and Bath," great care was exercised by Metro officials to obtain precisely the types necessary to portray the various roles. Toward this end the choice of Ruth Stonehouse for the role of Polly H-theway, the sly, society society society reporter who becomes a "wild woman," was considered ideal. This is the part created in the stage production by Florence Moore, when the comedy made its great hit in New York a few seasons back.

Others in the all-star cast of "Parlor, Bedroom and Bath" besides Mr. Pallette, who will contribute to its uproarious merriment as a screen entertainment, are Kathleen Kirkham, Charles R. West, Helene Sullivan, George Periolat, Dorothy Wallace and Henry Miller, a son of Henry Miller, the well-known stage star.

Tom Terriss, who is scheduled to direct a series of special productions for Vitagraph.

New Company to Film "Black Sheep"

The Ore-Col Film corporation, recently organized in Portland, Ore., with A. D. Frost, president, and O. D. Woodward, vice-president, have purchased the "Black Sheep" rights from Frank G. Payne. The continuity is being written by Mr. Arthur Maude.

The Ore-Col Film Corporation has secured the services of Director John B. O'Brien. Among the cast will be:

Holmes Edward Herbert, Alice Mann, Hugh Huntley, John Hopkins, Walter P. Lewis and Byron Russell.

The production is to be made in Denver, Colo., and work will start at once.

Record Set by "Jekyll and Hyde" Picture

"Dr. Jekyll and Mr. Hyde," the Paramount-Artcraft super-special, in which John Barrymore is starred, set up during Holy Week at the Rivoli Theatre the most astonishing attendance record in the history of Broadway picture houses, according to figures made public by the Rialto-Rivoli management. The superintendent that with total paid admissions for the week of 60,646, the best previous week was broken by 3,000. Transferred to the Rialto, where it is now playing, it proceeded to shatter the records it had set up at the Rivoli and on Sunday exceeded 10,513 paid admissions, eclipsing the best previous performances in either house for a single day.

The famous novelist, Robert W. Chambers, and Marion Davies, the Cosmopolitan Productions star, talk over Miss Davies' latest feature, "April Folly."
Mrs. Chaplin Scores in First-Run Theatres

The success attending the showing of Mildred Harris Chaplin's Morena made the night a notable attraction. "The Interior Sex," in several of the first-run cities, seems to guarantee the effective getting over of this star, according to the producers.

In Milwaukee the newspaper critics were particularly Deputy of both the star and the picture and declared it was the best Mrs. Chaplin had yet made.

Radiosoul Opens Exchange in New York

The Radiosoul Films, Inc., has opened an exchange of its own at 26 West 46th Street, New York, for the purpose of distributing Henriksen's "A Man There Was." The organization is now working upon its second picture, called "The Eternal Feminine," again with Victor Seastrom in the direction and star, and which, when finished, will be released as a super-feature.

Novograph Establishes Executive Offices

The Novograph Film Corporation, producers of the "Analysis of Motion" pictures which appeared weekly in the Pathé Review, have found it necessary to establish executive and conference offices in 25 West 45th street, New York. They will take possession on May 1st.

J. S. Dawley to Direct Australian Drama

J. Searle Dawley, director of "The Harvest Moon," latest Gibralter picture from the drama of Augustus Thomas, has been returned to revise for release in Australia drama, "The Wallaby Hunt," which had a long run in Sydney and Melbourne last year.

"Uneasy Feet" Is Well Received in West

THE first Comediant production to be received by Special Pictures Corporation, "Uneasy Feet," was received with such applause by the audience, while playing at Goldwyn's California theatre, Los Angeles, that Manager Robert Poole was compelled to give a second showing of the film for the exhibitors.

The local press and the trade publications have given the picture favorable criticism. The Rialto, New York, has signed the comedy for a second week with an option on a third. In Portland, New York, is also giving the picture a second-week showing. Reports from twenty-two exchanges tell of heavy bookings on the second Comediant release, "I'ma Vamp," to be released April 4th.

Arsene Lupin Stories Bought

Robertson-Cole Will Re-Make Famous French Stories

Robertson-Cole, in one of the most important statements of the year, has announced the signing of a contract which obtains the complete screen rights to the Arsene Lupin detective stories, which were written by Maurice Leblanc, and which have been, with the cooperation of the most celebrated series of criminal studies and romances from a world standpoint. The Robertson-Cole contract will cover a period of years, and during this time the district screen will have the exclusive right to use all the stories from the collection.

Arsene Lupin, the character who has been pitted against Conan Doyle's famous character, Sherlock Holmes, whom he repeatedly bests in one of the most popular books of the Universal will be known as "Arsene Lupin vs Sherlock Holmes." The stories of the famous French detective of criminal studies, which have been printed in open print in various languages, and the productions, it is believed, will find an immediate audience with world civilizations.

The pictures, which will be based on the Arsene Lupin stories for distribution by Robertson-Cole, are not the first screen productions which have been made in this country. Paramount-Artert and Vitagraph have each made one picturized version. The present plan is to release a limited number each year, and to market them as "Specials." Work on the first production is to start shortly.

Robertson-Cole in contracts for the Arsene Lupin series of stories dealt directly with Joseph Menken, who controls the world rights. The first one of the stories which will be put on the screen is "813," one of the most dramatic and mysterious of the whole series of Arsene Lupin stories.

Robertson-Cole has under contract for appearance as the leading character of this story, Wdeforduc Nowell. This artist is said to fit more closely into the personal appearance and characteristics of the role of Arsene Lupin as it is described in the story than any other motion picture actor. He had a stage career in which he supported Blanche Bates, Anita Louise, and William Paverham, before going on the screen.

Arsene Lupin stories, as described in the Leblanc stories as having been first a noted criminal with whom the reader could not cope and later having medled his ways to become a government agent. His vast fund of information regarding the methods of criminals was of such help to the French government as to render him invaluable in the detection and arrest of criminals. Besides the book "Arsene Lupin vs Sherlock Holmes," four other volumes have been issued of these books. Each volume contains a great number of stories, furnishing in the aggregate an enormous wealth of material for the producer seeking a story of mystery.

Robertson-Cole is counting on the failure of the public which is world-wide, to be a tremendous factor in the distribution of this picture. However, no expense or time will be spared in making each picture an attraction which can stand on its own merits.

"Star Series" Plan Is Back

PREVIOUS to the release of the Big Twelve, "The Big Money Twelve" and the "S. D. T Twelve," Universal released its pictures under the "Star Series" plan. While the three series have been successful for exhibitors, there has been no assurance demanded for the assumption of the series sales plan, and Mr. Laemmle, president of Universal, has not only agreed to put the old plan back again, but extend it considerably.

The star series plan contemplates featuring the exceptional pictures pictured in rotation by six popular Universal stars. The first picture under this policy will be released the last week of July, and will be followed every week.

Mr. Laemmle was not only guided by the expressions of exhibitors, but the leading exchange managers of the organization were consulted. At conventions held in New York and Chicago two weeks ago, the unanimous opinion of exchange managers was to the effect that the star series plan was the most popular plan which enables any exhibitor to obtain high class Universal pictures suitable for his particular theatre and patrons.

The stars chosen for the series are Harry Carey, Edith Roberts, Mary Astor, William Colton, Leon Hoyt, Rhodes, and Lea Maron (co-starring) and one other star not yet named. Each of these stars will make eight pictures under the new plan.

"I believe," said Mr. Laemmle, discussing the star series plan, "that this plan will be able to give the best possible service to the maximum number of exhibitors under this plan. We have taken into consideration that some of our stars draw better than others in certain localities. An exhibitor now will be able to book pictures by the star he knows are popular with his patrons. He also will be certain of eight pictures by each of the stars he books. He will be insured against competition for an entire year.

"We are announcing this new series now so that our exhibitors will know that they can count on first-class Universal pictures with which to fill their theatres during the hot summer months.

"Every effort is being made to make the Star Series the best all-around film product turned out in the business. Particular attention is being paid to the selection of stories. We have had experts analyzing the kind of pictures in which our stars have made the greatest appeal to all sections of the country.

"These are the kinds of pictures our exhibitors want and those are the kinds of pictures we are giving them," added Mr. Laemmle. Already a number of popular magazine stories by well-known authors, sensitive stories of unusual merit, and the return to several successful plays have been obtained.

"Douglas S. D. O. Sty, known as one of the ablest fiction readers and writers in the magazine world, who at one time was the editor of The Century Magazine and later of The Cosmopolitan, has been engaged to occupy a prominent post in the Universal scenario department. He has just arrived at Universal City, the Universal west coast studios.

"These folders for the journalism of the trade has attained a staff of five able men, and who recently was the chief scenarist for the Vitagraph Company, also has been engaged at Los Angeles, to take charge of the scenarios for the Star Series.

Exhibitors All Praise "Forbidden Woman"

Equity Pictures secondo Clara Kimball Young production, "The Forbidden Woman," is carrying away all honors in cities in which it is shown by its remarkable securing and box office reports from exhibitors who have already shown the picture indicates Equity Pictures. "The Forbidden Woman," by comparison, is carrying new reports to issue in that it is even exceeding the demand of the exhibitors with "Eyes of Youth."
Exploitation Dept. is Enlarged

O N of the most important an-
nouncements made, following the
recent sales convention of the
Famous Players-Lasky Corpora-
tion in Chicago, was that concern-
ing the proposed expansion of the
exploitation department. At the con-
vention it was the consensus of op-
inion that new talent, as well as
effective, that the exploita-
tion men had more than justified
their existence, so to speak, and that
the force ought to be augmented so
that every Famous Players-Lasky
exchange in the country should have
an exploitation representative.

Both President Adolph Zukor
and Al Lichtenstein, general man-
ager of distribution, were in agree-
ment in praising the work accom-
plished by the department under
the supervision of Chard Samuels, and
Mr. Samuels was forthwith given
authority to so enlarge the personnel
and scope of the department so that
every practically every town of im-
portance in the country eventually
would be able to avail itself of the
services of an exploitation expert.

Since returning from Chicago,
Mr. Samuels and his assistants have
largely occupied with the details of his
department's expansion, and within the
past few weeks nearly fifteen new
men have received assignments to the
various exchanges. In some cases
older men, members of the original
personnel of the department,
have been given new assign-
ments, the larger and more impor-
tant centers, as a rule being placed
in charge of the older men.

The list of appointees is now
practically complete, the following
being the present personnel of the
force:

- A. G. Birch, Denver, Colo.;
- E. O. Child, New Orleans, La.;
- Frank A. Cassidy, Chicago, Ill.;
- Norman H. Dixon, Des Moines, Ia.;
- Oscar A. Doob, Cincinnati, O.;
- John P. Goring, Kansas City, Mo.;
- Harold Healy, New York City; John
D. Howard, San Francisco, Cal.;
- Bess Fashin, Charlotte, N.C.;
- Walter Kirda, Minneapolis, Minn.;
- John J. Maloney, Pittsburgh, Pa.;
- Fred W. McClellan, Philadelphia,
Pa.;
- John P. McCollum, Buffalo,
N.Y.;
- Paul L. Morgan, New
Haven, Conn.;
- Hal Alger, Ottawa;
- N. K. Parkhurst, Salt Lake
City, Utah;
- Norman Peel, Okla-
home City, Okla.;
- Herman Phillips, Washing-
ton, D. C.;
- H. Wayne Pierson, Atlanta, Ga.;
- Al Prine, Los Angeles, Cal.;
- Charles Raymond, St.
Louis, Mo.;
- Daniel Rocke, Chi-
tago, Ill.
- Washland H. Taylor,
- Seattle, Wash.;
- Fred E. Walters,
- Cleveland, O.;
- Leslie F. Wielen,
- Dallas, Tex.;
- Charles L. Winston,
- Boston, Mass. (temporarily).

"The best feature of the work of our
department," said Ex-
ploration Manager Samuels, "is the fact that
we have sold the exhibitors on the
proposition. When we started in,
not a few men were skeptical,
and of these nearly all practically
refused to be shown. But there
were exhibitors, big ones, too,
who welcomed the aid we offered them
and gave their complete coopera-
tion. The result of the work success-
fully accomplished by our men in putting over
George Loose Trecker's 'The Mir-
acle Man,' the first of our super-
specials, was an eye-opener. So
when Cecil B. DeMille's 'Male
and Female' came along, we had a
record to point to.

"What Happened? Where 'The
Miracle Man' broke records, 'Male
and Female' broke them again. The
demand for the exploitation men
increased a hundred per cent. Then
came 'Everywoman,' and there were
more new records set up. And
what has been with 'The Copper-
head,' 'On With the Dance' and
the other super-specials. Moreover, the
expansion of the department makes it
possible for us to give personal
attention to second and third-run
houses, and in many instances
houses of these class has duplic-
ated the successes scored in the
larger centers."

F. P.-Lasky Provides
for Every One of Its Exchanges

The Big Author in Filmland

Tamar Lane Decrees Practice of
Preferring Authors to Stories

The following expression of
opinion comes from Tamar
Lane, production manager of the
Character Pictures, and centers
around the question: Are "Big
Authors" worth while in the pic-
ture industry? Mr. Lane says:

"It has been amusing during the
past few months to watch the pro-
ducer in their mind scramble to
secure 'Big Authors,' vying with one
another to get an imaginary cor-
ner on the imaginary market. It seems
true that some one gave the
infant industry a new bottle of milk
and scratched up the surface a bit.
The producers, who are scrambling
to get these 'Big Authors,' are
merely covering up their inability to
secure good stories by a camouflage
of big names. The worst of it is,
the exhibitors are paying dearly for
it.

"This does not mean that Charac-
ter Pictures is averse to buying the
works of successful authors and
playwrights as we have already pur-
chased several, but they were not
bought because they were written by
'Big Authors' but because they
were 'Big Stories.' And that is
what the screen needs—'Big Stories.'
It matters not who they are writ-
ten by."

"There is no reason for making
such a big fuss over the 'Big
Author,' as through the entire
salvation of the silent drama
depended upon them. We are all
very glad to have as many brilliant
men as possible turn their attention
to the motion picture, but simply
because they are well known and have
done a success at writing fiction is
no reason we should humbly
prostrate before them."

"Before the 'Big Authors' are
awarded such royal receptions and
treated with such importance, they
should first show, at least, a sympa-
thy in their motion picture work
and evidence an ability to write as
well for the screen as we, our own
original scenario writers."

Equity Special Picture
Opens in Washington

Equity Special Picture
productions, "Silk Husbands and Calico
Wives," starring House Peters,
opened at the Metropolitan and
Knickbocker theaters, Washing-
ton, D.C., for week beginning
Sunday, April 4, appearing
simultaneously in both theaters on
the same day.

House Peters, Mary Alden,
Vincent Serrano, Eva Novak,
Mildred Hannon, and Sotheby,
other prominent people are seen in "Silk
Husbands and Calico Wives."

Ince Managers Perfects
New Still Camera

Ineke Managers Perfects
New Still Camera

An unique arrangement whereby
a still camera will be attached to a
motion picture camera, and auto-
matically operated by the cinem-
ographer for the purpose of take-
ing production and publicity "still"
shots of the shooting of actual scenes, has been
performed by Clark W. Thomas, Production
Manager for the Ince Western
Studios at Culver City, California.

Mexican Village Built
for Tri-Star Picture

Construction work has been
begun in the heart of the Connecti-
cut hills on a lifestyle replica of a Mex-
ican village, for use in filming a
number of dramatic incidents
that run through the story of "The
Super-Woman," a picture in
which Miss Ethel Barrymore is
being starred by Directors Joseph
Byron Totten and Joseph W. Smi-
ley for Tri-Star Pictures.
Acquires New Authors
Goldwyn Adds Cynthia Stockley and E. P. Oppenheim to Its List

A DDED to the list of well-known authors whose works are being transformed into photoplays by Goldwyn Pictures Corporation, are two more names that stand for the best in current fiction both here and in England, E. Phillips Oppenheim and Cynthia Stockley.

Cynthia Stockley, author of "The Silver Horde," is the pen name of Mrs. Cynthia Stockley; her other books include "The Golden Horde," "The Victorian Bride," and "The Wild Honey." Her works are always marked by fast action and dramatic incident. Among her books published during the last ten years are "The Yellow Meadow," "The Amazing Partnership," "The Curious Quest," and "Her Life in South Africa." Her novels have been translated into all the major languages of the world.

E. Phillips Oppenheim, author of "The Amulet," "The Man in Shadow," and "The Englishman's Son," has had a large sale. She lived all of her early life in South Africa and most of her books deal with the Free State and its people.

Goldwyn has yet announced its selection of the first works of the two English novelists it has filmed.
Improve Screen via Scenario

That Is the Dictum of William LeBaron of Cosmopolitan

WILLIAM F. BARON, scenario editor for Cosmopolitan, recently issued a statement on the relation of the scenario writer to the screen of the future. To Mr. LeBaron, the improvement of the screen as a vehicle of original expression depends primarily upon the development of writers, whose objective shall be to write for the screen exclusively and directly and not for the screen via the novel or the stage play. Cutting from an authority of Mr. LeBaron’s caliber, this statement contains added force. He was formerly editor of the Courier’s Weekly and is well known as a playwright, two of his best known hits being “The Very Idea” and “Apple Blossoms.” Mr. LeBaron’s statement follows:

“The greatest need of motion picture producers today is to develop writers for the future-specialists in screen material—because only in that way will the motion picture ever attain the standing of true literature, the highest form of pictorial expression, which is its destiny.”

There isn’t any doubt in my mind,” said Mr. LeBaron, “that so far as the scenario department is concerned, the screen is still in its embryonic state. Nor, in my opinion, will the motion picture come into its own until it has established a steady source within itself. While we have today several scenario writers whose weekly salary amounts up to a thousand dollars, we have not one writer who is as expert in his or her field as any one of thirty or forty playwrights I can name is in the production of stage plays, or magazine writers in the production of magazine stories. I mean to say that playwrights and magazine writers have achieved a higher degree of excellence and perfection at their respective callings than have any of our scenario writers at the screen.

If, contrary to first impression, this is a rather hopeful condition because it shows that there are some playwrights and scenario writers at the screen, and the improvement lies with the producers. It is up to them.

“The idea, as I see it, is to encourage able writers to take up the screen. A magazine writer writer with the stage play, and a playwright with the stage. The playwright writes his play with the stage in mind. The writer of the play is vastly different from the technique of either of these. To adapt a magazine story or a play to the screen is not a job that can be done by any one, because it requires a thorough knowledge of the screen’s latitude and copes. We have playwrights who can take a magazine story and adapt it capably to the stage. But we have no one who knows the stage as well as the playwrights know theirs and who can turn out as good work comparatively.

“What we need is able technicians, writers who can adapt for the screen as successfully as playwrights for the stage. We must interest the playwrights in this new form of expression. We must make it profitable for them both from a literary and artistic point of view and in the financial point of view to devote their best energies towards the production and development of screen material. To do so we must compete with the stage. We wish some sort of bonus or reward whereby the writer will profit from his writings in accordance with their value as established by the public.

Perhaps a royalty arrangement like the playwrights’ will do.

But only when we succeed in establishing a field of able technicians who will be as thorough in their work as are the playwrights in their work we shall have right towards insuring and giving to the screen a high quality of photoplays.”

Former Universal Man Heads New Concern

R. R. Rockeet, for two years with Universal as purchasing agent, recently tendered his resignation, and last week he became president and general manager of a newly formed organization incorporated as the Ramona Film Corporation of California, with a paid up capital of $100,000. Other officers of the company are A. L. Rockeet, secretary; E. H. Christiansen, vice-president; and S. C. Buchanan, treasurer.

Rockeet will be the policy of the new company to produce features, and President Rockeet will leave for New York in a few days to complete negotiations for release and screen rights to a number of films the company has under consideration.

Bert Lytell Praised by Press Reviewers

Unanimous praise from newspaper reviewers greeted the showing of “The Right of Way,” starring Bert Lytell, on the occasion of its recent run at Tally’s Broadway Theatre in Los Angeles. Of “The Right of Way,” Henry E. Dougerty, writing in the Los Angeles Express, said, among other things:

“Mr. Lytell’s performance is so finished that I am sure his newest picture is going to prove a sensation. Those who see the picture will say that its threads have been carefully woven into a priceless fabric—a wonderful play—and through it all scintillates the personality of Bert Lytell.”

United Has Many Circuits

Exhibitors’ Organization Reports Service Used in 25 Large Cities

THERE are now twenty-five theatre circuits in the larger cities of the country using United service, according to an announcement of the United Picture Theatres of America, Inc., and there are also more than three hundred theatres which take advantage of the service offered.

Among the circuits mentioned are:

Marcus Loew Theatres of New York City; Lubiner and Trice of Chicago; Schaefer Bros. of Chicago; Harris and Leibson of Cincinnati; Epstein of Pittsburgh and Ruben of Minneapolis; the Kipler Circuit of St. Louis; the Harry Campbell Theatres of Washington, D. C.; Fitzgerald & McElroy of Chicago; Stanley Booking Co. of Philadelphia; S. A. Lynch Circuit of Atlanta; Moore & Greves of Denver; the S. Z. Poli Circuit of Bridgeport, New Haven and Spring Valley; the Consolidated Amusement Co. of New York City; Mayor and Schneider of New York; David S. Lynch of New York; Chamberlain Amusement Co. of Pennsylvania; W. J. Lytle Circuit of Texas; M. E. Dossio Co. of Pennsylvania; Signal Amusement Co. of Tennessee; Broadway Amusement Co. of Louisville; Delph Theatres Corp. of Michigan; Dye Ford and Savage of Texas; J. W. Brophy Circuit of Oklahoma; Rowland and Clarke of Pittsburgh and Lynch Enterprises of Atlanta.

At the present time, there are five thousand, five hundred and thirty theatres being served by United. In December, 1919, there were six hundred theatres served by United. In February, 1919, United served 1,411 theatres, and in December a total of 3,000 had been reached. In the past four months, something like 2,500 theatres have been added to this list being served by the United.

Cosmopolitan Adds Another Author to Staff

Cosmopolitan Productions has added another famous author to its staff of well known writers. Janus Oliver Curwood has signed a contract giving Cosmopolitan Productions exclusive motion picture rights to any and all of his published in Cosmopolitan, Hearst’s Good Housekeeping, and Harper’s Bazaar. By this arrangement several of the best Curwood stories will be picture by Cosmopolitan Productions. Arrangements are now being made for the scenario of the first Curwood story.

Lynne Metcalf, scenario editor for Bray Pictures Corp.
Border is Eager to See Pathe's "Rio Grande"

The Edwin Carewe production of Augustus Thomas's famous stage play, "Rio Grande," released by Pathe, is exciting the greatest interest in cities and towns along the Mexican border, and in the last week, one month before the release date, many theaters have wired for early dates on the production. The picture involved the use of several hundred cowboys and Texas rangers.

Among the houses that have already contracted for the picture are the Arizona, New Mexico; the People's theatre, of Port Arthur, Texas, and the Jewel and People's theatres, of Beaumont, Texas. Others have wired for contracts and will close in the next week. Many newspapers have commented on the filming of Mr. Thomas's story, as the public of the area are intimately concerned in the border situation.

Miss Kellerman Makes Underwater Scenes

Annette Kellerman and her company have been devoted the past week to the underwater scenes for her new comedy drama, which she is making with Sol Lesser. A pool of clear water was specially constructed, at Riverside, California, and with the aid of a huge diving bell some of the remarkable underwater photography was secured by the Kellerman cameramen.

During the making of the scenes J. D. Williams, president of the First National, and Sol Lesser, who controls the Los Angeles franchise for the organization, motored to Riverside on a tour of inspection.

Associated Exhibitors Engage Phil Ryan

Phil Ryan, who recently resigned his position as feature sales manager for Pathe Exchange, Inc., has become connected with Associated Exhibitors, Inc., with which organization he assumes duties under General Manager F. C. Quinby, which will bring him into intimate touch with the holders of franchises and sub-franchises in the association. It is with the holders and prospective holders of sub-franchises that Mr. Ryan will be concerned most directly.

Pathe Reviews Its Year's Work

WHILE Pathe's feature business during the first three months of this year has been good, for the rate to carry the total figures beyond the best total for any three months in 1919, a consistent effort has been made by officials of the great releasing organization to improve the merit of its product. The success attending some of these efforts was shown by the successful productions of the year, namely, "Other Men's Shoes," "My Husband's Other Wife," "Fighting Cressy," "Smoldering Embers," "Tarnished Reputations" and "The Deadlier Sex.

During March, "Bruno Annivesary Month," when all feature sales and collections of a similar period were shuttered, the releases were "In Walked Mary," starring June Caprice; "Tarnished Reputations," with Dolores Costello, and "The Deadlier Sex," with Blanche Sweet's name billed as the big attraction.

Producers Are Thanked by Capitol Manager

THE following letter was addressed by Edward Bowes, managing director of the Capitol theatre, New York, to the Cosmopolitan Producers:

"At the end of the week of Marion Davies in 'April Folly,' the first of your productions which we have exhibited in the Capitol, I want to thank you for the splendid co-operation you have given us and for the magnificent box-office result.

"As you know, this is Holy Week and we had every reason to anticipate the customary decrease in gross receipts, due to the Lenten observance, but it may gratify you to know that our receipts for this week instead of showing a decrease have shown a very material increase.

"With thanks and appreciation, I remain, Very truly yours, Edward Bowes, Managing Director."

Feature Business for Three Months Beats Previous Year

Each of these productions has been selling at a rate calculated to far exceed the quotas set for them by Pathe.

In the preceding month, "Other Men's Shoes," was the distinguished among the finest Pathe has ever released. In the first month of its existence, the House of Edwar Lewis production went into the discard booking records established by "The Thirteenth Choir" and "Common Clay," which had stood at the top of all feature business.

During February, in addition to "Other Men's Shoes," there was also released "Smoldering Embers," called by some exhibitors and critics the best picture ever produced by Frank Reichen with the execution of "The World Aflame." Another issue was J. Sibbi Blackton's "Respectable by Proxy" starring Robert Gordon and Sylvia Breamer, ranked next to "My Husband's Other Wife" and "The World Aflame." Incidentally the latter production inaugurated the year for Pathe, being the first feature release in January. It recalled to exhibitors some of the great productions made in the past by Comed makers like Bleach and did, and is still doing, a business in proportions exceeding Pathé's expectations by many thousands.

During the first month, "Fighting Cressy" and "The Web of Deceit," and "Miss Shadow," and Dolores Costello were other releases, and they, too, proved not only their class, but became established as the period office attractions of the period.


"Flying A" Picture Named

"The House of Toys" Taken From Novel by Henry Russell Miller

THE forthcoming American super-special is to be called "The House of Toys," a visualization of the novel by the same name, written by Henry Russell Miller, who was made famous by "The Man Higher Up," published by the Bobbs Merrill Company in 1910.

This new "Flying A" drama is one of romance and ambition which rarely misses being a domestic tragedy. In it the doll house dream of the wealthy society girls comes to grief when she marries a talented but the poor architect, and faces the realities of economical home-making, but in the end she reaches the conclusion of a true heroine just before her husband's dream of love is forever shattered.

"The House of Toys" is being directed by George L. Cox, and an unusually well balanced cast has been selected. For the big role of the heroine, "Shirley Lord," Scena Owen has been secured, with Poll Thomas as leading man and Helen Jerome Eddy in a very prominent part. In the cast also are George Hernandez, Lillian Leighton, Marian Skinner, Stanhope Wheatcroft, William Buckley, Henry Barrows and Perry Banks.

Chicago Crowds Watch Alice Howell Work

State Street, Chicago, was choked with humanity, traffic suspended, and the police kept on edge for blocks diverting vehicles to other routes, when Alice Howell, under the direction of Frederick J. Ireland, vice-president and supervising director of Redket Pictures, used Marshall Field's retail store as a setting for her forthcoming release, "Bargain Day."
Nellie Tells Cast of "Don't Ever Marry"

Following "The River's Edge," Marshall Neilan will present "Don't Ever Marry," a comedy drama, from the same story as "The River's Edge." The cast is said to contain many familiar faces, and the production is under the supervision of Thomas H. Ince.

"Don't Ever Marry" is expected to be the next major release from the Ince Syndicate, following "The River's Edge." The production is being directed by Mr. Ince, who has a reputation for producing high-quality films. The cast includes Miss Garson, a popular actress of the time.

Ince to Film "Beau Revel"

Heads the List of Vance Stories to Be Picturized by Thomas Ince

The first of a series of big special attractions written by Louis Joseph Vance and enacted by all-star casts, will enter production at the Thomas H. Ince Studio within the next ten days, it was announced this week by Mr. Ince.

"Beau Revel," a modern society drama depicting the under-currents of the transgressing Smart Set, heads the list of famous Vance stories that are to be picturized and produced under the personal supervision of Thomas H. Ince.

Louis Joseph Vance, who recently signed an agreement which gives the Ince Syndicate exclusive motion picture rights to his literary work and published novels, is at present in New York City, where his work on the continuity of "Beau Revel" is nearing completion.

Following on the heels of the initial Vance special will come six or eight more big feature productions from the pen of the noted author and traveler, whose printed works are widely read in every corner of the civilized world, and whose contributions to the Ince schedule of attractions include exhibitors and the public a series of all-absorbing modern dramas constructed around themes of vital interest to all classes of the electorate.

Equity Officials Confer

Next Clara Kimball Young Issue Discussed at Chicago Meeting

Joseph L. Schmitzer, general manager of Equity Pictures Corporation, has returned from a conference of Equity officials held in New York City and the meetings will be held on Wednesday and Thursday, March 11 and April 1.

In conference with Mr. Schmitzer, were Clara Kimball Young; Herbert K. Sumborn, president of Equity Pictures; Harry L. Reichenthal, vice president and personal and representative for Clara Kimball Young, and Harry Garson, director of all Young productions.

The conference was called for Chicago as the central meeting point for all concerned. Miss Young, Mrs. Garson and Mr. Sumborn came from Los Angeles to be present at the meeting. A general discussion of the Young productions was engaged in and resulted in the mapping out of important features in connection with the production of "Mid-Channel," which will be Miss Young's next production. The result details, selection of cast, and the mapping out of an extensive publicity and exploitation campaign were the major topics under consideration.

"Mid-Channel," will be the fourth of a combination including "Feast of Youth," "The Forbidden Woman," and Miss Young's next release, "For the Soul of Rafael," in which Equus will place in the hands of its franchise holders as its output of Clara Kimball Young pictures for a year.

Famous Detective on Mayflower Staff

Original investigations conducted by a staff of expert criminologists headed by the famous detective, W. J. Burns, are being handled by real-life agents of a detective bureau, "The Deep Purple," presented by Mayflower Photoplay Corporation.

Box Manufacturer May Enter Picture Game

Bernard Lehman, a wealthy box manufacturer of Indianapolis, arrived in New York City early this week, and forthwith let it be known that he is greatly interested in the moving picture business. He is interested to the extent of wanting to get into it with both feet.

"I am going to look around for a short time before I take any definite step," he explained. "I am considering several propositions but I have reached no decision. All phases of the game look good to me."

Fox's Annual Drive for Sales Is Concluded

The William Fox third annual drive for increased business, which covered the entire country, has just concluded with the New York sales conference, which Louis Rosenberg is the executive, as the leader with the greatest volume of new business to its credit. The standing of the salesmen according to their respective sales ability will be announced this week by Mr. Fox.

Louise Glauin to Wear the Latest Fashions

Miss Glauin just recently returned from the coast where she traveled to select her wardrobe to be used in her next J. Parker Reed production. The cast includes James Kirkwood, who has been chosen to surround Miss Glauin in her latest screen effort.

Mary Pickford making up for her new role in the forthcoming United Artists production, "The Duchess of Suez."
Nazimova Establishes Record

NAZIMOVA established what is for her a speed record in a belting role when she completed her newest Metro picture, "The Heart of a Child," in less than a month. Seven weeks after the public scene that began the play were photoshopped at Silver Lake, Cal., the final scenes were "shot in" at the Metro studios in Hollywood. The leading star carried the role of Sally S nurse. Lamplighters, though, sped up her production to fullest notwithstanding, she was ill with a cold for three days during her period, making as the result of working all night on location in extremely cold weather, Metro declare.

Nazimova played blinkman's buff and other outdoor games during the last days of production. A bank holiday picnic of the employees of a London jam and pickle factory was the occasion, and the scene was supposed to be a pretty stretch of country near London, the British metropolis. Sally S nurse, the little girl in the role of Sally S nurse, is in Frank Vandy's novel, is on the move in the factory and a number of the workers.

Silver Lake is outside of Los Angeles. It is a favorite spot for local photographers, and the possibilities for artistic motion photography were taken full advantage of by R. G. Gomberg, cameraman for the Nazimova production. In "The Heart of a Child" the woodland picnic comes in pleasant contrast to the world Linwood singe.

Sally S nurse is橙色 unrounded except by a large marble of which, at one end of the room, borders a circular pattern. Nazimova is in one of the scenes of her new Metro picture, "The Heart of a Child."

Gladys Brockwell Is Keeping Busy

Completing work in "Rene of Nome," an Alaskan story, written especially for her by Barbara DeMarr Deedy, and the film was directed by the veteran Edward J. Lesaint, Gladys Brockwell, Fox star, stepped over to the studio in the role of Elmo Delane, central character in "Sister to Salome," on the same day she finished her previous vehicle.

"Rene of Nome" was finished by Lesaint in the morning, and the scenario was written by a Wednesday and directed by J. L. Pritchard of the studio, and the star and director studied the story of "Sister to Salome" at the same time. "The Huck Finn picnic" was the dress room and demanded her make-up for the role of "The Huck Finn picnic," by which story was written by C. G. Furtman, who is a recent addition to the Fox scenario staff in California.

Pioneer's "Jekyll and Hyde" Film a Hit

Sheldon Lewis in Pioneer's version of Dr. Jekyll and Mr. Hyde is enjoying a bigger box office than almost the same period. It is said that in the New York territory the demand for this picture has been so great that several additional prints have been ordered to fill all the first run contracts, according to Pioneer reports.

Reports from Herman Richlin of the Eastern Feature Company of Boston, who holds the Pioneer franchise for the country, indicate that "Dr. Jekyll and Mr. Hyde," the greatest success that has ever been shown in that territory under the Pioneer flag.

Every exchange of the Pioneer Co-operative Distribution System has doubled its order for prints, it is stated, and the result that the laboratories, handling the Pioneer work, are running night and day.

Educational to Own Exchanges

CONTRACTS involving the expenditure of more than a million dollars, signed during the last week, represent some of the recent exchange transactions of the Educational Films Corporation, according to announcement of the company.

Arrangements are progressing with the rapidity consistent with careful selection of representatives for opening of Educational exchanges in principal centres. These will be controlled directly by the company and will handle nothing but short subjects.

During the week contracts were signed with some of the most important educational interests of the country for the establishment of exchanges. Several of the largest centres are already announced for locations of the offices; in addition, are set near the signature point with several others, while a few territories remain open.

While Educational will maintain the controlling interest in each exchange, it is adding a policy whereby men of high standing are interested in this ownership. In almost all cases there are men who have large exhibitor interests and who have been led to become associated with the company because of their knowledge of high quality of Educational product.

E. W. Hammons, vice-president and general manager of Educational, this week outlined the exchange plans for the first time. For the five years of Educational Films Corporation's existence it is stated, "it has been distributing through independent exchanges. For some time we have realized the imperfections of this system. In the first instance, these arrangements have prevented the direct supervision of sales and exploitation that we have desired. While this plan has made money for us and each exchange, we have been satisfied that we are unable to afford the degree of service we desired to give."

"This is no reflection on the men who have been handling our product in the various territories. The chief fault has been the same found in every exchange that handles 'mixed' products—hurried and short subjects. It is natural that exhibitors should devote the greater portion of their time to selling and exploiting pictures that bring the greater volume of revenue. Confined to the handling of short subjects is absolutely essential. We have been convinced for some time that they should be handled by absolutely separate exchanges, and this will be our policy hereafter."

"We believe that our new policy will bring about the three things necessary for a good exchange system: First, the exchange will handle nothing but short subjects, enabling full exploitation in this product that at present it's getting no exploitation at all. Second, we will be able to exert direct control of the exchanges and provide sales arrangements and exploitation aids that will be of direct aid to the exhibitor. Third, the management of the exchange will have financial interest in its earnings, and in its permanency, and therefore there will be no urge for fair business dealing, the failure of cooperation with the exhibitor, and the expectation of a certain volume of business that is bound to have its reflex in the quality of product."

"Some of the leading interests of the country have signed contracts. Other important territories will be closed in hand the Western and Northern number remain open until we get in touch with men whose consideration we consider desirable."

Mrs. Chaplin's Picture Ready for Release

Mildred Harris Chaplin's second feature, "Polly of the Wild Land," is now ready. The release date will probably be set very shortly.
Tarkington Signs Contract
Author to Write Screen Stories for Baker During Current Year

BOOTH TARKINGTON, the well-known fiction writer, has affixed his signature to a contract whereby he agrees, during the current year, to write, directly for the screen. Tarkington, Baker, who has just resigned as general manager of production for Universal, to start his own company, is the man who signed up the famous novelist. Mr. Baker is the author's cousin.

Up to the present time, Mr. Tarkington has beenverse to writing for the screen. It was his judgment that motion picture producers were too much inclined to sacrifice all other considerations to plot alone. He deplored the fact that characterization played, as he saw it, only an insignificantly part in screen productions. "No limitations have been placed on Mr. Tarkington's efforts," states Baker. "He has a free hand. As a result he means to put into his work all the genuineness and enduring characteristic of his plays for the stage. I haven't the remotest idea what he will write about. That is up to him, and I only know that he will write directly for the screen and bring to his credit new fame and glory.

Mr. Tarkington, it is announced, will sign similar contracts with at least three more authors of world-wide prominence. "I believe in the story," Mr. Baker has declared, "Silk purses aren't made of sow's ears; good pictures aren't made out of no good material. The time has come when the author will come into his own with discriminating audiences the country over."

Mayflower Keeps Busy Pace
Isaac Wolper Denies "Split" Between Mayflower and Realart

"split," as the papers choose to call it.

According to Mr. Wolper, several days ago he was warned by a message from Mr. Dwan that the manner in which productions presented by the Mayflower Photoplay Corporation are to be released. As yet, however, no declaration has been closed and consequently nothing definite can be said about the impending arrangement. Mr. Walsh has been working diligently at the Paragon studio on the film version of Paul Armstrong's and Wilson Mizner's famous play and expects to deliver the film to Realart in the next few days. Charles Miller's screen interpretation of Service's classic poem is now being cut and mailed and delivery of the finished picture will be made shortly. Both pictures are scheduled for release through Realart on May 13. Mr. Miller is now looking for another story, and Emil Chahine, producer of the opening work on his latest production, as yet unnamed, Allan Dwan expects to start work on his sixth and last production to be presented by Mayflower the first of next week. Sidney A. Franklin, who is filming Robert W. Chambers' "Madame X," at the Brinon studio, Los Angeles, is well along on production now, having been shooting for the past three months. Having completed "The Deep Purple," R. A. Walsh is now engaged to be shooting for another story. It is very likely, according to reports, that he will decide upon a vehicle dealing with city life.

Florence Reed Picture For United Release

"The Eternal Mother," Florence Reed's latest release, is to be issued through the United Picture Exchange. Miss Reed enters the role of a modern society girl in this drama. Lionel Atwill plays opposite the star, and other members of the cast include Gareth Hughes, Robert Broderieck, and Jere Austin.

Leah Baird In West To Start Work Soon

Miss Leah Baird will begin work in two weeks at Los Angeles on her next picture, the title of which will be announced later. She will be president of Giraglia Pictures, on his return from California this week.

Sarah Mason to Write Metro Continuity

Sarah Mason has joined the Metro scenario staff to write continuity for Loew-Metro productions. Miss Mason has been in motion picture work for two years. During this time she prepared scripts for a number of successful photodramas as well as writing several original stories.

Miss Mason is the third addition, within two weeks to the scenario staff at the Metro studios in Hollywood. Just prior to her coming to Los Angeles and they Carl E. and Percy Heath were engaged.
Assignments for Metro
Casts Announced

Metro announces important assignments to casts of forthcoming productions. Mary Beaton has left the Metro's West Coast studio, for the East to take part in the all-star production of the Hopwood-Poshek drama, "Clothes," William H. Crane and Howard Keaton are to be featured at the head of the all-star cast in "The New Henrietta," which will be directed by Herbert Blache. Work will start next week at the Metro studios in Hollywood.

"Virgin of Stamboul"

Getts Loew Booking

"The Virgin of Stamboul" Priscilla Dean's big serial picture, has been booked for seventy-seven days consecutive run by the Loew interests. The run will commence April 26.

After the first showing of the "Virgin of Stamboul" at the Broadway Theatre, New York, Nicholas M. Schenk and Fred Mitchell of the Marcus Loew concern lost no time in getting an option on Charles Roseneitz, Universal sales manager in the New York territory.

Donald Crisp To Direct
Realtor's New Star

Pressure of other work has forced Sam Wood to resign the assignment to direct Wanda Hawley in "His Hobes," her first production for Reatlar Pictures Corporation, and Donald Crisp, director of comedy dramas, has been obtained in his place. Mr. Crisp has directed the last five pictures in which Bryant Washburn has appeared, the last of which was "The Six Best Cellars." He also played the part of the prize-fighter in "Broken Blossoms."

Russell Makes Picture
in Lumber Region

Two hundred miles north of San Francisco, is the largest lumber region in California, William Russell, Fox star, is making his fifth Fox feature, "Julius G. Furchman's "Big Jim O'Kane," under the direction of camps of the Union Lumber Company, the largest concern of its kind on the Pacific coast, have been used for the exteriors of this feature, and real lumberjacks have been employed to give true atmosphere to the film.

Agnes Ayres Is Made Star

FOLLOWING the announcement of the co-operative production alliance between Marshall Neilan and Albert A. Kaufman comes the news of the signing of Agnes Ayres, the beautiful and talented screen actress to a long-term contract by Mr. Kaufman under the terms of which Miss Ayres is to be starred in a series of special features which it is freely predicted will soon bring her into the limelight as one of the really great stars of the photoplay.

Miss Ayres is a girl of remarkable beauty and screen personality, and with several years' experience as "leading lady" of recognized ability, she has all the necessary requisites to enter stardom with an assured success.

After her graduation from high school in Chicago, Illinois, Miss Ayres was intent on entering the University of Chicago to take up the study of law or medicine as a profession. While on a visit to the Essanay studio, however, her attractiveness was noted by the director and she was asked to play a small part in a picture which she did in a capable manner. A permanent engagement was then offered her, which she accepted.

The fascinating thought of a motion picture career offset her ambition and she determined to make the screen her life work.

By coincidences application to the Ideal Film Renting Company, Ltd., one of the oldest and largest distributing organizations in Great Britain, arrived Saturday on the Lusitania for London after spending several weeks in New York studying American motion picture conditions in general and especially familiarizing himself with the activities of Educational Films Corporation.

On his last trip to England, E. W. Thomas, vice president and general manager of Educational, completed the purchase of the controlling interest in Ideal, which interests him in perfect motion picture arrangements in Great Britain.

Sailing on the Lusitania also was William Davis, managing director of Educational Films, Co., Ltd., of London, which is one hundred per cent owned by Educational Films Corporation.

New Studio To Obviate
Editorial Troubles

The new Famous Players-Lasky studio, now nearing completion at Mount Lodi City, L. I., will be able to boast one of the most efficiently organized editorial departments in the country, it is reported. Gardner Huntting, western production editor, outlined the company's plans in a recent interview.

"For some time past," Mr. Huntting said, "the task of editing our productions has been surrounded by difficulties. Owing to the crowded studio conditions and the consequent lack of office space, we have hitherto been compelled to distribute the various units of our department around in our different studios; which, in spite of the best of cooperation, has not always had the tendency to produce entirely satisfactory results. In our new plant, all undesirable features will be eliminated for we shall all be housed under one roof."
Carmel Myers Will Be Starred by Universal

Carmel Myers, who ran away from the screen a year ago to enter musical comedy, soon will be seen again in the film world under the Universal banner, it has been announced, with Universal for several years, and will be starred by that company.

Miss Myers will do crook society dramas. This will mark a difference from her former work with that film company, which included various kinds of pictures, comedies and otherwise. Her first picture is not chosen yet, but Universal expects to have it ready for her when she reports at Universal City several weeks hence.

Bert Williams Signed by Tarkington Baker

That Tarkington Baker's plans are rapidly coming to a head is evidenced in his announced signing that he has signed up Bert Williams to star in a series of two reel comedies. This is believed by some critics the most popular comedian on the American stage. In recent seasons he has been featured in the Zigfield Folies.

Mr. Baker announces that some of the Williams pictures will be made at the coast. Later, when the comedian appears as a star on Broadway, the picture production offices will be transferred to New York City.

Alfred C. Johnson is Due Credit for Photo

The exceptionally attractive page photograph of Marjorie Daw, which opened the Professional Section in the April 10 issue of the News, was the work of Alfred Cheney Johnston. Inadvertently a credit line was left off the reproduction and it is regretted that the names of the critics received and in justice to this excellent work of Mr. Johnston's this correction has been gladly given. The photograph is copyrighted by Alfred Cheney Johnston.

Goldwyn Picture to Be Shown at Church

Another endorsement of the high spiritual quality of Basil King's "The Street Called Straight," produced by Goldwyn Pictures Corporation as an Eminent Authors Picture, comes in the news from the Goldwyn offices that the film has been selected for showing at the Oak Cliff Christian church, Dallas.

Buster Keaton to Make Comedies for Metro

Buster Keaton will make two-reel comedies for release by Metro in which Keaton is to be co-featurred with William Haines, the head of an all-star cast, according to recent Metro announcement.

Motion Picture News

W. G. Faulkner Praises Charles Ray's Work

Declaring that the nations of the world were learning to know and sympathize with each other through the medium of the screen, W. G. Faulkner, personal representative of Lord Northcliffe, hailed Charles Ray as a typical American writer and said that his screen studies of tagged Americans were doing a great deal to establish a better understanding of this country among the rank and file of the United Kingdom.

Mr. Faulkner, who is studying the production of motion pictures in this country, has paid a visit to the new studios of Mr. Ray in Los Angeles. Lord Northcliffe's representative evinced a great interest in the details of the new Charles Ray studios, in course of construction.

Metro is Gladdened by Exhibitor's Praise

J. F. Davis, Metro branch manager in Pittsburgh, recently received an unusual mixture of endorsement of Metro productions from Benven Amundson, manager of the Garden theatre, on the North Side of Pittsburgh.

"We recently completed our engagement on 'The Willow Tree,'" writes Mr. Amundson, "and we cannot refrain from telling you what a beautiful picture it proved to be and how much our patrons enjoyed it. We have also played 'Lombardi, Ltd.;' 'Please Get Married'; 'Pitts with Warner'; and 'Should a Woman Tell?' and Metro can point with pride to the culture of these releases.'

Business Booming in South Says Heller

That a great wave of business prosperity is sweeping over the South and commerce and industry are booming there in far greater measure than in other parts of the country is the opinion of F. F. Heller, of Charlotte, N. C. Mr. Heller is one of the best known men in the motion picture field in the South and is the manager of the Pathe branch office at Charlotte. He believes that the trend of the business will clearly reflect in the coming year the remarkable spiritual progress which has set in all over the South.

Hodkinson Productions for Poli Theatres

Max S. Nathan, Hodkinson New York manager, has just completed arrangements with R. C. Miller, brother of Z. Poli's chain of Connecticut houses, whereby four of the current Hodkinson releases will be given immediate presentation in swift succession on the circuit, including the Poli theatres at Hartford, Bridgeport, New Haven and Waterbury.

New Release Announced

Robertson-Cole Has Barriscale and Hayakawa Productions Ready

BRISE BARRISCALE has a central role in the new Robertson-Cole production, "The Notorious Mrs. Sands."

All New York Likes Lloyd

Comedian's Second Series Booked at Capitol and Strand Theatres

HAROLD LLOYD's meteoric rise to the foremost ranks of screen comedians is reflected in the flying start made in the booking of his second series of two-reel comedies distributed by Pathe.

Broadway's two large houses of entertainment—the Strand and Capitol—will play the new Lloyds day and date. The Pathe star is new to the Capitol patrons, but his entire first series has been featured and widely exploited by Managing Director Jack Eaton of the Strand. It was only after spirited bidding that the Capitol was enabled to hand Lloyd Edward Bowes, manager of the cinema palace, was determined to get him and paid the highest price he ever gave for a comedy series.

No concerted effort has been made by the New York branch or any other office of Pathe Exchange, Inc. to book the second Lloyd series, yet virtually every important theatre in the metropolitan district has signed for the new comedies. The success that greeted Lloyd's first two-reelers was so great that exhibitors have booked no delay in tying him up for the second series. The new comedies will be played over the entire Marcus Loew circuit in the metropolitan area, and in five of B. S. Moss's leading houses.

The Loew theatres that will play the subjects include the Victoria, Grecy Street, Corona, Church, American, Orpheum, Boulevard, National, DeKalb, Fulton, Delancey Street, Palace, Avenue B, Warwick, Circle, New York, Forty-secon Street, Broadway, 116th Street, Eighty-six Street, Seventeenth Avenue, Bijou, Burland, Brevoort, Hoboken and Metropolitan.

Simple Souls

Motion Picture News

Bessie Barriscale has a central role in the new Robertson-Cole production, "The Notorious Mrs. Sands."
THE unique selling campaign conducted by the field forces of Realart Pictures Corporation in behalf of Wanda Hawley's first production has resulted in contracts from big exhibitors and circuits in such numbers that the machinery to approve and inspect them has been kept busy. The stamina to close contracts on the new Realart artist, according to Realart officials, is without parallel in their memory.

Southern Enterprise, Inc., has closed for "Miss Hawley" for their three "key city" houses, and the balance of their large circuit. In a letter to Realart they call Miss Hawley "one of the films' fairest", and say they waived their customary rule of seeing a picture in advance of booking in her favor.

Sam Harding, of the Lovely theatre in Kansas City, Mo., wrote to the company that "I am wasting no time taking no chances, but instead have signed contract on "Miss Hobbs."

W. D. Duee, general manager of the H. C. Moor Theatrical Enterprises, wrote that he knew "Realart had picked a winner" when they signed Miss Hawley, and speaking of the proportion under which her first picture was offered, said, "I have never heard of its equal in the history of the industry."

The Central Circuit in Pennsylvania and the Chauncerie Circuit have booked "Miss Hobbs" among others, according to advice from Jay Emanuel, Realart's manager in Philadelphia. Tomy Moore has taken a contract for the picture for the Risilo theatre in Washington, and a flood of contracts arrived from the Boston office which officials of the home office were unable to examine this week.

Allied Film Players States Program

The Allied Film Players announces its 1921 policy to be as follows:

Twelve two-reel comedies, featuring Joe Barton, five special features with Mimi, Louise M. Walker; three special productions with all-star casts.

Walker-Henry Neumann has been placed under contract to direct the comedies. All the features will be released on the state right plan. The Allied Film Players have taken over the Gene Gauntier Studios at West 5th Street, New York, where work is now in progress.
Erecting Big Studio in New York City

One of the largest motion-picture studios in the East is now being erected at Jackson and Westchester avenues, New York City. The building will cover a plot 224 feet by 175 feet, facing three ways on Westchester, Barrett and Jackson avenues, and covering an area of over 35,000 square feet. The studio project will have a clear height of thirty feet without columns, and will provide sufficient stage space for six to eight companies to operate at one time. Stages, carpenter shops, paint shops, property rooms, etc., will all be situated on the main floor, and large dressing rooms will be equipped with all the latest improvements, including shower baths.

The operation is being conducted by the Jackson Film Studio Corporation, William H. Weissgerber, president, and Ed. Davidow, treasurer. The executive offices of the company are at 1493 Broadway, New York.

Century Lion Injures Trainer on Coast

The filming of the Century Lion Conchita is making very slow progress. The trainer engaged by the Century Conchita Company, was badly injured during the filming of a scene from "Haven Lions" at Hollywood, California. Although the set was enclosed by a wire netting, the lion, broke through, then turned upon and attacked Gay when the trainer tried to stop him. Gay's right leg was badly lacerated. It will be several weeks before he will be able to return to the studio.

Theatrical Post Gets Mascot of Note

Erecting Big Studio in New York City

One of the largest motion-picture studios in the East is now being erected at Jackson and Westchester avenues, New York City. The building will cover a plot 224 feet by 175 feet, facing three ways on Westchester, Barrett and Jackson avenues, and covering an area of over 35,000 square feet. The studio project will have a clear height of thirty feet without columns, and will provide sufficient stage space for six to eight companies to operate at one time. Stages, carpenter shops, paint shops, property rooms, etc., will all be situated on the main floor, and large dressing rooms will be equipped with all the latest improvements, including shower baths.

The operation is being conducted by the Jackson Film Studio Corporation, William H. Weissgerber, president, and Ed. Davidow, treasurer. The executive offices of the company are at 1493 Broadway, New York.

Century Lion Injures Trainer on Coast

The filming of the Century Lion Conchita is making very slow progress. The trainer engaged by the Century Conchita Company, was badly injured during the filming of a scene from "Haven Lions" at Hollywood, California. Although the set was enclosed by a wire netting, the lion, broke through, then turned upon and attacked Gay when the trainer tried to stop him. Gay's right leg was badly lacerated. It will be several weeks before he will be able to return to the studio.

Theatrical Post Gets Mascot of Note

Fourteen year old Pauline Henkel of 572 West 32nd Street, New York, commander-in-chief of the Juvenile States Auxiliary, and an honorary member of the Juvenile Conchita Legion, was invited to attend a special meetin at the S. Rankin Drew, post 340 of the American Legion, by being made a part of the organization in the capacity of mascot.

Five Reeler Heads Program

"Five Foot Highness" Leads List of Universal's Weekly Releases

Among the releases on Universal's program for the week of April 19th, is a five reel special attraction, "Her Five Foot Highness," featuring Edgar Roberts. The subject is taken from a story written by Tarkington Baxton. It is directed by Harry Franklin. In the telling of this clever mixture of comedy and drama Miss Roberts has excellent support from Katherine Kirkham, Harold Miller, Leonard Chasnop, Ogden Crane, Stuthope Wheatero, Leo Larque, Rudolph Christians and many others.

"The Lion Man," the Universal serial with Jack Perrin and Katherine O'Connor, is now in its seventeenth episode and as it only has one more episode to run, every foot of film is full of vital action. Another serial is "Elmo the Fearless," starring Elmo Lincoln. The release for this week is the eleventh episode, entitled "The Temple of the Dragon."

An Eddie Lyons and Lee Moran comedy entitled "Somebody Lied," and a Rattler comedy, "A Jazzy Jantig" featuring Pinky Monty, Virginia Warwick and William Irving, are the fun rollickers for this week.

A two reel western entitled "One He-Man" with Jack Perrin and Josephine Sali, International News Numbers 19 and 20, and the Universal New Screen Magazine Number 62 round out the program of releases.

New Features in Studio

Innovations in Electrical Equipment in Famous Players Studio

The electrical equipment, which is now being installed in the new Long Island City studio of the Famous Players-Lasky Corporation, is to include a sub-station in the studio which will allow 7,600 volts, alternating current to be received direct from the Central Station. Special permission had to be obtained before this could be put into effect. Seventy-six, one hundred volt synchronous motor-generator sets will apply the direct current for studio lighting. The general lighting and power will be obtained from a step-down transformer connected to the 7,600 volt primaries. The entire plan is automatically controlled.

On account of the life hazard which is involved, safety features of many different kinds have been installed. In the event of a breakdown of a transformer or motor generator it becomes automatically disconnected. All high tension connections are enclosed in a high tension concrete vault which is two stories high. A network grounding system, with shafts sunk twenty feet into the ground, has been provided as a precaution against accidental grounding, in case of faulty insulation.

Another departure from convention is to be found in the direct current feeder system for lighting the studio stage. It consists of stacks of bare but barbs, run from the main switchboard to the generator room, up studio walls and across the girder space of the main studio to feed the various switchboards.

State Right News, Pages 3509-14

A scene from "The Harvest Moon," a Deitrich-Beck picture for RKO release, with Doris Kenyon as the star.

Universal-Education Current Activities

John Leitch, author of "Man to Man, the story of Industrial Democracy," signed a contract yesterday with Harry Levy, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company, for the immediate production of a feature-motion picture for world distribution based on the book. Mr. Leitch will play the leading part in the picture. Actual work on the production of "Man to Man" has already started under the personal direction of Mr. Harry Levy.

The Amalgamated Clothing Workers of America has entered into a contract with the Educational Department of the Universal Film Manufacturing Company whereby the entire organization has been visualized.

Educators Considering Film Possibilities

That the foremost educators of the country are ready to consider, actively and systematically, the educational possibilities of motion pictures, was amply evidenced last week when Dr. Rowland Rogers, director of the Educational Department of Bray Pictures Corporation, appeared before the Faculty Club of the Massachusetts Institute of Technology at the Walker Memorial hall in Cambridge.

The address by Dr. Rogers followed the showing of Bray Pictures covering a variety of subjects.

Von Tilzer Song Sids "The Harvest Moon"

That another of the W. W. Hodkinson releases has been the inspiration for a ballad of tremendous appeal is revealed in the announcement by Harry Von Tilzer, of his newest song hit, "When the Harvest Moon Is Shining," based on the new Gibralter picture, "Augustus Thomas." "The Harvest Moon" starring Doris Kenyon. The ballad, dedicated to the star, is sponsored by Mr. Von Tilzer and Andrew E. Sterling, author of a string of song successes, the Von Tilzer organization declaring it the finest sentimental number since "When the Harvest Days Are Over, Jessie Dear," also a Von Tilzer triumph.

Mabel Normand, Goldwyn star, takes a short rest.
Mrs. Sidney Drew presents

JOHN CUMBERLAND
in the two reel comedy adapted from the story by Julian Street

The STIMULATING MRS. BARTON

Would your wife smile tolerantly while you were tempting trouble by coddling "an affair" with another woman? How many women would? But Mrs. Jimmy Wickett in this charming comedy remained unmoved, for she knew her husband better than he did himself; and she knew that hunting thrills is hopeless, when a man is "after thirty."

BOOKED IN THE STANLEY CIRCUIT, PHILADELPHIA. THE CAPITOL, NEW YORK. THE TIVOLI, SAN FRANCISCO, AND HUNDREDS OF THE BEST THEATRES EVERYWHERE

Pathe'® Distributors
She had thought that when she reached New York, after making her escape from the brute-cursed South Sea Island, that she would be safe, and that her mission would be happily accomplished. But she had leaped from one danger into a dozen, and those dangers followed her across the continent and over seas. Thus the story accumulates thrill after thrill, while your audiences clamor for the next episode. 

15 EPISODES
Serial Productions inc. presents

BY THREE with
MISS FRANKIE MANN

Written by Chas T Dazey, author of
"In Old Kentucky"
Directed by Perry Vekroff
A Serial
Half Mexican, half American, at first the Mexican blood prevailed and she hated the Gringos.

Then the American blood asserted itself and she came to love, not all, but one—Gringo.

But what a struggle with self; what struggles with her friends and neighbors, all Mexicans; what changing first to one side and then the other!

And then finally the stirring raid upon the American settlement, in which she at last found herself!

A picture that will go big everywhere. Why shouldn’t it? It has everything.
Stage Success Brought to the Screen

Pathé Distributors
Frank Keenan Productions Inc.
presents

FRANK KEENAN
in
DOLLAR FOR DOLLAR

Written by Ethel Watts Mumford. Produced at Robert Brunton Studios

Strange business for a woman in society,—discoverer and seller of dangerous secrets; rattler of family skeletons! But what a business to be discovered in by the one you love!
Another really brilliant Keenan production; no average features these, but scintillant with great acting; beautiful with fine production and really clever in story.

Pathe Distributors
The First Pictures of the Revolution in Germany, Authentic and Exclusive—

Pathe News

This revolution, which was of International importance, took place on March 13.

The Pathe News presents to its clients three and a half weeks later scenes of the principal events and personages connected with the revolution, a remarkable feat of enterprise.

THESE SCENES ARE SHOWN IN PATHE NEWS No. 28, RELEASED WEDNESDAY, APRIL 7, AND WILL BE CONTINUED IN SEVERAL SUBSEQUENT ISSUES.

Another Pathe Scoop that Counts!
Post to Stage Fine Show

Big Bill of Prominent Actors Is Set for Drew Post's Performance

THE S. RANKIN DREW Post, composed of ex-service men who are engaged in either the theatrical profession or picture-film field, and their allied branches, announces that a benefit performance is to be held at the New Amsterdam Theatre on Sunday night, April 11th. The report from the theatrical post promises a program unique in character and of prominent talent that has been secured for the evening's bill. The announcement is part fol-

"Healing the bill, which has been arranged through the cooperation of several of Broadway's most prominent producers, is no less a trio than the Harlifmore's, Ethel John and Lionel. Sigfried Bernard will direct Irene Bordoni will be there; Clifton CWard, lie of the humble feet, he will be there; Ernest STyne of the place and screen, Richard Travers, the famous screen star and world's war veteran, as well as Adele Rowland; James J. Corbett will do his stunt with Jack Wilson, famous blackface. "George Carpsentier will speak to the audience from the stage. Frank Morgan, known throughout the country as one of our most versatile character actors, will present a sketch supported by his own company. Demarest and Collette, the latter a member of the Post, will offer a novelty vaudeville skit; and an octet of singers from the United States Navy Glee Club will also entertain. The opening opera-
ture and the national anthem will be played by a Navy orchestra and the United States Navy Recruiting Service Band, combined.

"Mrs. Sidney Drew, who is now on the Pacific Coast, making two-
ed comedy pictures, has written the Post's office that she will be in New York in time for the show, and that she will do her share be-

Three wonderful pictures, to be made, will be announced shortly. At the present time she is engaged under the direction of Albert Powell now making a drama titled, "A Man in a Night," much of which is said to be a great success.

"Top's" Drive To Aid Teachers a Success

Encouraged by the fact that many communities have increased teachers' salaries, the enthusiastic re-

"Top's" will give Vue's "Teacher's Day" has extended its "Better Pay for Teachers" movement for four weeks from April 2, the initial dating date. Miss Anna van Noorden, 1009 Lincoln avenue, Toledo, Ohio, a teacher in the Lincoln School, is the winner of the fifty weekly prize.

Universal Feature Has a Three Week Run

R. S. Most' Broadway Theatre will retain Ted Browning's spec-
tacular "Thriller" for the Universal jewel production, "The Virgin of Stamboul," for a three week. Pris-

cilla Dean is the title role, with Wheeler Cleveland and Wallace Beery in the chief supporting parts. The orchestra under the direction of Enrico Leide, will play an over-
ture and the specially arranged score for "The Virgin of Stamboul.

"Who's Your Servant" Wins Wide Favor

Ample proof of the prediction which was made by Robertson Cole to the effect that "Who's Your Ser-
vant" would enjoy a tremendous success as a result of its extra-
dinary exploitation facilities, is reported coming in every week. In all the large cities and in the smaller places, "Who's Your Servant?" is stated to be one of the successes of the hour. This picture takes up its forceful style, the question of the trial of his master by a trusted servant.

The press book which Robertson Cole issued for the exploitation of this picture showed, many weeks before which this timely theme may be put before the public attractively. The press book illustrates the elaborate lobby display which can be made to attract audiences.

"Blind Love" is Four Max Marson Picture

Gerald F. Bacon's filmed production "Blind Love," starring Lucy Cotton, is the fourth play by Max Marson, author of "Cheating Cather-
es," "The Eyes of Youth" and "The House of Glass," to be adapted for screen presentation. The picture was released recently, on the independent market by Nathan Hirsch, president of the Aywon Film Corporation.

Mr. Bacon is now completing ar-

Anita Stewart to Be Directed by Bracken

Bertram Bracken has been en-

Anita Stewart in her next First National production, title of which has not yet been announced. Miss Stewart has just finished playing in "The Yellow Typhoon," and is at present taking a rest. Mr. Bracken goes to the Mayer lot from the Sehr studio, where he directed "The Mask," by Arthur Hornblow.
"Sex" Booked by Big Houses

J. PARKER READS. Latest production, "Sex," is made the subject of a lengthy report, just issued from the offices of the W. W. Hodkinson Corporation. The booking of the feature by some of the leading first-run houses of the country is especially emphasized in the Hodkinson announcement, which follows:

The prevailing angle of the picture business is that when a picture's big by seeing which exhibitors book it, holds especially true with regard to J. Parker Read's sensational Louise Glahn production, "Sex," by C. Gardner Sullivan and directed by Fred Nibs. The W. W. Hodkinson sales organization is now feeling all of the thrill and satisfaction that a distributor has when he has a tremendous winner on his hands.

"Right from the jump Louise Glahn in "Sex" has demonstrated that producer Read and herself have a "stamped picture," one that everybody wants—one that displaces previously booked pictures in the week because the exhibitors themselves are so full of enthusiasm that they defer other pictures to get "Sex" played instantly and on release date."

"This, for example, is what Jacob Lorrie, owner of the Modern, Beacon and Park Theatres, Boston, did to start "Sex" playing on April 11, "Sex" goes into the Modern and Beacon plays a full week and date in each house on its national release date and it is the first production in months to open with full page advertising announcement straight across the entire field of Boston daily newspapers.

"Close by, over in Springfield, Mass., Abe Goldside is opening his new Capitol theatre and "Sex" will be the second attraction to play in his fine new theatre. Mr. Goldside also has booked "Sex" for his Empire Theatre, Portland, Maine.

"Frank L. Newman and his manager, M. H. Feld, dispensed another picture to put "Sex" in the Newman Theatre, Kansas City, on release date as Leo Landau at his peculiar Butterfly Theatre in Milwaukie."

"After its first run under W. C. Dicken in the Harry Mor Theatre, Chicago, with two weeks at the Syropy Skorins chain of theatre protection, "Sex" opens on April 11 in Chicago in the Elgin & Therry Circuit theatres and similar dates in other neighborhood first run houses in all sections of the city. On April 15 fifteen prints will be working day by day in the city limits of Chicago, and all of these prints are booked solid from that date onward for sixty days in Chicago. To date one hundred and three theatres in Chicago have signed contracts for "Sex."

"In Atlanta, Ga., the Tudor Theatre has instantly booked "Sex," as did W. W. Hodkinson in St. Louis, where there will be three full week first runs under the personal direction of Mr. Skorins, the new holder of the Missouri franchise of First National and an exhibitor whose name has been one of the sensational achievements of the industry.

"Pinkstein & Ruben instantly booked "Sex" for Minneapolis. St. Paul and Duluth first runs, in Pitts- burg the Hadstone has signed for the downtown first run, in Flint, Mich., Charles Edgefield's, Orpheum plays an release date and in Texas the Southern Enterprises, Inc., have booked "Sex" right across their entire booking membership through John C. Shannon, the Hodkinson booking man for Texas with headquarters in Dallas."

Miller Overrode Precedent

Realart Says He Got Local Color Without Use of Usual Expedients

PRECEDENTS that have never been completely disregarded by Charles Miller in making the "Law of the Yukon," the first of his series of specials for Mayflower Photoplay Corporation, Realart Pictures Corporation, the picture is about completed and will be released within a short time by Realart Pictures Corporation. The story is inspired by Robert W. Service's famous poem in the volume, "The Spell of the Yukon," published by Barse and Hopkins, New York City.

More than 100,000 feet of film were exposed, it is said, in making the picture, this winter at Port Harris, N. Y. This amount was used in the two takes of all scenes and presented a heavy task to Mr. Miller in cutting to the required 6,000 feet for the final negative.

Regarding the cutting of the finished picture—Realart states:

"In making the picture, Director Miller flung precedent aside in the interest of cleaner pictures. He has proved, according to Mayflower officials who have seen parts of the picture during the process of assembling, that atmosphere in a dance hall need not compare with that of atmosphere merely suggested can be made as effective as those actually represented.

"The atmosphere, which he has injected into the scenes, resembles more a reality than a reproduction, it is said.

"Mr. Miller has achieved these results without resorting to the banalities associated with dance hall scenes since the early days of motion pictures. Not only does it seem to be taken, Gambling is subtly suggested, not pictured. The female attachments of the place disappear themselves with an abandon tempered by discretion. There is a danger, but not the customarily long drawn out, rough and tumble affair, it is brief but thrilling.

"Director Miller is reported to have handled the scenes of tempestuous whirls of pleasure in the Alaskan dance hall so that they glow with life and color, and yet are free from anything that might be considered objectionable."

Happy Combination in "Treasure Island"

"Seldom has a happier combination of author, director and cast joined in the production of a motion picture than in "Treasure Island." Mausoleum's Paramount Artcraft super-special, which is released April 6, announces the Famous Lasky Corporation. The production is founded on the well known adventure story from the pen of Robert Louis Stevenson and working under the direction of Maurice Tourneur, the cast includes such film celebrities as Shirley Mason, Leon Chaney and Charles Ogle."

Two scenes from Frank Keenan's next picture for Pathé release, "Dollar For Dollar"
Kerrigan Well Received
Many Bookings Reported for "The Dream Cheater," Latest Picture
WITH a Balzac story as a
medium for bringing out all
that J. Warren Kerrigan does best
in the silent drama and a typical
Kerrigan cast to aid him in a series
of starting situations, "The Dream
Cheater," newest in the star's series
of Robert Brannon pictures, to judging
the volume of contact business
received at the Lodginson home
office, will undoubtedly win public
acclaim, according to the producers.
"The Dream Cheater," adapted
by Jack Cunningham from Balzac's
"The Magic Skin," is unlike any
of the hundreds of stories Kerrigan
has done for the screen. For five
reels the popular entertainer dis-
cards his familiar light comedy atti-
tude and runs the gamut of human
emotions.
Among the first runnings re-
ported on "The Dream Cheater"
are: The Savoy, Syracuse, N. Y.,
the Toy, Milwaukee, Wis.; the
Alamo, Atlanta, Ga.; the Hippod-
rome, Portland, Ore.; the Peoples,
Port Arthur, Tex.; the Empire, Ott-
umwa, Ia.; the Burke, Kenosha,
the Pier, Elgin, III.; the Astor, Bal-
timore, Md.; the Majestic, Spokane,
Wash.; the Colonial,Brad dock, Pa.;
the Rex, Racine, Wis.; the Apollo,
Dayton, O.; the Lyric, Cheyenne,
Wyo.; the Princess, Pueblo, Col.;
the Ammuin, Winston-Salem, N. C.
Lloyd Comedy Is Coming
"An Eastern Westerner" Will Be
$100,000 Two-Reeler for Pathé
"AN Eastern Westerner," a keen
satire of a popular type of motion
picture drama, will be Harold
Lloyd's latest two-reel comedy,
produced by the Rolin Film Com-
pany for distribution by Pathé.
With the completion of this pro-
duction, and its issue on May 2nd,
Lloyd will have finished his first
series of two reeler comedies for
Pathé. First introduced to the pub-
lic as the star of multiple reel
features, in "Bumping Into Ledge-
way," little more than six months
ago, Lloyd has contributed five
triumphant comedies to exhibitors.
In last release, "Haunted Spooks,"
he attained his greatest success.
From every section of the country,
exhibitors are heaping praise upon
Lloyd for his work in this picture,
and in many quarters it has been
hailed as the best and most whole-
some comedy seen on the screen.
When Lloyd begins work on his
second series of six special comedies
for Pathé, he will have a much
gerater experience than was his
when he first inaugurated his two
reelers.

On the garden wall where Constance Binney gets the kiss from which her
tale proceeds, "The Stolen Kiss," gets its title

Miss Binney on Broadway
Rivoli Books Its Third Realert
Production, "The Stolen Kiss"
THAT large body of exhibitors
who have a line on "what's
what" from things shown in New
York City, will find some food for
thought in the Rivoli Theatre's
book on Constance Binney in "The
Stolen Kiss" for the week of April
4th.
Not only does this booking make
it mine straight for Realert Pictures
Corporation in the big Broadway
houses, but it emphasizes the fact
that the Rivoli has booked its third
Realert picture. Others previously
shown were "The Fear Market"
and "Anne of Green Gables."
"The Stolen Kiss" is an adapta-
tion of the novel, "Little Miss
The Day," by Lucille Van Slyke. It
is the story of a little Brooklyn girl,
who is kept in sheer ignorance of
the simplest things of life by an af-
cettionate though unmindful grand
father. There is a kiss over the
garden wall and a romance in which
fate is untangling.
In the production Constance Bin-
ney plays three roles. In the early
part of the picture she is Felicia
during twentv-four scenes; a two-
month, Octavia Day. In the later
scenes of the picture she plays Fel-
icia Day as a young lady in her
"teens."
Rod La Roque plays the leading
male role opposite Miss Binney.
Others of the cast include Frank
Lorca, Robert Schable, Bradley
Barker, Richard Carlyle, George
Voylan, Dave Davis and Ada
Nevil.
Kenneth Webb directed the pro-
duction and George Falsey did
the photography. The scenario was
the work of Kathryn Smart.

Metro Plans Special Aids
New Department to Give Special
Exploitation Service Under Way
SPECIAL exploitation service, in
addition to the many valuable
suggestions embodied in its various
press books, is now being devised
and supplied to exhibitors by Metro
Pictures Corporation, it is stated.
At present this special exploita-
tion service is taking the form of minio-
graphed sheets containing from
eight to a dozen out-of-the-ordinary
"starts" carefully explained and
exhibited by a department of ex-
pert film salesmen who know the
problems that confront exhibitors
of motion pictures.
"This new department in the
Metro-Low" organization will be
to rapidly expanded to cover all ex-
ploration needs on the part of
exhibitors and to give them every
assistance in putting over Metro-
Low's special productions for their
full box-office value," is the an-
mouncement from the Metro offices.
"Low-Metro recognizes that the
company's responsibility does not
end with the rental of a film produc-
tion; that local conditions and other
circumstances frequently present
problems to individual exhibitors
that can and should be settled by
expert advisers to insure the big-
gest money returns with the picture.
"Even in advance of the organi-
zation of its new department, how-
ever, Loew has been and is sup-
plying exhibitors with invaluable
assistance in the matter of explo-
iting the Loew-Metro productions. It is
pointed out, as one specific example,
that Loew-Metro accessories include
more lithographed paper than is
supplied by any other company in
the industry. The Loew-Metro
poster accessories embrace a smash-
ing three-color, twenty-four sheets
two handsome six-sheets, three three-
sheets and a half-sheet size window card for display in
shops."

Dick Kennedy, a well-known cartoonist and one of the most popular
contributors during the war to "The Stars and Stripes," the official news-
paper of the American Expeditionary Force, will supply a new animated
comic strip for Universal's proposed Novelties Reel, "Mickey the
Wartime Wonder." Kennedy's brother, Hal
Hede, who will edit the reel. Kennedy was the creator of Mickey, the
Dum Family, Binks and other popular "comic" characters syndicated
throughout the country. He drew for the Hearst papers for several
years preceding the war.

"MON MICKEY, THROW AWAY YOUR WAR PAINT WE'RE GON' IN THE MOVIES"

HOT DOG!
Report on Foreign Markets

Future Releases Named By United Picture

President J. A. Bertl of United Picture exchanges, announces that among the features to be released during the next few weeks includes "The PunchHit," "The Green Swamp," both Triangle plays; "The Idiot of Central America," a United feature; and "The Detective," a Triangle play, Charles Ray and Besse Bar- ton star in the series.

At about the same time, United will make available for exhibition a number of comedies, in which Henry B. Wallack plays the leading role, "The Valley of Silence," a five-reeler western comedy, in which Wallack is starred, also appears on the lot.

While the resale of the Norma Talmadge film, "Captive," Mary Carlisle being successful, has been announced, Joe Brandt, which Henry B. Wallack plays the leading role, "The Valley of Silence," a five-reeler western comedy, in which Wallack is starred, also appears on the lot.

While the resale of the Norma Talmadge film, "Captive," Mary Carlisle being successful, has been announced, Joe Brandt, which Henry B. Wallack plays the leading role, "The Valley of Silence," a five-reeler western comedy, in which Wallack is starred, also appears on the lot.

While the resale of the Norma Talmadge film, "Captive," Mary Carlisle being successful, has been announced, Joe Brandt, which Henry B. Wallack plays the leading role, "The Valley of Silence," a five-reeler western comedy, in which Wallack is starred, also appears on the lot.

While the resale of the Norma Talmadge film, "Captive," Mary Carlisle being successful, has been announced, Joe Brandt, which Henry B. Wallack plays the leading role, "The Valley of Silence," a five-reeler western comedy, in which Wallack is starred, also appears on the lot.

While the resale of the Norma Talmadge film, "Captive," Mary Carlisle being successful, has been announced, Joe Brandt, which Henry B. Wallack plays the leading role, "The Valley of Silence," a five-reeler western comedy, in which Wallack is starred, also appears on the lot.
"Miracle of Money" Has Spinster Roles

An ab toute story as an American life, with two murderers in the principal parts, has been filmed by Holbrook Hobbs under the title "The Miracle of Money". This is the tale of the life of Miss. Hobbs' latest picture, and it is an adaptation of the famous story "The Marrying of Mammy" written by D.W. Grimes. All who have seen the film have pronounced the first scenes of the completed picture are said to have been deeply impressed by the strength of the story. A minor appeal it makes to all women.

Care Taken in Details of "Harvest Moon"

The costumes of the Hunters in "The Harvest Moon", the Angier play to be filmed by Selznick Pictures, were made for the Broadway production of Hunter's "Their God Is the Sun of the Hunters", which was written by the author of "Varsity Girl". The result has been to give the picture complete inaccuracy in costuming. The interiors, also, are remarkable for the excellent lighting and drawing of detail, which have been drawn from scenes of the same source.

Teachers' Contest Has Proved Successful

With an ever-increasing number of students and teachers all over the United States, "The Literary Digest" has found that their efforts to illustrate the "Better Pay for Teachers" movement is running smoothly along.

The contest closes on April 3, and contestants should mail their stories to the contest, before that date to "Teachers' Tops", The Literary Digest, New York City.

Bronx House Filled by Triple-Play Campaign

Sydney S. Cohen, prominent New York showman, featured Hudsonkin that releases the entire week in his 2,000-seat McKinley Square theatre, the Bronx, last week to capacity crowds, attracting and no small measure by the triple-play exploitation, which upon Louise Glenn in "The Lone Wolf's Daughter", "The Captive", starring Leah Baird and the all-star production, "The Temporary Wife".

Goldwyn Negotiates Foreign Deals

Arthur Zehm, manager of Goldwyn Pictures Corporation's foreign sales department, who is directing the marketing of Goldwyn Pictures in foreign countries, reported the closing of two important deals last week, one through N.A. Reichlin, Goldwyn representative in Mexico and South America, and the other through Geoffrey Nye, who is making a tour of the Far East. Both of the Goldwyn representatives reported that the outlook for the film industry in their respective districts was very satisfactory.

"The Silent Avenger" Does Big Business

Vitagraph reports this week that its exchange have topped three weeks off the normal selling time required for the booking of serials. The fact has been accomplished in behalf of Vitagraph's new super-serial, "The Silent Avenger".

As the campaign nears its close, Vitagraph asserts that the entire volume of business done on "The Lone Wolf's Daughter" has necessitated a second edition of press sheets and other accessories.

Burton King Starts on Second Production

Having completed "The Road to Araby", Burton King is preparing for the second production "The Hidden Path".

Anita Stewart Turns Vamp

For the first time in her screen career, Anita Stewart will be seen as a vamp when her latest R.B. Mayer production, "The Yellow Typhoon", is released through First National channels.

Miss Stewart has two roles in the picture, playing the part of twin sisters of widely contrasting natures. Hilda, a hard and determined woman with a sweet, wholesome girl, well-educated and refined and devoted to the care of her invalid mother. Both roles are guided by an insatiable desire for wealth and luxury. During her meteoric career, she rebels and deserts several men, only turning a new victim into her net each time by her great beauty and personal magnetism.

Taken all in all, Anita Stewart became a very dangerous vamp on her first trial. She said that she got a lot of fun out of portraying the part as it was in such great contrast to her other role in the picture and so different to any character she had ever had.

"The Yellow Typhoon" was directed by Edward Jose and photographed by Rene Guissart. Supporting Miss Stewart are Ward Crane, Joseph Kilgour, Donald Macdonald, E.J. Brady, George Fisher, Mrs. Ormond and Frank Tokunaga. Monte M. Katzebschild prepared the screen version.

Louise Gauma Picture Wins Big Bookings

What may be considered proof of the popularity of Louise Glenn in "The Lone Wolf's Daughter", productions are found in the announcement of the W.W. Houdlister Corporation that "The Lone Wolf's Daughter" is fast nearing the black mark set by the artiste's "Sahara". Within the past week the great volume of business done on "The Lone Wolf's Daughter" has necessitated a second edition of press sheets and other accessories.

Buys Employees' Tickets

Big Manufacturer So Pleased By Picture, He Will Treat All Hands

I will purchase five thousand tickets for my employees to see "Dangerous Hours" because I consider this production a most powerfully appealing picture for fairness, sparseness and truthfulness and the very best method with which to combat the most dangerous evil that has confronted America since the subjugation of the biblical "Hunt". This spoke George H. Hamann, president of the Saginaw (Mich.) Manufacturers' Association, director of the Board of Commerce and general manager of all the General Motors Corporation interests in Saginaw, when asked for his opinion as to the effectiveness of "Dangerous Hours".

The two associations have been waging a determined fight against the Red Menace and other turbulent elements whose activities through-out the country have aroused the vigilance of Government officials. The members who spoke stated that in their estimation there could be no better way to deliver a crushing blow to this menace than to show "Dangerous Hours" to the people, and each and every one backed up his opinion by ordering in advance of the Saginaw engagement admission tickets for all their employees.

Metro has obtained the rights of Frank Davy (Mrs. Julie Franklin) for their "fewer and better" productions. "The Heart of a Child," the Naumann picture, was written by Mrs. Franklin.

Constance Talmadge, in First National offerings.

First view of King Vidor's new picture, "The Family Honor", to be released through First National.

Motion Picture News
Activities of the Independents

STATE RIGHTS EXPORT

Inter-Ocean Issues Report

Company Has Distributed Three Hundred World Pictures Abroad

Critics Substantiate Producer's Claims

To substantiate the claims made by Herman F. Jans, president of Jans Pictures, Inc., relative to the possible production of a picture starring Olive Tell entitled "Love Without Question," Mr. Jans refers to the success of the press and motion picture reviewers who attended the private screening held at the Strand theatre, New York, recently.

The Morning Telegraph states that "it is a strong attraction because of its fresh treatment and direction with a good cast and an engaging story. The trade press critics were also favorably impressed.

Harry Cohn Supervises Hall Room Comedies

Jack Cohn, president of Jack and Harry Cohn productions, has announced that Hall Room Boys Comedies are no longer produced under the supervision of Harry Cohn in the Lehmann studios at Culver City, Calif.

Grace Darling to Star in "Hidden Path"

Grace Darling, as previously announced, will play the role of "Grace Darling," daughter of a ship owner with a yacht, which will be started shortly at a local studio. Miss Darling, who already has a reputation for her work with E. K. Lincoln in "Victims of the Sea," has just completed "Even as I Love," in which she will be starred by Walter Barbour.

Hall Completes Screen Version of Novel

Walter Richard Hall, writer of screen adaptations, has completed the screen version of "The Hidden Path," Burton King's second independent production, which will be started shortly at a local studio. Miss Darling, who already has a reputation for her work with E. K. Lincoln in "Victims of the Sea," has just completed "Even as I Love," in which she will be starred by Walter Barbour.

The Morning Telegraph states that "it is a strong attraction because of its fresh treatment and direction with a good cast and an engaging story. The trade press critics were also favorably impressed.

"Illiterate Digest" On Independent Market

Will Rogers' "Illiterate Digest," the one-act novelty film which will be issued every week by the Marion H. Field Productions, will answer the growing popular demand for topical films, according to Joe Brandt, eastern representative for the Field interests. Will Rogers' "Illiterate Digest" is a mixture of the editorial cartoons of a newspaper and its comic sheet. The first three issues are now ready for release and will be sold to state rights buyers.
Expands Sales Organization

Kremer Makes Appointments for Sales Drive on Chaplin Comics

VICTOR KREMER announced this week that a sales force has been recruited to exploit and sell the various Chaplin comedies controlled by his exchange for New York and northern New Jersey. These pictures include "The Champion," "Jury Trial," "Work," and "By the Sea."

Ira I. Simmons, general manager of the exchange, known as New York Independent Motion Pictures, Inc., has sold a varied career in the distribution of motion pictures, having recently been associated with Sol Lesser in the handling of "Yankee Doodle in Berlin." Mr. Simmons has picked from the field the most capable salesmen available, and Chaplin will cover the northern New Jersey territory for the Kremer exchange. Mr. Falkner is a son of George Falkner, well known for his connection with the First National Exhibitors' Circuit of New Jersey.

In addition to the salesmen mentioned above, two men have been assigned to sell the Chaplins in the Brooklyn district, while an extra salesman will handle the Bronx territory. This sales force will be fully equipped with an extensive line of exploitation material for the Chaplin short length subjects, and in the case of each booking will personally assist the exhibitor in securing the fullest publicity value possible for this material. It is promised by the Kremer organization.

Director Broke Record in Recent Serial

How Director E. A. Martin saved "The Lost City," might be the title of a short story of efficiency and ability if the full account of his efforts that serial were chronicled. He had been ill for six weeks when called from his bed on October 15th by the news that Juanita Hansen, starring in the big serial, had signed to go with Pathé on January 1st. Realizing that it would be necessary to complete all the scenes in which she appeared, at once, Mr. Martin relegated twelve episodes, segregated her scenes, and had the filming completed by December 22nd.

Meade Sells Pictures of Convention Trip

C. A. Meade, secretary of the C. B. Price Co., Inc., who attended the convention of state right buyers which was held in Chicago last week, returned to New York after visiting Detroit, Cleveland and Pittsburgh.

In Detroit he sold to the Minter United Amusement Company the series of "Miss Darkefeather Indian Drama" for the state of Michigan. In Cleveland he sold the Dave Water影片, and in Pittsburgh he contemplates closing deals for this same series of production as well as other subjects which are handled by the Price Company.

R. E. Shanahan Engaged on Wistaria Staff

Wistaria Productions, Inc., desire to announce to the trade the appointment of R. E. Shanahan as sales manager, succeeding Mr. Jacques Kopstein who has severed his connections and is no longer identified with this corporation in any capacity.
Lester Park—Edward Whiteside
THE SENSATION OF THE CENTURY
EMPTY ARMS
STARRING
GAIL KANE
THURSTON HALL
J. HERBERT FRANK
IRENE BLACKWELL
WRITTEN BY... WILLARD KING BRADLEY OR FRANK CRANE
PRODUCED AND DIRECTED BY... FRANK REICHER

More and more the producers and productions of the State Right Field are becoming important factors in the industry. Here are listed scenes from current offerings, also likenesses of two important figures among the independent producers.
Treats Current Problem

“A Child for Sale” Is Said to Be Effective Presentation of Topic

The evils in our modern social structure that give rise to certain practices as the rule of young children by their parents to save the youngsters from grim want are graphically depicted in Ivan Abramson’s latest picture, entitled “A Child for Sale.” In a statement just issued by the producing forces, Mr. Abramson is credited with having achieved a really notable production and one that is due to attract the attention of the thinking public to this problem of modern life more effectively than any other agency thus far perfected. The preview, says the report, is rather a daring piece of work, and Mr. Abramson did not stop a minute to think whether he would be praised or condemned. Every angle of the problem, not sex, is the story set forth in unerring precision in the various situations with the result that rarely a work, be it oral, literary, or a feature picture, has been witnessed that has so perfectly accomplished a “A Child for Sale,” Mr. Abramson possesses one big advantage over other producers, in that he is his own manager, author, scenarist and director and in this way is enabled to put his ideas upon the screen exactly as he conceives them.

One of the remarkable accomplishments of this picture is the evolution of Creighton Hale into a dramatic artist of high order, as critics of the press have carefully noted. This young man herefore essayed juvenile roles, invariably playing the young lover, but this time the director of a serious role that is called for entirely different kind of screen acting.

Adapted from the novel of the same name by Charles Tenney Jackson, Truman van Dyke in the role of Harlan Van Hart will play opposite Miss Love. In the role of the picturesque editor of the town newspaper, Lloyd Bacon, a film actor of long experience, brings a dramatic finesse to a highly colorful part. Playing the parts of Judge Van Hart and Mrs. Van Hart, the pillars of this small town society, are Sidney Deane and Frances Raymond, both qualified by considerable experience in similar roles to adequately portray the narrow philosophy and snobbery of this particular upper class. Butch Hendricks, Jack Donavan, J. Norman Hammond and Curt Ralhefield complete the principal cast.

The Miss Love Company will leave soon for location work in the north of California, after completing several interior scenes in the Los Angeles studios. A portion of the story will be made in the very locale around which the narrative was written, the Mississippi Valley, and for this purpose Miss Love will take her entire company forward in the near future.

Bacon to Film Three Popular Plays

Gerald F. Bacon, producer for both stage and screen, announces that early June he will start production on three popular stage plays, including a screen version of “The Midnighters,” by A. J. Callaghan. The announcement this week of the completed cast of “The Midlanders,” the first picture which Miss Love is making for the Bacon, J. Callaghan Productions, Inc., is said to assure the star the support of a capable cast for her forthcoming independent productions.

Following the acquisition by the Callaghan organization of Joseph de Graas and Ida May Parker to direct Miss Love, the producing company announced its intention of obtaining the services of a high-class supporting company to assist the star in putting over a noteworthy film version of her first vehicle, “The Midlanders,” which is being

Garsson’s Picture Scoring

Says “A Dream of Fair Women” Is Winning in South and Mid-West

MURRAY W. GARSSON, general manager of the Fountun Film Company, has returned to New York following a trip through the South and Middle West in the interest of “A Dream of Fair Women,” the two-reel special, featuring the two winners of the “Fame and Fortune” contest of Motion Picture Magazine, Motion Picture Classic and Shadowland, which he is releasing on the state rights plan. Mr. Garsson reports that enthusiasm, in the various sections that he has visited, is such that the salesmen report an increased interest in the picture. The principal result of “A Dream of Fair Women,” according to Mr. Garsson, is the opportunity that it affords the fans to see four of the most beautiful girls in the United States, and also to see the latest in motion picture photography.

Release Date Is Advanced

“Screen Snap Shots” to Be Ready in a Few Weeks Announces Cohn

FOLLOWING his conference with leading independent and state rights buyers, during which they demanded more short subjects for the independent field, Jack Cohn, president of the firm of Jack and Harry Cohn, producers of Hall Roan Boys comedies and other single and double reel subjects, has determined to advance the release date upon the first issue of Screen Snap Shots.

Independent buyers who have seen previews of this interesting release are said to be enthusiastic in its praise. Its purpose is to escort patrons of the country’s photoplay homes through the mysteries and intricacies of motion picture production in the West Coast studios. Not only does it do this, but it brings the private life of the most famous stars to the patrons of every theatre which books the release.

The first issue will be released within a few weeks, according to Mr. Cohn, and if promised to help fill the shortage of quality short subjects available to independent buyers, and will contain studies of Norma Talmadge, Bessie Borrisscale, Bert Lytell, Alice Lake, J. Warren Kerigan and others well known in pictures.
FILM A careful study of the independent field W. F. Shallenberger, president of the Arrow Film Corporation, made the rights to the new special productions that company now has ready for the independent field, according to an announcement made this week.

“Love’s Protege,” in which Ora Carew is featured, was released in the interest of Indian affairs. The movie, directed by Mr. Roberts, is a story of a beautiful mountain girl, Ruth, portrayed by Mrs. Carew, whose lover and Indian, was killed by the whites.

The Arrow Film Company also recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The story of this feature is the story of a tribe of Indians, before the days of the white men in the Old West.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.

The Arrow Film Company has recently acquired the rights to “The White Man’s Cave.” No more unusual picture was ever offered state rights buyers and others who are interested in an ideal vehicle for road show work than this feature, it is claimed. The special feature tells a story of a tribe of Indians, before the days of the white men in the Old West.

The story is offered by a cast composed entirely of Indians. The impressive scenes and panoramic views are of the New World have never before been so vividly told. The story is one of the most unique and interesting stories ever told. It is a story that will appeal to all audiences.
Simplex Notes

Harry K. Lucas, sole southern distributor of Simplex, is returning to New York to enter the business end of the week with a surprise for the Simplex workers on the east coast, in New York, Atlanta, and New Orleans. The Simplex workers are expected to receive two extra days' vacation, one of them to be spent in New York. The weather was so nice that the Simplex workers were able to enjoy the New York attractions. The company is planning to have a party for the workers to celebrate the return of the Simplex workers. The party will be held in the afternoon and will feature a movie show. The Simplex workers are looking forward to this party and are excited about the extra days of vacation.
CINCINNATI

D. W. Helling has joined the road force of the Wilson Film Company.

Sam F. Bugbee, former representative of the American and National circuits, has joined the United Theatre Supply Company, of this city. He is succeeded by Wm. L. Connelly.

S. Burtt McCormick, manager of the Garth theatre, Indianapolis, has broken the contract of his manager from Oscar B. Rower, Goldenway manager. This company has been popular in Indianapolis and the rest of the Cincinnati territory owing to the fact that Booth Tarkington, the author of the comedies, is a resident of Indianapolis.

The Wilson Film Company expects to announce shortly the release date for "Lake McKee's Filmmus," a sequel containing humorous gayeties of the Cincinnati Emerilphilosophy, who is known in the city. R. E. Fligel, production manager, has three salesmen at work in this territory.

George P. Jacobo, manager of the Masterpiece, Columbus, has moved to the Cincinnati office this week.

Lum Baum, Universal manager, has placed the Billie Jean, assistant manager in charge of his department. Her name has been added to "The Virgin of Stamboul" cast, and she is making plans to open a big publicity campaign on the feature. She is scheduled to be away for an engagement in Boston, but should be back in time to be engaged for the occasion. Todd Brown, Vitaphone manager, and Mayer, Universal publicity manager, were in Cincinnati this week considering accounts with Lum Baum, and was on hand to regard "The Virgin of Stamboul."

MINNEAPOLIS

Jack McClure, former manager of the Thistle Theatre in Minneapolis, and Arthur C. Breach are additions to the Rubey and Ethington press staff. Frank Landberg has been transferred to the St. Paul office to assist Fred Hines and B. C. Cottrell.

Bilby W. Watson, one of the best known exhibitors in this territory, has taken the manager's position at the Cameo theatre. He is publicity director for the Roberts-Cole Corporation, and has long been identified with the St. Paul theatre business, where he has been known as manager of the New and New Aster theatres in that city.

The New Dito theatre, St. Paul, was destroyed by fire last week with a loss reported of nearly $100,000. Many surrounding business buildings, and banks were burned in the flames. The theatre was one of the few independent first-run houses in the Twin Cities. John Goldmark has long been an exhibitor in this territory.

CLEVELAND

Frank H. Marshall, who burnt into Cleveland recently as local manager for the Wilson Film Company, has taken office space on the fourth floor of the Shulton building.

The Princess theatre, Euclid avenue, just east of the Public Square, was badly damaged by fire last week. The fire, caused by defective wiring in the basement, was so swiftly taken care of that sufficient warning to empty the house was given. The floor over the basement was completely demolished. It will be several months before the theatre will be put into repair. The Princess has gained new life for the coming season as the All-Night Movie House.

Manager Bert Betram of the Strand theatre, Canton, is the first exhibitor in the northern Ohio territory to sign up for the "Bringin' Up Father" pictures and book them top ten, each for a full week run.

The Eastern Producers Deluxe Company of Cleveland has secured exclusive distribution rights to the local release of "The Dumb Slave" featuring Mabel Taliaferro.

United Picture Theatres local exchanges have been busy receiving mail addressed to tens of thousands of theatres. Those who have been sent are being appreciated more than their presence in the studio, where they have been for some time. Select Pictures, also independent building operators, have moved to the new headquarters with their entire exchange.

Maurice Lebebeiner, manager of the Standard Film Service's Cleveland office, was called to New York last week to meet with members of independent exchange managers.

M. A. Levy, local manager for Roberts-Cole, got back from New York and the Roberts-Cole convention, and was out on the territory this week spreading the glories of the R.C. exchange.

The New York Masterpiece Distributors, Inc., which opened a Cleveland office recently to distribute a series of Brady-made pictures, has changed its name to the R. B. Distributors, Inc., in order to avoid complications arising from similarity of names.

Due Stevens has severed his connection with the local studio, and has been transferred to the headquarters in New York.

HARRY MARSHALL

"The Lost City" keeps on setting the pace for serials. It's latest achievement is to be shown at the Colonial theatre, Akron, a Feigher Shafer house, for the entire summer season, beginning May 16th.

The New York Masterpiece Distributing Corporation, Inc., which recently opened an office in Cincinnati, has changed its name to the R. B. Distributors, Inc., in order to avoid complications arising from the fact that another independent film exchange was similarly named. R. B. Tuttle is manager.

BUFFALO

J. E. Kimberling, who recently resigned as manager of the Buffalo Republic office, has been succeeded by Thomas W. Andrews, formerly manager of the P. W. exchange, and later of the National Pictures Exchange, and now operates representative for National, takes Mr. Kimberling's place at the select office, O. E. Florida, former Pach's salesman, will be Mr. Braddy's assistant.

Two recent moving and happy scenes on the screen were attended by Thomas E. Trowe, director of the San Antonio branch of the National Pictures Exchange, and Robert E. Creeley, general manager of the National Pictures Exchange, which branches are on the Texas, New Mexico, and Arizona territories. Mr. Creeley has insured that National Pictures Exchange has a branch on the southern border of the United States.

The Aubrey cinema, 825 Telegraph street, has moved to a new building at 501 Carlisle street, which will open April 15th and will be named the "Aubrey." The theatre will be opened on April 15th with a showing of the "White Shadows" for the benefit of the theatre.

The Keenamour theatre, 335 College street, has been remodeled and renovated by W. C. Clark and will be called the "Keenamour." The theatre will be opened on April 15th with a showing of the "The Spirit of the Swamp" for the benefit of the theatre.

One news Reelophot輈 has been added to the picture programme of the American and National theatres, in order to provide more opportunities for the exhibitors to sell the pictures. This feature is designed to have an international appeal and to be suitable for all types of picture houses.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

"The Man's Snow--[June," a moving picture, the American and National theatres, Protective Union, have installed small house exhibition of "The Man's Snow," a moving picture machine, also distributed by the company. This machine is such an operation that it is of one and will be shown in every theatre. The machine is such an operation that it is of one and will be shown in every theatre.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

"The Man's Snow," a moving picture, the American and National theatres, Protective Union, have installed small house exhibition of "The Man's Snow," a moving picture machine, also distributed by the company. This machine is such an operation that it is of one and will be shown in every theatre. The machine is such an operation that it is of one and will be shown in every theatre.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

"The Man's Snow," a moving picture, the American and National theatres, Protective Union, have installed small house exhibition of "The Man's Snow," a moving picture machine, also distributed by the company. This machine is such an operation that it is of one and will be shown in every theatre. The machine is such an operation that it is of one and will be shown in every theatre.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.

The new Capitol theatre in South Portland, Maine, will be opened by George Hall and companymen, who will operate the house with Mr. Hall as manager. George Hall has installed new equipment.
Motion Picture News

SPRINGFIELD,

Manager Fred P. Drum of the Broadway
photographic equipment and is
arranged in local police court yesterday.

DRUM

Said to have

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,

Manager Fred P. Drum of the

DRUM

DETROIT

The Strand theatre, one of the

SPRINGFIELD,
Pretty, demure Alice Lake, Metro star, whose latest vehicle is the Screen Classics adaptation of James A. Herne's great stage play "Shore Acres"
**News Notes from the West Coast**

**By J. C. JESSE**

**GOLDWYN**

Four of the Eminent Authors are holding a reunion at the Goldwyn west coast studios. Rupert Hughes is here to see his first written for the screen play on the silver sheet. The title of this is "Scratch My Back". Morris, Maurice Maeterlinck and Basil King, are the other three in the west at the present time.

**UNIVERSAL**

The most apparent sign of spring in Los Angeles is the renewed production activities at Universal City, where four new subjects are being started under the general management of President Carl Laemmle, who is in charge of the plant pending the appointment of a general manager.

Eddie Lyons and Lee Moran have purchased the screen rights for the Fred Jackson mystery novel "La La La La" and will use this as their vehicle for the second comedy drama of five reels. Lyons and Moran have completed the first scene, except the exception of a slight bit of editing, and are now working on the continuous location and the selection of a cast.

**HAMPTON**

The last scenes are this week being made for the Jesse D. Redden story, "And Then Some", starring William Desmond, "The Man We Believe, which is directed by Joseph Franz. This is Eugene B. Lewis' adaptation of the play by Morgan story. Betty Francis is playing opposite Desmond, and J. P. Lockrey, Thomas Del Mar, Carl Comstock and Evelyn Shelty make up the cast.

The F. Hopkinson Smith story, "Tell Me" is serving as a vehicle for H. B. Warner, under the direction of Robert Thornby, and for the cast is selected, including L. M. Hall, Ray Riley, Lilian Rich and Cari Formes.

Frank Elliot is playing the lead opposite Blanche Sweet in "Longo Goes a Hunting", which is from the Edward Levin story of the same name, which Henry King is directing. This picture has an exceptionally large cast, the players being Jean Hersholt, John Morse, Myrna Loy, Robert Bedenstricker, Charles Lane, Thomas Jefferson and John Gough.

Dean Fidler, formerly with the American Film Company as director of publicity, and since serving in the Marine, has been placed in the same capacity with Sid Chaplin, has been placed in charge of the Jesse D. Hampton publicity department.

**METRO**

The Metro companies are getting ready for their new subjects and, present plans provide that this plant will have seven units at work during the month. The most noteworthy of these, the greatest number to be at work at one time since this plant was opened, "Head and Shoulders", has been purchased by Metro, and will serve as the next vehicle for the studios, in which that actress will appear in the role of a charming dancer. The story is based upon a theatrical on the reputation of the late Victor General Manager Joseph Judge has not selected a director for this company.

Wm. H. Dowd has been named to direct Alice Lake in "The Old Maid", which is an original serial play by John Herren, and "Hold the Trust" will be the next vehicle for May Allison. The latest is by Clyde Tuner, and the screen continuity was written by Sarah Mason. John Hare will do all probability direct Miss Allison.

Edward Cecil and Landers Stevens have been appointed directors of the first feature unit starring "The Temptation of Dawn", being directed by Del Feinfield. Exterior scenes will be taken in the desert, as the company in which Seena Owen and Cleo Madson are the principal women.

Buela Bovender and Irving Cummings have been engaged to play leading roles in the Wm. Smith production, "The New Henrietta", which is a stars War. H. Crane and Hunter will direct the story of Herbert Blache. The Nazman Company is at work at Santa Monica where a beautiful residence overlooking the sea has been leased for the making of another picture being directed by Ray Smallwood.

C. F. Shurtleff is in San Francisco this week to scout scenes for the forthcoming production of "The Lone Ranger story, "The Mutilation of the Elusive". Continuity for this is being written by A. S. LeVian and the company will make practically all of the exterior scenes in San Francisco and vicinity, where the story is laid. The Shurtleff Company is now making the final scenes for "Edna's Gamble", starring Mitchell Lewis, who is to be starred in the other London stories to be made.

**FOOT**

A REINCARNATION story with the early part of it laid in Rome, and the early days, is the vehicle selected for the Gladys Brockwell picture which will be.
VITAGRAPH

Further expansion of the Vitagraph Company's plans to produce a serial, and an adaptation of President Albert Albert L. Smith, following several weeks on the coast. Furthermore, it is the intention of Mr. Smith to remain in the west and personally give his attention to production work, and the supervision of stories for serials.

Cleveland Mollitt, the novelist, who wrote the novel and is expected to arrive in Los Angeles shortly where he and President Smith will collaborate in the preparation of serial stories. New offices, each with quarters for Messrs. Smith and Mollitt, will be built.

The Vitagraph Company has leased a big plot of land adjoining its studio where a second studio will be built. This studio will house all future production.

The company has purchased the rights to "The Silent Aventures," a story featuring a young girl, for which it has plans to produce a serial. The novel, by William L. Smith, is currently being worked on in Los Angeles, and is expected to be completed soon.

The story features a young girl who must navigate the challenges of life in a big city, and she becomes involved in a dangerous plot that leads her on a journey of self-discovery.

The novel has been well received by critics, and the company is excited to bring it to the screen in a gripping and visually appealing manner.

The lead role will be played by a talented young actress, and the rest of the cast will be announced soon. The shooting schedule is set to begin in the coming weeks, and the film is expected to be released by the end of the year.

The Vitagraph Company is known for its innovative and high-quality productions, and this latest project promises to be no exception. Fans of the company's work will be eager to see how this new serial unfolds.

F. P. LASKY

SEVERAL new plays have been selected for production by famous players-Lasky and company, at this point in the near future.

William D. Taylor is starting work on a play which will be written for the screen by Julia Crawford Ivers, Louis Sargent, who played in "Huckleberry Finn," and William S. Bickford, who is the leading man in this first William D. Taylor Production. JaneEckelley has been cast as a part in this play, as her daughter, as an extension novelist, whose book, "In the Shadow of the Thistle," reached the $500,000 mark.

"A Full House," by Fred Jackson, is to be the next vehicle for Bransford Washburn, and is expected to be started next week on the filming of this story.

"The Charm School," is to be the next vehicle for Wallace Reid, who is now on a two-months' vacation. This story is by Alice Duer Miller.

HOPE LORING

Manager
Serial and Western Department
UNIVERSAL CITY

Originals and Continuity

HERE AND THERE

Work on the next United Artists Fairbanks picture has been delayed because of the accident to Mr. Fairbanks while in the mountains near his home. The finger, which was broken, will be operated on in two weeks, and then he will be resumed on the picture.

SAM POLO

The Heavy in Joe Ryan's Current Serial "MOODS OF EVIL" for Vitagraph
Hollywood Hokum

It's News, When It's News

Our Motto: All the News

DIRECTORS are slowly but surely on the boil of the eleventh week of production of a new picture, "The Man of the Year," as was recently reported. The film, produced by George B. Seitz, already known for his work in the industry, has proved to be a great success. The film stars three of the biggest names in Hollywood, including Robert Taylor, Joan Bennett, and James Cagney. The story, a classic tale of love and adventure, has been well-received by critics and audiences alike. The film is expected to be released next month, and is already generating a lot of buzz in the industry.

WEBSTER CULLISON

Producer of "The Lost City" (Selig)

Now Producing

"The Yelld Woman" with
Antonio Moreno

NUTRITIOUS SNACKS

York's finest

THE LOST CITY (Selig)

Produced by George B. Seitz

Directed by L. E. Barrows

Starring:

Robert Taylor, Joan Bennett, James Cagney

SYNOPSIS:

In a small town in the Wild West, a young man named John (played by Robert Taylor) falls in love with a beautiful woman named Mary (played by Joan Bennett). However, Mary is already betrothed to a wealthy businessman named John (played by James Cagney). John and Mary's love affair is forbidden by their families, and they must sneak around to see each other. Despite the obstacles, their love continues to grow, and they eventually decide to elope. The film is a classic tale of love and adventure, and has been well-received by critics and audiences alike.

JOTTINGS

Personal and Otherwise

Los Angeles, April 10th

The new building of a famous

(Story by Alan Dean)

Trevor Lashley, according to the latest film news, has been making good progress on his latest film, "The Man of the Year." The film is expected to be released next month, and is already generating a lot of buzz in the industry. Lashley, known for his work in the industry, has been praised for his direction and casting choices. The film stars three of the biggest names in Hollywood, including Robert Taylor, Joan Bennett, and James Cagney. The story, a classic tale of love and adventure, has been well-received by critics and audiences alike.

Motion Picture News
To Form Aid Association
Help for Needy Studio Workers
To Be Object; Big Ball Planned

FOR a long time J.N. Nauhy, general manager of the eastern studios of the Famous Players-Lasky Corporation, has been considering the possibilities of establishing an association to aid the studio employees when in need. As a means to raise the necessary funds an association was formed to give a ball, the proceeds of which will be devoted to the formation of this benificent association. The organization in charge of the ball, which is known as the Eastern Studios Ball Association, is headed by J. N. Nauhy as president, Gardner Hart as vice-president, M. Healy, and J. McFarland, secretary.

The Commodore Hotel ballroom has been engaged for Wednesday, April 28, and committees to handle the arrangements have been formed. The plans now under consideration are for vaudeville to occupy the evening between the time the doors open at 8:30 until 10 o'clock at which time dancing will begin and last until twelve. The grand march will be at twelve, and after the grand march—more dancing. Plans for some form of entertainment between these periods are being made. A buffet supper will be served.

The souvenir of the evening will be a program, the front cover of which will be done in colors by one of the members of the art and decoration department. Photographs of the stars done in sepia, with a perforated edge, so that they may be removed for decorative purposes, will be part of the program.

The attendance of everyone prominent in the motion picture business, including as many stars as will be in town at that time, is expected. Two bands of twenty pieces each have been engaged to supply music for the entertainment and dancing.

"You Get What You Give"
So Says Henry Kolker in Speaking of Director's Handling of Actors

HENRY KOLKER, who as associate director produced "The Third Generation" with an all-star cast for Brasswood and who is now directing "Asa Pitts" at the same studio with marked success in the second of a special series of Kolker-Pitts pictures, is a very firm believer in the Biblical maxim "as ye sow so shall ye reap." In the course of a chat with the western representative of Robertso-Cole Company, Mr. Kolker said, "I do not think a director can get the best results out of his players by assuming an attitude of omniscient aloofness and requiring each player rigidly to adjust his conception of the character he is to portray to that of the director. Real artists of the stage or screen are such because of the brain, soul and experience they have. They must be given all reasonable latitude of expression. Otherwise their performance will be stiff, stuff and wooden. "I feel that in proportion as the director encourages the co-operation of his players so he frees them within their own interest or sympathy which alone marks the difference between a rigidly exact and a heart appealing performance. Spontaneity and originality can only be expected from the player whose mind and body are relaxed and invted into the spirit of the play by the genuine sympathy and hearty co-operation of the director. "In short, I feel that a director gets just what he gives, either a performance which gets across by the very hauntness of its appeal or a stiffened though perhaps technically correct portrayal, according to the degree in which his own attitude either invites or repels the sympathy and sincere co-operation of his players."

George Hackathorn
In Loie Weber's Paramount-Artcraft Special

"What Do Men Want?"
LOIE WEBER STUDIOS L. A.

These two charming youngsters are the son and daughter of Maxwell Karger, respectively, Metro's director general.
Personal Notes—
(Continued from page 3-21)

be fairly comfortable in the zero weather of New Hampshire. Then after surviving seven days under the studio lights and steam heat, in heavy fur, she was called for a few outdoor night scenes in the cheerless evening gowns. She thinks that it “The Timber Wolf” doesn’t prove the best picture she has ever done, but it isn’t because she hasn’t been truly self-sacrificing.

Bessie Love, who has won popularity during the past two years as an actress, now proves to have a chance to make the most of her talents in a variety of roles. The Andrew J. Callaghan Productions, Inc., are planning to present her in some big stories that will allow her generous scope for versatility that they believe she undoubtedly possesses. Miss Love is to have two directors, Joseph de Grasse and Fred Mac Park, in order to intro-
duce both the feminine, subtle and keenly humors temperament that is attributed to Miss Park, and the dramatic and emotional color that Mr. de Grasse can inject into actions. The Andrew J. Callaghan Productions are expecting great results from this idea.

Annette Kellerman is besieged with the feature she is making for Carl L. Jossey, the title of which has been chosen, but is not to be kept a dark secret until the film is released, and ready for release. Warner Colman holds the supporting cast, and the whole company is reported to have been selected all over California. According to Mr. Jossey, the picture will be a different sort of production from anything Miss Kellerman has yet done; it will show her not only as a marine Venus, but as a unique American girl with all round athletic ability. It is a comedy drama of to-day with a strong melodramatic climax.

William J. Taylor, the Paramount director, sees great significance in the statement made by New York theatrical reviewer that John Barrymore has shown in his stage work beneficial effects from his screen experience. Barrymore is now playing Shakespeare’s tragedy, “Richard III,” in New York with sensational success.

The critic referred to declared that the actor shows a sureness, ease in method and a repose that never characterized his work until recently. “These virtues,” said Mr. Taylor, “are due to come from experience before the camera. I know not only from observation but as a former doer of the same work.”

But Barrymore is now showing the hemelians under which the player of the footlights labors. The most thing about the screen, from the actor’s standpoint, is the privilege it gives him of scrutinizing his own work.

Time Must Be Given
Continuity Writer

Philip Lonergan, who is doing the continuity of “The Girl With the Jazz Heart,” which Goldwyn will soon produce with Madge Kennedy in the title role, believes in plenty of time for proper preparation of scripts.

“All people think of a builder," Mr. Lonergan says, "who must conscientiously turn upon the steel framework of a skyscraper, trusting to the brick and stone-work to keep the building from crashing down upon the passing thousands. Yet that is exactly what producers do when they make a continuity writer rush a story through in a few days and then expect the director and star to get the production over. It isn’t fair to the star, the director, the writer, or—the public.”

Metro Obtains Control of Dallas Exchange

Metro Pictures Corporation has come into full ownership of the Dallas, Texas, exchange formerly controlled by E. H. Hubbell interests. This exchange reaches virtually the entire southwestern motion picture territory.

Abortion of the Dallas exchange, following Metro’s purchase of its New Jersey exchange from Herman Janssen a few weeks ago, leaves only two offices among those handling Metro pictures in the United States, still under independent management. These are in Boston and Philadelphia.

Metro’s southern district manager is L. L. Dean.

Exhibitor Aided in Studio
Made Suggestions on Stills for
Katherine MacDonald’s Production

With the completion of the finishing touches which represent cutting and assembling, Miss MacDonald’s latest attraction is ready for public view. The editors will be forwarded to First National Exhibitors’Circuit for distribution as provided by her contract with that organization.

The large number of California exhibitors who are said to have attached a personal interest in the various steps leading up to the production of this picture is definite evidence, according to Miss MacDon-
ald and her studio associates, that “Passion’s Playground,” in addition to relating a story that maintains remarkable human interest, will meet with the same success enjoyed by such productions. All the exhibitors are reported to have made personal visits to the MacDon-
ald studios during the filming of the picture, and their suggestions as to stills which may be made into attractive lobby novelties, newspaper ads and even into twenty-four-sheets guided the studio manager and director in the shooting of stills.

The release of “Passion’s Playground” marks the fourth production of Miss MacDonald following her rise to individual stardom upon the formation of her own company and the distributing negotiations entered into with First National. In the “Thunderbolt” and “The Beauty Market,” she scored great successes and was given the sobriquet of “The American Beauty.” In “The Taming Point,” her own beauty amidst the choice settings and romance of Robert W. Chambers’s court won her added admirers. But in “Passion’s Playground” she is declared to have attained a perfect vision of how to use natural beauty and charm, emotional, masterful direction and loyal work on the part of a supporting cast are regarded by First National.

Miss MacDonald claims that a large amount of credit for the success of her latest is due to Norman Kerry, Neil Craig, Edwin Stevens, Virginia Alworth, Rudolph Valentino, Clifford batter, Howard Gaye, and Walt Whitman.

To
New York Producers
Are you coming to California?
If so
Have your Continuities prepared by Experts who know California conditions

Besides Expert Continuities we give the following SERVICE:

Supervision of Production
Cost Estimating
Technical Advice
Tiling
Original Stories
Books
Short Stories

226 Markham Bldg.
6372 Hollywood Blvd.
Hollywood, Cal.

EXPERT WORK BY EXPERT PEOPLE

W. Pigott
Karl R. Coolidge
Dorothy Rochfort
Projection—Camera—Music Hints and Ideas About “New Theatres” Pages 3523-3550

The locations of loges and projection room in the Queen theatre, Dallas, Texas, are worthy of attention.
Facade and cross-sectional view of proposed Palace theatre to be built by the Allen interests in Montreal. The theatre was designed by C. Howard Crane of Detroit.

It is intended to incorporate in this house many improvements found desirable from the performance of the many other theatres in the Allen chain.

Seven other Allen theatres will be opened within the next six months.
C. Howard Crane Has Finished Plans for Latest Allen Theatre in Canada

The Palace Will Be Located in Montreal

A NNOUNCEMENT was recently made of the plans for the big motion picture theatre, which is being erected in Montreal on St. Catherine street, opposite Victoria street and extending back to Cathcart street. The builders, Messrs. Juel and J. J. Allen, have issued a statement promising that this will be the finest cinema establishments in all Canada.

Allen's Palace Theatre, as it will be called, will cost a half million dollars for the house and decorations. It will be entirely fireproof and equipped with every convenience and accommodation that is known in modern houses.

The entrance on St. Catherine street will be twenty-five feet wide and this will run back to the main auditorium, which will occupy a plot ninety feet by one hundred and seventy-five. The seating capacity will be approximately three thousand, including two thousand seats on the ground floor, eight hundred in the balcony and two hundred loge seats. The front of the building will be constructed of glazed terra cotta and will be very ornate. There will be an ornamental iron marquee extending to the curb, the full length of the house. Special arrangements have been made for the protection of the patrons so that there will be ample lobby space and ticket selling booths, which will protect from the weather. The floors and walls of the lobby will be of white and green marble. There will be unusual decorations followed in the frieze and the ceilings.

When one enters the theatre there will be a striking scene presented with the foyer luxuries. Here there will be provided comfortable seats for parties desiring to meet, and leading from this there will be dressing rooms for the ladies and smoking rooms for the men, equipped with every possible comfort.

Directly over the foyer, and between the ground floor and the balcony there will be a mezzanine lounge which promises something distinctive in Montreal theatre construction. This will be treated in the form of an eclipical well opening, giving the patrons a sight of the foyer. This will be constructed largely as a lounge room.

Italian Renaissance will be followed as the interior architectural designs. Ivory, old rose and gold will be used for the colors. There will be impressive draperies designed to match the color scheme and the remainder of the house. The walls will be alternated in color effect, with tapestry panels that will afford a relief to the eye, but at the same time a glimpse effect that appeals to harmony.

The lighting system will be what is known as the concealed type. Those lights, by gradation, will be dimmed and brought out as a number being presented calls for. There will be no direct change from darkness to full light, but one will be unconscious of the raising or lowering of them. There will be four different colors of lights used, so that the house may be bathed in blue and then swathed in pink. It is the policy of all Allen theatres to give the closest attention to the comfort of their patrons and therefore an amount larger than is usually spent in the construction of most theatres will be devoted to the system of heating and ventilation. This system will be so arranged as to provide every patron with thirty cubic feet of fresh air per minute. In the summer time this air will be cooled, reducing the temperature some twenty degrees below the street; and in the winter will be distributed over the heated pipes assuring the same temperature in all parts of the house. The oil burning system of heating will be used, so that Montreal folk need never be worried about their comfort in Allen's Palace Theatre, by any shortage of coal.

The very greatest attention will be given to music. There will be installed the largest pipe organ ever built for a Canadian theatre. There will be an orchestra of about twenty-five pieces under the direction of an eminent musician, and this orchestra will accompany the pictures and special musical scores, and will afford the local and visiting artists who appear at the Allen's Palace appropriate settings.

Messrs. Juel and J. J. Allen are building their Palace theatre with the idea of affording Montreal people the same in entertainment of the silent drama and music. They have given direction to the architect, Mr. C. Howard Crane, who is one of the leading theatre architects of the entire world, to put into the house his best ideas. The Allen's recently opened their new theatre in Winnipeg, which has been hailed by theatre owners everywhere as the perfection in cinema construction. Mr. Crane is responsible for the statement that the Allen theatre in Montreal will even surpass the Winnipeg house in luxury and comfort. (Ed. note: The Winnipeg House was described in the March 6 issue. It will be possibly late summer or fall before the house is opened, because the contractors have been told that the essence of excellence is necessary.)

It was only thirteen years ago that Mr. B. Allen with his two sons, Juel and Jay J. started their first motion picture theatre in Brantford. Pictures were then being exhibited regularly only in Montreal and Toronto, also the larger cities of the Dominion. It was at a time that most people looked upon the motion picture as a pastime and the far greater portion of those who went into the business of showing them did so with the idea of getting the quick profits, before the fad died out. They had no idea of conducting their theatres on the lines of other sound business undertakings. But one of the chief elements in the success of the Alens has been their vision. They saw ahead that the motion picture had come to stay and so at the very start of their career they laid down two rules that have remained a part of their business creed, that none but the clearest pictures obtainable should be shown in their theatres, and that the patron must be pleased no matter what the trouble or expense.

Such policies were so successful that there came a second and a third theatre in Brantford and then these were extended into a chain of theatres through smaller cities in Western Ontario. However, at that time the distribution of motion picture film was entirely unorganized. They were compelled often to go in person to Buffalo or Detroit to get the film to show, often to make long trips through the snow at great personal discomfort. They were impressed with the idea of going into the business of motion picture film and they did this so successfully that they were attracted by the virgin field opened by the Prairie Province. So they sold out their Ontario theatres and moved to Calgary where they established the headquarters of their film service, This was an immediate success from the start, and rapidly broadened.

It was only during the summer that the announcement was made of their "invasion" of the States. The character of their theatres and the quality of their presentations had spread all over the country south of the border and invitations were sent them to bring their quality of amusement to the principal cities. They have already started work in theatres in Cleveland and Detroit that represent the investment of several millions of dollars, and have contracts for the erection of houses in a number of other principal cities. But they have by no means dropped their plans for Canada, which call for a theatre at every point of importance in the Province. (Continued on page 3527)
Some Beautiful Spots to be Found in the Salt Lake City Gem
The Gem Theatre Has Unique Loges

The Gem Theatre in Salt Lake City is a strictly family theatre. That was the idea the owners and builders had in mind when it was built and that is the result as turned out to them by the contractor and decorators. Nothing can show this so well as the illustrations in this issue. The staircase for example has been designed and decorated similar to those ordinarily found in the average home. There is nothing theatrical about it. It differs greatly from the grand staircase of the usual motion picture house.

One other illustration shows the Divan Floor from which the patron can see the picture while.

One other illustration shows the Divan Floor with its sumptuous easy chairs and davenports. Imagine if you can, a good picture from such a viewpoint as this and while reclining in comfortable chairs of this type. Could anything be added to make the patron more comfortable?

The woodwork in this theatre is finished in old ivory with some rose tints to give a pleasing contrast. One of the most pleasing effects is the "long distance phonograph," by means of which a single phonograph transmits its music through hidden tubes about the house. Six sound stations are located in the walls, each capable of being isolated, and the music is carried swinging across the auditorium without break or tone change. Special provision has been made for theatre parties and rocking chairs have been placed on the mezzanine floor supplanting the regulation theatre chairs.

Randolph Theatre Well Equipped with Lobby Frames

The new State Street Lobby of Jones, Linick & Schaefer's Randolph Theatre in Chicago is a work of art, its exquisite plausiveness being what makes it most attractive. The floor is a fine example of tilers' work and the walls are Italian marble extending fourteen feet in height, surmounted by panelled tapestry. Gorgeously hand-carved marble urns, settees and benches are found on either side of the lobby and in the center is a carved electric fountain of artistic design.

One of the most attractive features in the lobby is the solid mahogany Bilt-Rite easels, the product of the Consolidated Portrait & Frame Company of Chicago. Each easel contains exquisite art works and oil paintings of the current and coming productions and makes a beautiful appearance with the marble walls of the lobby as a background and adds the finishing touch to the artistic elegance of the Randolph's new entrance.

Incidentally, the Randolph is the only motion picture playhouse in Chicago and the middle west having two separate entrances, one being on Randolph Street and the other on State.

New Palace will be Canada's Finest
(continued from page 3525)

union. These being announced as rapidly as sites can be secured and the plans prepared.

The Allens now have in actual operation the Allen, Beach, Beaver Block, Dunforth, Royal, St. Clair and Christie in Toronto; the Allen and New Grand in Montreal; Auditorium and Allen in Quebec; Regent and Russell in Ottawa; the Temple in Hamilton; the Majestic in London; Allen in Cobourg; Allen in Peterboro; Allen in Brantford; Imperial and Allen in Kitchener; Lyric in Cobalt; Windsor in Windsor; Allen, Province Dominion, Gaiety, Bijou and Rex in Winnipeg; Allen and Bijou in Calgary, Allen, Rex and Rose in Regina; Allen, Monarch and Imperial in Edmonton; Allen in Moose Jaw; Allen in Brandon; Lyric in Swift Current; Royal Victoria in Victoria; Rex and Globe in Vancouver; Liberty in Trail; Stateland in Nelson; Allen in Stratford; Allen in Yorlton and Allen in Paris.

In addition there are under construction and to be opened within a period varying from one to six months, the Parkdale and College in Toronto; Allen in Halifax; the Allen in London, Allen in Windsor, Allen in St. Catharines; Allen in Vancouver and a number of others for which the locations have not been definitely announced. It may be safely stated that the building operations of the Allens for the current year run into ten millions of dollars.

Mr. B. Allen, president of the Allen Theatre Enterprises, has largely retired from active work and has left the management of the now vast business in the hands of his sons, John and J. J., two remarkable young men whose work is known to day wherever motion pictures exist. Their personal enterprise and the sound judgment which they have used has been fully recognized and the motion picture world knows them today as commanding figures in the entire field of exhibition.

To Make Aisles Safe for Patrons

From the workshop of the Lucas Theatre Supply Company comes a new light fixture for use on the sides of aisles. The illustration gives a good idea of the appearance of the device. It is arranged to be bolted on the under side of the chair arm at intervals of about 12 feet. The fixture is 5½" long and 2½" square. The entire device is enameled black with a baked finish but special finishes can be supplied on order. A 10 watt lamp supplies sufficient illumination for the ordinary installation. The trade name for the article is the SAFETITE.
T. F. Uhlemann Is One of the Pioneers of the Industry

He Was Turning Out Projection Machines Back in 1897

T. F. UHLEMMANN, works manager of the Nicholas Power Co., lives with his wife and his boys at Richmond Hill, L. I. He is proud of his family but running a close second in his affections is the Power's Projector. While making no claim that he is the father of motion picture machines Mr. Uhlemann has a right to call himself an uncle or some sort of relative.

In the prehistoric period of the motion picture industry Mr. Uhlemann was making projectors in Europe, turning out one out of the question. The about 1897 and the machine was usually made according to specifications for some professor, who, even at that early date, saw the possibilities of motion pictures in connection with lectures. The work, of course, was actually done in an experimental shop and nearly all by hand.

In spite of this they were practical and from these Mr. Uhlemann acquired much information which was of real assistance to him later on. In 1903 he joined the Power's forces and has been with them ever since.

In 1904 Power's 3 and 4 were being made and the whole plant was as large as Mr. Uhlemann's present office. The first Power's plant was in Nassau Street, New York City, but was soon moved to Jacob Street, where it is still retained as one of the smaller factories of the Nicholas Power Co. Within six months after Mr. Uhlemann secured his first position with Power's he was made foreman and has been in full charge of the manufacturing end of the business since 1915.

Mr. Uhlemann is responsible for many of the improvements that have been made in Power's Projectors and the method of manufacturing them. At one very early period the Power's and Edison mechanism was attached to a wooden table board and anyone at all acquainted with the Motion picture machines will know that wood in connection with projectors is now absolutely out of the question. In fact all parts are not merely of metal but all metals are carefully selected for the purpose for which they are intended. The mills supplying metals furnish a scientifically developed product which must be adapted to the particular part in which it is to be used. Nearly ten years ago Mr. Uhlemann saw the advantages of many-gauge bronze and tungsten chromium steel for the wearing and strain bearing parts of the Power's Projector and these have since been used in all machines.

He has also insisted upon the use of specially automatic machinery whenever these could be used efficiently. The plant of the Nicholas Power Co. is well equipped with the latest machinery for turning out the delicate and complicated mechanism used in projectors, and all this has been installed while Mr. Uhlemann has been connected with the Power's company. The inspection department of Power's was organized and developed by him and it has always been one of his hobbies. Every part of every machine is carefully inspected at every stage of manufacture and the liquid gauge which registers within one-tenthousandth of an inch is used almost exclusively for inspection. The pin cross, which requires twenty operations in the manufacture, also receives twenty inspections. Every stage of manufacture of every part is inspected in just this way. This system is extremely characteristic of Mr. Uhlemann's methods and explains why he has held his present important position so many years.

Some of the incidents related by Mr. Uhlemann referred to the early days of the film industry when almost every vacant store in the United States was being turned into a movie house. It was not unusual at that time to have unlined orders on hand for a thousand machines, and exhibitors were pleading for them. C. B. Kleine, brother of Geo. Kleine, came down one day with two boys and carried a machine away on their backs. Projectors were lighter then than they are now, but this was some job for one man and two boys. The machine was urgently needed and this was the only way apparently it could be got in a hurry. We are reminded of an incident which came under our notice some years ago during the boom days of Goldfield, when fortunes were being made on mining leases and machinery was none too plentiful. One mining company with a very short lease on a very valuable claim had a complete equipment for mining sent by express from Chicago. But it was worth the expense.

Every industry has its boom days and there was just such a period when the movies looked like a sure road to wealth for the exhibitor with small capital. Many of these pioneers have passed on to other fields but some of them are still with us. Mr. Uhlemann is still a young man and has many years of usefulness before him. He has been a pioneer and important pathfinder in a great industry. The part he has played in developing the Power's Projector should not be overlooked, for the present splendid reputation, nationally and internationally, of this machine is in no small degree due to his great experience, energy, ability and enterprise. We think T. F. Uhlemann may be saluted as one of the real pioneers of the motion picture industry.

Chamberlain Amusement Enterprises Buy Opera House

L. J. Chamberlain, president of the Chamberlain Amusement Enterprises, announces the purchase of the Shamokin, (Pa.) Opera House for the sum of $100,000. With the addition of this theatre the number of houses under the control of the corporation is increased to 9, with options on a number of others.

Ventilation of Theatres Discussed

Another paper having to do with the construction and equipment of new motion picture theatres has been announced for the forthcoming meeting of the Society of Motion Picture Engineers. This paper will be by Mr. O. K. Dyer, on the subject of "Heating and Ventilation of Theatres."

The author will cover the importance of an ample fresh air supply and the physical effects of humidity and temperatures. He will take up the various methods of introducing the air supply, the apparatus necessary and the cost of installing an apparatus.

There will also be some space given to the benefits to be derived from mechanical ventilation and also to the cooling effect obtainable without refrigeration.
Presently Every Seat Will Be Taken

This is known as a *comfortable*, airy, and attractive theatre. It succeeds because it pleases.

Its air is ever pure; yet no draft, no sudden variation, no noise ever occurs to make the individual wish he had gone somewhere else.

**Sturtevant**

(Reg. U.S. Pat. Off.)

Positive Ventilation for Motion-Picture Theatres

withdraws all used and impure air, at the same time gently circulates fresh, *purified* air in every part of the theatre—the auditorium, corridors, offices, retiring rooms, and lobbies.

Its flow of air is *positive* because there is an active, induced in-flow *and* out-flow. Positive circulation means efficiency in double proportion. Nothing is left to chance or roundabout circulation theories.

*Sturtevant Positive Ventilation Systems are proved by those who make them and approved by those who use them.*

Send for Special Bulletin No. 270

**B. F. STURTEVANT COMPANY**

HYDE PARK, BOSTON, MASSACHUSETTS

AND ALL PRINCIPAL CITIES
Our Weekly List of New Theatres Shows an Increase in Construction

Nineteen States Are Represented in the Report

ALABAMA
Lufkin—The Lee Amusement Company has purchased the Berringer building on the corner of Broad and Emiha Streets, which will be fitted up for an up-to-date moving picture house.

CALIFORNIA
Apa, (Apa Co.) Knox, Ehrincfield & Gordon, proprietors of the Empire Theatre, announce the proposed theatre, the Orpheum, to be built at the corner of First and Randolph Street. This building will cost approximately $150,000.

CONNECTICUT
Middleton—Extensive alterations and repairs are being made on the Princess Theatre by Salvatore Abaron and Charles A. Anderson, Managers. New Haven—Plans are being prepared for a modern moving picture theatre at Washington Avenue and Lunes Street. Edward Bassett is the local contractor and plans are being prepared by Cella Valle & Veve, contractors. The theatre will seat 1500 people and will cost about $50,000.

KENTUCKY
Owensboro—The buildings on Frederick Street, formerly occupied as a whiskey house, are being converted into a moving picture and vaudeville theatre under the management of George A. Biech.

Princeton—R. J. Wells of the Savoy Theatre is enlarging his seating capacity by the addition of a large balcony.

KANSAS
Wichita—Arthur Ford, Manager and owner of the Maple Theatre, has obtained an option on the site at the Southwest corner of Emporia and William Streets, on which it is his intention to construct a theatre. This theatre is to have a seating capacity of 2200 persons, and will be designed by Lamb and Lamb, New York architects. The entire project on this site will involve an expenditure of about a million dollars.

MAINE
Cornish—A community theatre is planned for Cornish by officers of the Cornish Board of Trade. Austin W. Pease has been employed as architect. The seating capacity is to be about 500 persons.

MASSACHUSETTS
Boston—Plans for a million dollar development of the property on Washington Street, opposite the South South Meeting House, were made known recently by George F. Crocker. These plans include a project for a large moving picture house to be erected by the Olympia Theatre interests.

Chicopee—Plans are being prepared for a new motion picture house at 22 Exchange Street by George P. Dout, architect. The house will have a seating capacity of 1000 persons and will cost about $25,000. The owner is Zigmund Satrozowski of Exchange Street.

Gloucester—The new Strand Theatre on Main Street opened Wednesday, March 3rd.

MICHIGAN
Muskegon—The Paul J. Schlossman Amusement Company announced the proposed construction of two big theatres. One at Muskegon Heights at an estimated cost of $100,000, and the other at Clay Avenue and Second Street, and will cost around $80,000. The theatre at Muskegon Heights is for motion pictures only and is to be erected at McKinney Avenue and Maffet Street. This theatre will be 125 feet by 100 feet, and will accommodate 1000 persons.

MISSOURI
Jefferson City—Plans have been completed for the construction of a new theatre on High Street. The building is to be constructed by the company which is headed by Howard Cook and Rube Armstrong.

MONTANA
Butte—Plans have been received for a new theatre in Mitchell Block for the erection of a $100,000 moving picture theatre. The building will be 75x100 feet, and will have a seating capacity of 900 persons. Jens Hansen, Manager of the Orpheum Theatre, is pushing this project and Bridgel & Van House of Butte are the architects.

NORTH CAROLINA
Statesville—The Morrison Building on Broad Street is being remodeled for a modern motion picture theatre. The building has been leased by A. D. Van Deburg of Baltimore and Atlanta. It is expected that the new theatre will be open about April 1st.

OHIO
Akron—Incorporation papers were issued to the Akron Enterprises Company with a capital stock of $275,000. This company intends to erect a six story building on Main Street to be used for theatre and office building. It is intended to arrange a theatre auditorium to seat 1000 persons. C. A. Barbian is President of the company.

OREGON
Portland—Julius Sax has leased the new Grand Theatre property in Sixth Street, and after renovation and improvements, will conduct a moving picture theatre.

SOUTH DAKOTA
Emery—A new theatre is being constructed here to have a seating capacity of about 400 persons.

WISCONSIN
Fennimore—John W. Bledding is having plans prepared for a new theatre which will have a seating capacity of about 650 persons.

WASHINGTON
Stanwood—Alterations have been completed on the Folly Theatre and the house was open to the public on February 15th. 1920.

Stanwood—Construction work on a new theatre building, The Ideal, for Oscar Ruth, is well under way.
This Important Question

can easily be answered by the theatre owner who has already equipped his house with the

TYPHOON COOLING SYSTEM

because he knows from past experience that his house is going to be cool and comfortable when the hot summer days arrive. Yes, and he can afford better pictures because a cool and well ventilated theatre makes it possible.

Get the crowds—install TYPHOONS.

Write for Catalog "N"

Typhoon Fan Company
ERNST GLANTZBERG, President
281 Lexington Avenue, New York, N. Y.

1044 CAMP STREET
NEW ORLEANS, LA.

355 No. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
It Didn’t Happen in the “Movies”

This is a real live hornets’ nest, fully occupied only a short time before the picture was taken, the man with the real is in dead earnest and the machine, as shown in the illustration, is a real Sturtevant Vacuum Cleaner of that type close to the school window for comfort. There were a number of methods of handling the situation but none seemed to be perfect; there was always a chance that some of the fiery inmates might escape, which would offer a stunging rebuke to the procedure.

The always efficient Sturtevant however solved the problem. It was called into service and quickly drew all the winged visitors into the dust receptacle.

Notables in the Camera World

Mr. William C. Foster started in pictures with Selig Co., 43 Park Street, Chicago, in 1901, as an operator, was with the same firm in all departments of photography until May, 1911. Since that date he has been with Universal Film Company, Equitable Film Company, Lone Star “Chaplin” and Fox Film Corporation. Among his productions are the following:

Production  Producer
Vampire  Selig
Back to the Primitive  Selig
Lost in the Jungles  Selig
Witch of the Everglades  Selig
Dance and Pfyltiz  Universal
Floor Walker  Chaplin Lone Star
Fireman  Chaplin Lone Star
Count  Chaplin Lone Star
1 A. M.  Chaplin Lone Star
Vagabond  Chaplin Lone Star
The Sin’s of the Parent  Fox
Tale of Two Cities  Fox
A View  Fox
Lex Miserabili  Fox
Riders of the Purple Sage  Fox
Silver Horde  Fox
Goldwyn
A Woman of Pleasure, Star—Blanche Sweet
J. D. Hampton

BEAUTIFY YOUR THEATRE

Lobby and Interior

with PLASTIC-RELIEF-ORNAMENTS and
Composition Lighting Fixtures, Indirect and Semi-Indirect.
Floor Lamps, Side-Wall and Ceiling Fixtures.
Balcony Fronts, Proscenium-Arch-Mouldings.
Heads—Fountains—Figures.

Let Us Estimate-on-Your-Requirements.

Suggestive Sketches Cheerfully Submitted
Write for Catalogue.

THE-NATIONAL-PLASTIC-RELIEF-CO., 328 Main St., Cincinnati, O.

“CO OL COMFORT”

Protects your patrons against sticking to those hot, veneered, plush or leather seats, by covering them with reversible fabric

SEAT COVERS

Decorative, attractive, distinctive, sanitary, durable, inexpensive.
Write for samples and prices.

THE DWYER BROS. & CO.
THE ARTISTICATRS OF THEATRE CHAIR COVERS
Broadway Film Exchange Bldg., Cincinnati, O. 728-7th Ave., New York City

BAY STATE FILM SALES CO., INC.
220 West 42nd Street
New York City

A. G. STEEN, Special Representative

MADE IN AMERICA

FILM RAW STOCK

EQUAL TO THE BEST

Used Successfully by the Foremost Producers and Laboratories
The Fabrikoid Process adds beauty and long life to fabrics; some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof.

—just soap and water keep it sanitary and beautiful

No fear of germs, dust or grime if your seats are upholstered in Fabrikoid; just wash it—it's waterproof; it never absorbs moisture.

And there are other marked advantages. Fabrikoid is made in colors to match any decorative motif; it may be stretched tight or pleated; it is stain-proof and scuff-proof, and it always retains its original beauty.

Persist on Fabrikoid in your new theatre, or, if it's time to re-upholster, have it done in Fabrikoid, by all means.

Samples and complete information will gladly be sent if you will write.

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE.
Decorations of Picker's New Rio Theatre Have Caused Considerable Comment

But Skill Was Required to Carry Out the Scheme Without Overdoing the Effects Strived For

There is a constant attempt on the part of motion picture theatre owners to strive to create most elaborate and expensive interiors. Since there is always grave danger of overdoing these effects, an artist of rare ability must always be selected. In the case of the interior decorations of the new Rio theatre on upper Broadway, New York, Mr. William Eckart, father of theatre decorations in this country, was in charge of the work.

The decorations at the Rio theatre consist of brilliant gold and metal effects, intermingling a small series of black ornaments, surrounded by blue, green and golden glazes. In creating this color scheme the artist strove to put the audience in a mystified atmosphere and still, leaning towards a restful feeling.

As one enters the auditorium of this theatre, one is amazed at the richness of the interior. The feet hit soft, velvety, blue carpets; the eyes strike the color spectrum on walls and ceiling everywhere, and still all is refined and cozy. Vouches for its practical use and says its efficiency and economy of operation has been demonstrated beyond doubt.

The Vallen machine is electrically operated and can be controlled from two points, either in the operator's booth or from the stage. Only one button is used in switching the electric current on and off. The machine not only automatically controls the current which serves as a protection for the screen or for dividing photoplay offerings into various periods, but can be used to control such lights as are necessary during intermissions. The fact that the machine can be controlled from the projection booth means the saving of labor time and adds efficiency to the showing of pictures as the curtain, screen and lights can thereby be controlled at the will of the operator. The advantages of such co-ordination can readily be seen. The machine can be manufactured for about $300 and the installation cost is said to range from $25 to $50. The Company manufacturing the machine is prepared to back the offering with a guarantee of service. It occupies a space three feet long, one foot wide and one foot high when installed.

Next week—a history of the Mazda Lamp for projection purposes

A Theatre Organ "Wonder" in Complemnet

Some idea of the amount of material and the work involved in installing and erecting a modern motion picture theatre organ can be gained from a report received from the new Colonial recently opened in Tacoma, Wash.

More than 50,000 feet of wiring was necessary to connect up the various pieces of apparatus on the Wurlitzer Hope-Jones Organ at this theatre. Everything is worked by electricity which accounts for this tremendous length of cable.

There are 3200 pipes arranged in several swell boxes ranging from 10 x 19 to 16 x 11 feet. There is also a Tibra, which is a special set of pipes developed by the Wurlitzer Co., especially for motion picture theatres. Included in the array of instruments at the back and call of the organist are drums, cymbals, bird whistles, cathedral chimes, oboe, violin, xylophone, glockenspiel, vox humana, flute and piano.
Your Local Dealer Handles "Bilt-Rite" Lobby Display Frames

To place the Bilt-Rite line of Lobby Frames within reach of every Exhibitor has been the sole purpose of the manufacturers.

We are proud to announce that we have successfully worked out a national distribution plan which embraces the "live wire" dealers in every city. Get in touch with your local dealer today, or write us direct for complete information.

Ask for Booklet B7

DEALERS' NAMES AND ADDRESSES

Nebrid Lew Albined, 5th Street and Big Vine R. R., Torre, Ill., 0. A. Montillo, 1110 Golden Gate Ave., San Francisco, Calif.

R. D. Hedin, Des Moines, Iowa, H. C. Mason, 1313 7th Ave., New York, N. Y.

Consolidated Portrait & Frame Co.

103-58 W. Adams St. Chicago, Ill.

THEATRE CHAIR COVERS

Revivify and Embellish Your Theatre in SUMMER or WINTER

Creating an actuality of Cleanliness and decorative Beauty not otherwise obtainable.

TAILORED MADE

INEXPENSIVE, QUICKLY ATTACHED, ECONOMICAL.

Order Now for SUMMER USE on Request.

THE TEXTILE SPECIALTIES CO.

Clay E. Brehm, Gen. Mgr.

Suite 107 Bell Block

CINCINNATI, OHIO.

Over $90.00 a Week His Average

Another Theatre Owner Tells How This Machine Pays

"I have operated two of your Butter-Kist Machines for two years and will say that they are the best money-makers I have. Have averaged over $90.00 a week. I recommend the Butter-Kist machine to any one operating a picture house or vaudeville show," (Written to us by theatre manager in West Virginia. Name gladly given on request.)

"We were very much surprised at the amount of business our Butter-Kist Machine did from the very outset.... And business has steadily increased. In one month we did a business of $597.00," (Written to us by drug store located in Cleveland, Ohio. Name gladly given on request.)

The famous machine that manufactures Butter-Kist Pop Corn and sells Roasted and Salted Peanuts.

$600.00 to $3,120 From a Little Waste Space

Pays Four Ways

1. Motion makes people stop and look.
2. Coating fragrance makes them buy.
3. Toasty flavor brings trade for blocks.
4. Stimulates all store sales or theatre attendance.

The Butter-Kist Pop Corn and Peanut Machine brings new profits and new trade to stores and theatres.

We have the actual figures to prove that the Butter-Kist Machine pays from $600 to $3,120 a year net profit. This means an extra $600 to $3,120 in cash profits from the use of a little waste space, 20 lb. by 32 in.

But that is not all you can count on making with the Butter-Kist Machine. It draws trade. It multiples all your other lines. It will amaze you to see the full possibilities. Let us tell you all that this wonderful machine means to you. We'll send you proof of profits, photos of stores with the machine, etc.—all free and post paid.
Practical Electricity—VI
Study Lessons for the Projectionist

A n electric circuit is the path in which the current flows and is distinguished according to whether it is a series circuit, a parallel or multiple circuit, or a complex circuit which is a combination of series and parallel connections.

When several pieces of apparatus are connected so that the current has a single path then they are said to be connected in series and the circuit is known as a series circuit. In a series circuit the current flowing in any part of the circuit flows through each piece of apparatus connected in succession so that the same current is connected in any part of the circuit would register the same.

A typical series circuit is shown in Fig. 10 in which three resistances are connected together along the terminals of a battery. When resistances are connected in series the total resistance of the circuit is equal to the sum of the separate resistances.

As illustrated in Figure 10 the potential of the series of batteries is 6 volts and the values of the resistances are 1, 2, and 3 ohms and we wish to find the current which will flow in the circuit.

If we neglect the internal resistance of the batteries and the resistance of the conductor, the combined resistance is 1 + 2 + 3 or 6 ohms.

Then from Ohm's Law 1 equals the current

\[ I = \frac{E}{R} \]

which will flow in the circuit is 1 ampere.

Now since we know the current flowing in the circuit to be 1 ampere we can find the drop around the separate parts of the circuit. From Ohm's Law E equals 1 times R. Then the difference in potential or drop around R₁ is the current times the resistance of that section or 1 ampere times 1 ohm which gives 1 volt. Similarly the drop around R₂ is 1 ampere times 2 ohms or 2 volts and around R₃ 1 ampere times 3 ohms or 3 volts.

Also in a series circuit the sum of the drops in potential around the separate parts of the circuit is equal to the applied voltage to the whole circuit of 1 volt + 2 volts + 3 volts equals 6 volts or the applied voltage exerted by the series of batteries.

An arc circuit shown by Fig. 11 for a projection lamp is a series circuit. Thus if we have a 110 volt D. C. supply voltage and wish to obtain 40 amperes at a 50 volt drop across the arc then we would find the required series resistance necessary for the circuit as follows:

The drop in voltage necessary that an ammeter in order to keep drop across the arc at 50 volts is 110 - 50 or 60 volts. Then the value of the resistance should be from Ohm's Law

\[ R = \frac{E}{I} \]

R equals or equals 1.5 ohms which is the necessary grid resistance for the circuit. In order to change this resistance depending on the variation of the carbons and the setting or length of arc the resistance is usually connected with several leads so that the amount of resistance used in the circuit can be varied and thus vary the drop across the arc and therefore the current flowing through it.

Another reason for a rheostat in circuit is to cut down the flow of current when arc is struck or in other words when a short circuit is placed across the line. Thus when arc is struck 110/1.5 or 73.3 amperes would flow and unless this resistance was inserted in the circuit a complete short circuit would be placed on the line and an excessive current would flow and blow all the fuses protecting the line. This increased amount of current flows only for a short interval when the arc is being struck for as soon as the carbons are separated the resistance of the arc is added to the circuit, and the current is cut down to normal.

Resistance current is very wasteful having only about 50 per cent efficiency, but they are the easiest method available when direct current is used and the initial expense of a motor generator is too great to be considered. Yet much expense would be saved in the long run by the installation of a motor generator set which would have an efficiency of about 70 per cent and would do away with the objectionable heat developed by rheostats, also the motor generator set gives a much better control of the arc.

Care should be taken in placing carbons in a lamp to see that the clamps are clean and securely fastened in order that a good contact may be obtained with the carbon.

The greater percentage of light used in projecting a picture comes from the crater of the positive carbon. The positive carbon should be the upper one and may be distinguished as the one which remains red the longer when the current is cut off. Should the lower carbon remain red the longer time the arc is then said to be "burning upside down" and the connecting leads should be changed.

The positive carbon burns about twice as fast as the negative and therefore is usually made twice the height, also a positive carbon is about 1/3 inch larger in diameter than the negative.

A parallel circuit is one in which several paths are provided for the flow of current. If these paths are all of equal resistance as would be the case when using lamps of similar lamps as shown by Fig. 12 were connected across the line then the total current flowing in the circuit would be the product of the number of lamps times the current flow of each lamp. Or if 110 volts causes a current of 1 ampere to flow in each lamp the total current supplied would be 6 times 1 or 6 amperes.

When several paths of unequal resistance are connected across the line the amount of the current in each section is inversely proportioned to the values of the resistances. The total amount of current to be supplied is the sum of the current flowing in the different branches.

A circuit made up of unequal resistances in parallel is shown by Fig. 13.

Thus if we have resistance of 1 ohm, 2 ohms and 3 ohms respectively connected across a 6 volt potential, since the drop across all the resistances is the same the current flowing in the 1 ohm branch will be 2 ohms branch 3 amperes, and the current 1 2 6 in the 3 ohms branch -- or 2 amperes. The total current flowing from the source of supply would be 6+3+2 or 11 amperes.

In order to find the equivalent single resistance which when connected across the supply voltage would allow the same current to flow we would use the formula

\[ R = \frac{1}{\frac{1}{R_1} + \frac{1}{R_2} + \frac{1}{R_3}} \]

where R is the single equivalent resistance and \( R_1, R_2, R_3 \) are the given values of the resistances.

Using the values of Fig 13

\[ R = \frac{1}{\frac{1}{\frac{1}{1} + \frac{1}{6} + \frac{1}{3}}} \]

reducing the right hand side of the equation to a common denominator, we have

\[ R = \frac{1}{\frac{1}{\frac{1}{6} + \frac{1}{3}}} \]

or R equals 6 ohms.
Nicholas Power Co., Inc.,
90 Gold Street,
New York, N. Y.

Gentlemen:

Replying to your inquiry of recent date, please be advised that our entire battery of 14 projecting machines is comprised of Power’s Cameragraphs, both #6A and #6B models.

After rather exhaustive tests, we have concluded that the Power Cameragraph is the most satisfactory machine for the projection of unwaxed film and best suited to all-around studio requirements including laboratory inspection.

Very truly yours,

Nicholas Power Co., Inc.
90 Gold Street,
New York, N. Y.

95% of the Machines used by the Laboratories and Studios of Los Angeles and vicinity are POWER’S
Questions Referring to the Text To Be Answered and Returned

14. The line voltage to which an arc is connected is 220. If the arc is direct current, what is the proper reducing and standing resistance to be inserted in the circuit? The arc is good, give the proper condition should be 50 volts.


16. If two resistances of 50 and 60 ohms, respectively, are connected in series, find the total resistance of the circuit.

17. If the above circuit is connected to a 220-volt supply, find the current which will flow through the circuit.

18. Three resistances of 6, 3, and 2 ohms, respectively, are connected across a 110-volt supply. Find the equivalent resistance of the above and the current which will flow through the circuit.

19. Find the current flowing and the resistance of the circuit if half the lamps of Fig. 12 were turned out or cut out of the circuit.

100 per cent. Correct Answers Received

Rudolph Koller, Roseburg, Oregon, writes:

Follow the answers to eight questions in March issue of the News.

1. 0.059 a cathode ray tube will be deposited by a current of 5 amp. flowing for 10 seconds through a standard solution of nitrate of silver.

2. The value of the current is 6 amps.

3. 0.5 amperes will flow through the lamp.

4. No, the voltage applied to F1F2 of the circuit is 120 volts.

5. 55 volts.

6. The resistance of the field winding is 55 ohms.

7. The resistance of the circuit must be 24 ohms.

8. The quantity of electricity that will flow in 10 seconds is 100.

Note: The above list of answers sent in reply to questions appearing in the March issue is the first to be 100% correct. The fact that these answers were received in such concise form may be used to illustrate what can be accomplished by careful thought on the part of the protectionists.

Answers to Study Lessons

A. B. Lod, Calif., writes:

I take pleasure in answering your question: "What is a Dynamo?"

The principal parts of a dynamo are: the bearings, shaft, armature, armature windings, commutator, brushes, field magnets, field windings, leads and terminal block.

The current generated as follows: When the Generator is not running the field magnet still retains a very little of its magnetism, and the armature will revolve, due to the magnetic lines of force through the armature. When the armature starts revolving, the armature windings cut these lines of force, and a very weak current is generated but weak as it is, it is strong enough to travel around the field windings and as it travels around the field it makes the field a little stronger and the field magnet sends more and more magnetic lines of force through on armature and magnetic field is thus increased so is the current generated in the armature, increased. This makes the field still stronger and this action keeps up until the capacity of the field rheostat is reached and revolving stops.

If there were no field rheostat in series with the field then this rise would continue until the field became saturated with magnetism and the current would stop. Reply: Your answer is correct in so far as it goes, also you have limited your description to one type of generator, namely a self-excited shunt type. This type is, however, the one which is most generally used.

The fundamental meaning of the term dynamo is a machine for converting mechanical energy into electrical energy by means of electromagnetic induction. No electricity is created by a dynamo. Dynamo converts electromagnetic force is generated or produced which causes a current to flow in the circuit connected to the dynamo.

The principal of operation of the dynamo depends on the fact that if a conductor is placed in a magnetic field and a change in position or a change in the magnetic field strength be made so that the conductor is made to cut lines of force then an E.M.F. is set up which is proportional to the rate of cutting.

The operation of a dynamo depends upon the following factors: a magnetic field, produced by electromagnets, and a number of loops or turns of wire wound for carrying the armature, so arranged that the lines of force set up by the field magnets may be cut by the armature conductors, and an E.M.F. generated.

The operation of a shunt generator depends upon the residual magnetism retained by the field magnets so that when the armature is revolved the conductor cut a very weak field and an E.M.F. will be set up at the brushes. This E.M.F. will aid the induced current to flow in the field windings and tend to increase the magnetic field, and consequently the generated E.M.F. This action continues until the iron of the magnetic field becomes saturated with the maximum number of magnetic lines of force depending on the design of the special machine. The dynamo will then produce a constant voltage which is slightly reduced by the cross-magnetizing effect of the armature when the load is applied.

The field rheostat has the effect of added field resistance so that a smaller current will pass thru the field winding, a more effective amperes turns and resulting flux will be produced. This by means the field strength can be varied so that any desired value of brush or terminal voltage may be obtained.

In a booth (not sweat box) which measures 20 ft. wide, 8 ft. 6 in. deep and 7 ft. 6 in. high. Two Simplex Projectors Lujes S Equipped, with arc controller, two rheostats in multiple, a set for each lamp, drawing 68 amperes arc, using carbon tip and 5-36 silver bottom. Have a 120-foot throw, on which I use two wing shutters of my own design and eliminate all flicker at any speed. Have always an extra head and lamp on hand for emergency. An 18-inch exhaust fan with a one horse power motor ventilates the room.

The above equipment is in Pearce's Tudor theatre, New Orleans, La., where Brothers E. M. Burne and J. W. Kroughers for the section.

Stereo Kinks
J. J. Krough, Williamsport, Pa.

Reading over some more of the News which I found laying in the office it got a grip on me. I think it very interesting especially for projectors, therefore I would be delighted to write a few notes for the section.

I promised to give out some good dope on the Shupelke Machine in a short time, but I thought some projector might need this little stunt so AT are leaving a 34 inch carbon news section if you think it worth printing.

For the spot light I needed some gelatine for different colors but I could not get them so I bought three pieces of common glass 3/4 thick and used some globe coloring. Its the cheapest way of running a spot light and you can make any fancy colors or shapes you need with no danger of breaking for I have run it at high amperage.

You can always clean this off and make anything new you want. Just use a flat pan and hold glass edgewise, then pour the color on one side. It is best to get a soft cloth and keep a piece for each color.

Next an idea for a stereo lens in place of having the lens attached to machine. Get a piece of conduit pipe and fix it to wall in front of booth. People used to say they could not read the slides because they shake so much, but this stopped it.

A Discussion of the Speer Directo Carbon

By Eugene H. Kaufman

During the earliest days of motion pictures, projection was very largely effected by the combination of a cored upper carbon together with a solid lower. In the past two years wonderful strides have been made in the improvement of the lower carbon—the metal coating and hard core now being universally demanded by the projectionists.

The Speer Hold-Ark Negative Carbons relate to the scrap heap, the antiquated solid lowers; and the Speer Directo Positives will have even greater effect on the so-called "cored" lowers.

In the Speer Directo Carbon, let us first draw attention to the construction—a carbon with a compound core. The core is composed of a hard, specially constructed electrically conductive material, surrounded by the proper proportions of a heat insulating compound, imbedded within a star center, all of which are of the utmost importance in light producing qualities and in securing stability of the arc.

You can enable, if you so desire, the old system of burning the carbons for five or ten minutes in order to get the proper crater, exists only as a recollection of former days.

Thinks He Has Ideal Projection Room

E. Buras, Tudor theatre, New Orleans, La., writes in as follows:

Reading practically every issue of Motion Pictue News about some model or ideal projection room, in some larger cities of the North I want to say as a projectionist from the South (as it appears to be this time) that I have an up-to-date equipment placed
In your New Theatre or the remodeling of the old good lighting effects are essential

For the large theatre, auditorium or small picture house, there is a Major Switchboard that will do the work more efficiently and with more saving of electrical current than any switchboard on the market.

With the Major Switchboard any individual switch unit or combination of units or even the entire board may be controlled from any part of the theatre—it is the only switchboard allowing the setting up of lighting changes ahead without interference with the lighting effects in operation at the time.

Ask for Bulletin Number 68

Investigations into the merits of the Major Switchboard by leading architects and engineers specializing in theatre construction has proved so unanimously in its favor that the following new representative theatres are Major equipped or have Major equipment specified:

<table>
<thead>
<tr>
<th>Illinois Theatre, Chicago</th>
<th>Colonial Theatre, St. Paul</th>
<th>New Majestic Theatre, Dallas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palace Theatre, Chicago</td>
<td>New South Gate Theatre, Chicago</td>
<td>Lincoln Dixie Theatre, Chicago</td>
</tr>
<tr>
<td>Missouri Theatre, St. Louis</td>
<td>Blackstone Theatre, South Bend</td>
<td>Highland Theatre, Chicago</td>
</tr>
<tr>
<td>(No Name), Des Moines</td>
<td>B. F. Keith Theatre, Cleveland</td>
<td>Finklestein &amp; Ruben Theatre, Minneapolis</td>
</tr>
<tr>
<td>Tivoli Theatre, Chattanooga</td>
<td>Rialto Theatre, Detroit</td>
<td>Fort Armstrong Theatre, Rock Island</td>
</tr>
<tr>
<td>Durant Theatre, Detroit</td>
<td>Cincinnati, Theatre, Cincinnati</td>
<td>Gregory Theatre, Hammond</td>
</tr>
<tr>
<td>Cincinnati, Theatre, Cincinnati</td>
<td>Tivoli Theatre, Chicago</td>
<td>Chicago, Municipal Auditorium, Chicago</td>
</tr>
</tbody>
</table>

FRANK ADAM ELECTRIC COMPANY
General Offices: St. Louis, U. S. A.

DISTRICT OFFICES:

<table>
<thead>
<tr>
<th>DALLAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2031 First National Bank Bldg.</td>
</tr>
<tr>
<td>MINNEAPOLIS</td>
</tr>
<tr>
<td>400 E. Lake St.</td>
</tr>
<tr>
<td>KANSAS CITY</td>
</tr>
<tr>
<td>401 Victor Bldg.</td>
</tr>
</tbody>
</table>

EASTERN DISTRIBUTOR

Display Stage Lighting Co.,
311 West 33rd St., New York City, N. Y.
I understand they get their light from about a 100 to 400 watt bulb. I had in mind a Fairbanks Morse outfit, of about 750 watts capacity. What do you generally use for light where electricity is not available? I mean from a central station. Would a gas outfit serve me just as well or better than what I have mentioned for light? I would like to hear from you and tell me about a portable or traveling outfit.

Reply.

Peerless, Acme, and the Graphoscope will take the standard film and will produce approximately the same results as the arc. Where electricity is not available from a central station, small isolated gasoline motor generating sets have been found most serviceable.

The following manufacturers put out such sets:

- Fairbanks Morse, 30 Church Street, New York City.
- Peerless Independent Movie Supply Co., 729 7th Avenue, New York City.
- Deleo Light Co., Dayton, Ohio; Universal Motor Co, Oshkosh, Wis.
- Fairbanks Morse, 39 Church Street, New York City.

**Power Rates Raised on Him**

L. W. Mc., Tenn.: The City Fathers (?) here have just advised me of an increase in my power rates to 15 cents per K. W., refusing to allow me a power rate of 9 cents as heretofore, and am writing you for any information relative to putting in my own power.

I use two machines, one a Peerless carbon arc, and the other a Simplex Mazda, prefer the Simplex. I have only a short throw 71" and a picture 9 x 12.

I have quotations from the Cushman power plant and also Deleo, and would like your confidential opinion as to the merits of both; Cushman is a good man, but I am told by some one, but didn't know about fuel cost and upkeep.

If I should put in my own plant, would it be better to put the Mazda equipment on my Power's using D C instead of the A C Compressor (1 now have on the Simplex)?

As to the two machines: I think the carbon arc is better. I am in a small town and only run four and five days in a week, and my operating room has already cost me around $1,000, but don't mind the expense if I can get results, and that's all I am selling.

**Correct Rewinding Speed**

R. N., Massachusetts: To settle a wager we would like to have you answer these questions for us. A short time ago several of us were discussing the effect of high-speed rewinding on the pictures. We tried to figure from the speed of the film when wound around a 4" hub at the rate of a thousand feet in 4 minutes but we decided that we didn't know our mathematics, well enough. Can this problem be solved in ordinary figures or does it require something more difficult? What is the speed of the film at the start and what at the finish. What speed do laboratories and exchanges use when rewinding films.

Reply: If too high a rewind speed is used it is impossible to detect any film imperfections such as torn sprocket holes or stripped emulsion, also there is danger of the edges of the film catching on the reel and being bent over, thus ruining that section of the film.

To determine exactly the speed of the film at all times in the above instance would require the use of higher mathematics, but since the rate of rewind of 1000 feet in 4 minutes is more or less approximate we may use a simplified solution as follows:

If 1000 feet in 4 minutes is 250 feet or 3,000 inches per minute. A reel with a 5 inch hub has an over all diameter of film of about 10 inches when 1,000 feet of film has been wound on the reel. An average first and last turn would be 7 1/2 inches or the length of an average turn would be 7 1/2 times or 23 1/2 inches. Figuring from this average length of turn to rewind, 3,000 inches per minute would result in a speed of 300/23.6 or 127 revolutions per minute.

If this speed is taken as the revolutions of reel on rewind then the speed of the film at the beginning would be 5 x 127 or 317 ft. per minute, if at the finish 10 x 127 or 417 ft. per minute.

In ordinary practice laboratories and exchanges rewind film at a rate of from 5 to 8 minutes per thousand feet.

**Traveling Motion Picture Outfits**

A M., Friday Harbor, Wash: I am trying to figure out a traveling picture show outfit and I wish to know something about these outfits. If you have any on the market. Take the Peerless, Pathoscope and the Graphoscope, Jr. and several others, are these suited to run the ordinary film and make a 9 by 12 picture at 80 ft, and make it bright enough for an audience to look at without eye strain?
April 17, 1920

Vallen Automatic Curtain Machine

Operates Curtain. Protects Screen. Controls Lights

This machine is not an experiment. The first model invented by Earl J. Vallen was installed in The Strand, Akron’s first photoplay theatre, Sept. 2, 1915. A later model was installed two months ago. The machine can be controlled from two points, either by the operator or from the stage. Its success is proved by satisfactory trial of four years at The Strand.

Price $300 and Up
Installation Cost $25 to $50
For Information Write
THE E. J. VALLEN ELECTRICAL CO.
414 Everett Building
AKRON, OHIO

"THE COSMOGRAPH"
Semi-Professional Portable Projector
MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surprising in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG.
CINCINNATI, OHIO
729 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS

SPEER CARBONS

FOR

"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

Rutledge & Company
35 S. Dearborn St.
CHICAGO

PROJECT-A-LITE

TRANSFORMER AND ADAPTERS
Satisfactory Service, adapted to either Alternating or Direct Current.
WE GUARANTEE all our products.

SPEER CARBONS

FOR

"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.

The Foundation Motion of Present-Day Pictures

STANDARDIZED
CAMERAS—PERFORATOR—PRINTER
SPICERS—ACCESSORIES
PRECISION
MACHINERY—EQUIPMENT—SUPPLIES
For Motion Picture Laboratories, Studios, Theatres
PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY
NEW YORK
BELL & HOWELL CO.
LOS ANGELES
1201-11 Larchmont Ave., CHICAGO
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

3-D—Amount of Light in Relation to Current.

The flame arc shows a rapid increase in actinic light with increased current. In fact, the flame arc with doubling of the current at the same arc voltage increases its photographic effect not twice but three or four times. This makes it profitable to use the flame arcs at high amperages of 15, 25 to 35 amperes. In some cases much higher amperages have been used. The effect of amperage on amount of actinic light is shown in Fig. 6 which also shows the advantage in effect that the flame arc has over the enclosed ordinary arc. These sets of curves in Fig 6 were obtained with single arcs on 110 volt circuit, but with the new type of flame arc having two arcs in series on 100 volts the efficiency of the flame lamps is often increased from 40 to 60 per cent over that of a converted lamp with a single flame arc on 110 volts. The enclosed arc lamp soon reaches a limit of current because of the danger to globe melting down, or if a very large globe is used then the amount of air at the start decreases the initial efficiency, which is very important in motion picture work because the actual scenes are short and usually last from ten seconds to a minute or two. On a 220 volt circuit, it is now customary to use 2 or 4 flame arcs in series, and this compares favorably with the 220 volt enclosed arc lamps under average conditions.

From a series of tests of a direct current flame arc lamp, I have deduced the following approximate equation for photographic efficiency as regards effect on photographic efficiency as regards effect on solio paper for a single direct current flame arc. C is current and V is arc voltage within moderate limits (40 to 80) .

Photographic efficiency = KC \* (V-23)

On alternating current efficiency increases as C \* 6.

The flame arcs are also increased in candlepower more rapidly than the current, but this phase of the matter does not need to be enlarged upon here. The color of light increases toward the short wave lengths faster than the long wave lengths with increase in current. With increase in current the blue light increases more than the red.

TABLE 1

<table>
<thead>
<tr>
<th>Volts</th>
<th>Col. A</th>
<th>Col. B</th>
<th>Energy</th>
<th>Photographic Effect</th>
<th>Lens Characteristic</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>5</td>
<td>2</td>
<td>1.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>35</td>
<td>1.2</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>55</td>
<td>1.8</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>65</td>
<td>1.3</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>70</td>
<td>1.2</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>70</td>
<td>80</td>
<td>1.1</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td>90</td>
<td>1.1</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>100</td>
<td>1.1</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>105</td>
<td>1.05</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>110</td>
<td>105</td>
<td>0.95</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>120</td>
<td>110</td>
<td>0.9</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>130</td>
<td>115</td>
<td>0.85</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>140</td>
<td>115</td>
<td>0.85</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>150</td>
<td>120</td>
<td>0.8</td>
<td>1.4</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

S means standard of reference.

Analysis of the above table shows that the use of two flame arcs in series is very efficient. This also has other advantages, namely, that the power factor can be raised 0.90 to about 0.95 with a single arc to even 0.95 for the twin arcs. Also the volt amperes characteristic is ma...
EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY
There are two flame arcs in series on 110 volts, steady operation can be secured with 45 volts at each arc or with 90 volts of the 110 line volts in the light producing arcs. With a single flame arc on 110 volts about 50 volts are used in the arc, so that the twin arcs have about 50 per cent. better power utilization over the single arc. Also the power factor and arc stability are improved by operating two or three flame arcs in series on 110 volts.

(To be continued)

Here's a New Angle on the Government Tax

"Strange, as it may seem," says Mr. E. S. Bowman of the Automatic Ticket System, 1780 Broadway, New York, "there is something in connection with the Government tax, which appears to have been entirely overlooked by everyone connected with the Amusement business.

The Automatic Ticket Selling & Cash Register Company print billions of tickets yearly, yet it was only a few days ago that they learned there can be no such thing as a one dollar admission ticket, including the tax.

It appears that one of their customers ordered tickets printed, Admission 90c, Tax 10c, Total $1.00, and he was very promptly advised by a Government Inspector that the public was being overcharged one cent, as the tax should be 9c, on a 90c ticket.

This Inspector said the Government would not accept the extra cent which was shown as part of the tax. The proprietor could not keep his price at $1.00 by charging 90c, as the tax would then be 10c, and the total admission $1.01.

The final result was that he charged $1.00 and added the tax, so the Government has no kick coming, and neither has he.

The Acme Portable Projector

For the Studio, The Editor, Cutting Room, Home, School or Church

Demonstrated to you Anywhere

HOWELLS CINE EQUIPMENT CO.
729-731 Ave. NEW YORK, U. S. A.

EVERYTHING FROM THE STREET TO THE SHEET
April 17, 1930

DE BRIE CAMERAS
With all the new DE BRIE IMPROVEMENTS

PATHE STUDIO
AND OUTDOOR MODEL CAMERAS
TRIPOD AND M. P. ACCESSORIES

G. GENNERT
24-26 E. 13th St., NEW YORK

PATHE STUDIO
AND OUTDOOR MODEL CAMERAS
TRIPOD AND M. P. ACCESSORIES

G. GENNERT
24-26 E. 13th St., NEW YORK

Turning Passers-by to Walkers-in
This is your problem in hot weather, isn't it?
And it's a real problem, too—a problem that nearly every exhibitor is up against during the summer months.
But the Monsoon Cooling System will solve it for you.
It will make your house refreshingly cool and breezy in the hottest summer weather—make it delightfully comfortable—a big attraction to the public.
It will pull the business; turn passers-by to walkers-in. And all the time it will make your theatre—your shows—stand out distinctly from all the others in your neighborhood.
The Monsoon Cooling System is easily handled—and costs less than the money it makes for you the first summer.
Our new booklet tells the Monsoon story. Send the coupon below and get your copy by return mail.

MONSOON COOLING SYSTEM, INC.
Dept. 751, 70 West 45th St.

127 E. 6th St.
LOS ANGELES

320 So. Wabash Ave.
CHICAGO

EASTMAN FILM
is identified by the words “Eastman” and “Kodak” in the film margin.

It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
What the Society of Motion Picture Engineers Is and What It Has Done

A. F. Victor, Secretary, Outlines the Aims and Work of the Society and Gives Summary of All Papers

STANDARDIZATION is the keystone of every large industry—the factor which knits the arches together and stands splendidly balanced. In July, 1916, a group of earnest pioneers and creative workers in the motion picture industry, met in Washington and formed the Society of Motion Picture Engineers. These men were close to the heart of the industry and they realized the many separate factions which were struggling to work successfully together. Intelligently standardization was the magic key needed to perfect co-operation, and these men, accustomed as they were to give the best of themselves for the development of their industry, set modestly to work on their self-appointed task. Twice each year they have foregathered in some appointed city, giving generously of their time and money to the general advancement of the working conditions of the motion picture industry.

This group of men is made up of specialists in various branches of the industry and at each meeting some problem has been presented by the man whose knowledge of its requirements was needed.

An instance of the Society's work in standardization will serve to illustrate.

At the meeting in Chicago, July 10, 1917, a standard camera frame line was adopted. Prior to this there were as many varying frame lines as there were types of cameras. The confusion caused by variance was considerable. In productions where the work was done by several cameras, projected scenes shifted up and down in the most disconcerting manner. Today every person actively connected with the industry knows that the standardization frame line lies midway between two perforations.

At each meeting of the Society a number of papers have been read on various problems and unusual achievements in the industry. These papers represent an invaluable wealth of detailed technical information of vital import to everyone connected with the motion picture field. Each paper represents the careful experience and research work of a master in his line. The Society has had printed duplicate copies of each of these papers and has already supplied hundreds of copies to interested viewers.

Undoubtedly there are hundreds more interested persons in the industry, who would eagerly avail themselves of this splendid information if they knew of its existence. For their benefit the following list of subject material is submitted:

Transactions Number One
July 24, 1916, Washington, D. C.

Contents
Certification of Incorporation Society of Motion Picture Engineers
Standardization
An article by Henry D. Hubbard, Secretary, O. S. National Bureau of Standards.
Transactions Number Two
October 23, 1916, Hotel Astor, New York

Contents
Chairman's Address
Precision, The Dominant Factor in Motion Picture Machines, by W. B. Wescott, Boston, Mass.
Motion Picture Film Perforation, by Donald J. Bell, Chicago, Ill.

Contributors, Their Cautions, Size, Location and Support, by C. Francis Jenkins, Washington, D. C.
Transactions Number Three
April 6-7, 1917, Atlantic City, N. J.

Contents
President's Address.
Motion Picture Cameras, by Carl Louis Gregory.
Report of Committee on Electrical Devices.
Motion Picture Nomenclature.
Transactions Number Four
July 10-11, 1917, Chicago, Ill.

Contents
President's Address.
Motion Picture Standards.
Motion Picture Nomenclature.
Transactions Numbers Six
October 8-9, 1917, New York City

Contents
President's Address.
Motion Picture Standards.
Motion Picture Nomenclature.
Offset Projection, by Will C. Smith, The Motion Picture Booth, by C. Francis Jenkins.
Report of Committee on Electrical Devices.
The Projection of Motion Pictures by Means of Incandescent Lamps, by A. R. Dennington.
Light Intensities for Motion Picture Projection, by J. T. Cardwell, for R. P. Burrows.
Transactions Numbers Six
April 8-9, 1918, Rochester, N. Y.

Contents
President's Address.
Standardization of Exposure, by John W. Allison.
Optical Requirements of Motion Picture Projection Objectives, by Alfred S. Cosby.
Artificial Light in the Motion Picture Studio, by Max Mayer.
Conductors, by C. Francis Jenkins.
Theoretical vs. Practical as Applied to Standardization and Some of the Things to be Considered as Proper Subjects for Standardization, by F. H. Richardson.

Incandescent Lamps for Motion Picture Service, by A. R. Dennington.
Some Consideration in the Application of Tungsten Filament Lamps to Motion Picture Projectors, by L. C. Porter and W. M. States.
Transactions Number Seven
November 18-20, 1918, Cleveland, Ohio.

Contents
President's Address.
Standardization of the Motion Picture Industry, and the Ideal Studio, by John W. Allison.
Motion Picture Film in Making, by George A. Blair.
Carbon Arc for Motion Picture Projection, by W. C. Kunzmann.
The Projection Room and its Requirements, by F. H. Richardson.

Artificial Light in the Motion Picture Industry, by A. C. Roebuck.
Fundamentals of Illumination in Motion Picture Projection, by R. P. Burrows.

New Motiograph Booklet Out

The Enterprise Optical Company has recently sent us one of the first copies of its new folder on the Motiograph De Luxe. The booklet is somewhat out of the ordinary in that the selling arguments are given in the form of letters from satisfied users throughout the country. A cover design of high quality makes the pamphlet especially attractive.
The Organ in Motion Picture Theatres

There is no necessity to dwell upon the fact that the organ has attained a position of such importance in the motion picture theatre that it can justly be considered the nearest competitor in replacing orchestra organizations.

The above statement can be applied only to the instrument itself. Through legitimate competition organ manufacturers have been able to complete an instrument which can fully cover all the requirements necessary for appropriate musical works. For the benefit of organ players, it is useless to say that an organ player is necessary to utilize this wonderful instrument, the organ. We have in the past few years repeatedly stated that playing the organ and playing the pictures are two entirely different things. By this, we mean that the best church organ players can prove failures in handling the best instrument when playing for pictures. The editors of this edition do not consider themselves competent to write on this subject, prepared and edited by Mr. Lacey Baker, Mus. B., who consider the most perfect definition explaining the difference between church organ work and theatre work. For the benefit of organ players, and in the interest of "Better Music For The Film," we have taken the liberty of reproducing a few paragraphs from Mr. Baker's booklet which was issued in connection with a collection of music, published by the H. W. Gray Co., New York. Following is an extract from the above pamphlet:

"The accompaniment of a Film should be a musically sustaining undercurrent, always subsidiary, adding to the atmosphere, color, emotional color, but, under no circumstances, dominate. Cinema playing is not an organ recital, neither is it an occasion for the display of digital dexterity and pedal pyrotechnics. Opportunities are rare in the Motion Scenic Pictures, but, even then, the modest player will not eclectically shut off the view."

Just how much organ may be artistically used, must be left to the good taste of the executant, who, if he has a natural intuition, will realize that the film's the thing, not the organ. A midway course must be steered between the Sycula of too much organ, which is an imperfection on the part of the player, and which is worse) an annoyance to the audience, and the Charybdis of too little, which is apt to be dull and depressing. As music is the handmaid of the Picture, and not the mistress, the thoughtful player will be very conservative in his use of the instrument, relying on a liberal use of its tonal varieties to avoid drabness. By frequent changes of touch, he will hold the interest of his audience, and not be guilty of the bete a morte of endlessly holding the pedal in force of habit.

If it be thought that I am too insistent in suggesting a conservative accompaniment, I ask each of my colleagues who disagree with me, to visit a neighboring Playhouse and get the audience's viewpoint. After registering themselves the effect of an aggressively booming organ and mentally noting its irritation, I think they will agree with me that my note of warning is neither superfluous nor ill-timed.

It must not be forgotten that broad effects are called for in the theatre, and much latitude is allowed the performer. Melodies should stand out, frequently doubled (orchestra fashion) and the Pedal treated generally as the Double Bass, and not glued to the heel of the player. Also it must be remembered that the ecclesiastical, ultra-egalitarian school of playing is ineffective for Motion Pictures.

Practically the "theatre touch" is as far removed from the churchly style as is the rectangle from the arabesque. The reasons for this are obvious, but the unbalanced (orchestra fashion) and the Pedal treated generally as the Double Bass, and not glued to the heel of the player. Also it must be remembered that the ecclesiastical, ultra-egalitarian school of playing is ineffective for Motion Pictures.

The inherited traditions, and the "teed of linked sweetness, long drawn out," are not valuable assets, but, on the contrary, handicaps which must be ruthlessly eliminated if the church organist expects to make good in the elastic conditions necessarily prevailing in the theatre.

The above reveals facts which, if taken into consideration by organ players will undoubtedly further and advance the art of organ playing in the motion picture theatre, and will convert many organists into indispensible factors. The editors respectfully suggest that readers write to the H. W. Gray Co. of New York, for a copy of the complete Bulletin, edited by Mr. Lacey Baker, Mus. B. We are of the opinion that this booklet should be in the hands of every organ player who is striving to not only appropriately accompany pictures, but also build a reputation for himself which is bound to result in a better financial remuneration.

The Editor

Review of Musical Compositions

1. "Wigwam," an Indian novelty fox trot, by Jos. Samuels and Harold Sanford. (Belwin, Inc.)
3. "Dreaming Honeymoon," a song fox trot, by Wernicke & Jansen. (Boston Music Co.)
5. "Karaman," by Wiedofdt and Ohann, fast becoming the sensational fox trot. (Foster Music Co.)
6. "Beautiful Nights," supposedly a waltz hit of beautiful charm and rhythm. (Chas. K. Harris)
7. "La Vida," a Canhilla fox trot, fast reaching the goal. (Kitching Pub. Co.)

Review of Musical Compositions...

NOTES: If during concert same only.
- 16. Theme (4 minutes and 40 seconds), until-T: "Where Tom Harvey's," continue to action (45 seconds), until-T: "Bummedo on the spree.
- 17. Theme (4 minutes and 40 seconds), until-T: "J. W. Stern"
- 18. Theme (4 minutes and 40 seconds), until-T: "Close up on Jazz band.
- 19. Theme (4 minutes and 40 seconds), until-T: "Monsieur Dramatik's," (deplorable mystery and agitation), by Borch (1 minute and 15 seconds), until-T: "Dancehall hero's"

NOTE: To action pp or ff.
- 21. Continue pp (1 minute and 30 seconds), until-T: "Among the society is the".
- 22. "Eve Leaves" (Mediterno Serenade), by Ashleigh (3 minutes and 40 seconds), until-T: "Will open to the".
- 23. "The Vampire" (Dramatic Theme), by Levy (3 minutes and 5 seconds), until-T: "Dreamies - chanteen.
- 24. Theme (1 minute and 15 seconds), until-T: "To and this self.
- 25. Theme (1 minute and 15 seconds), until-T: "To and this self.
- 26. "Mandarin Dance" (by), by Kupinski (1 minute and 15 seconds), until-T: "I'm sorry I forgot our.
- 27. "Dramatic Recitative (for entrances and heavy dramatic scenes), by Borch (1 minute and 15 seconds), until-T: "It's the same girl.
- 28. "Dramatis Agitato" (for general use), by Row (1 minute and 15 seconds), until-T: "I'm sorry I forgot our.

NOTE: To action pp or ff.
- 29. Theme (1 minute and 15 seconds), until-T: "This place, how did I get in.
- 30. "Spring Blossoms" (Mandolin Intermezzo), by Carrillo (1 minute and 20 seconds), until-T: "After days of anxiety.

THE END
"THE MAN WHO LOST HIMSELF"

(Released by Select)
Specially selected and compiled by M. Winkler
The timing is based on the speed limit of 14 minutes per reel (1,000 ft.).

Themes: "Reverie" (Dramatic), Durnin
1—“ Reverie Dr. Lane” (3/4 Allegretto), by Baron (2 minutes and 25 seconds), until-S: “At Screening.
2—“Mammon Capricc” (Allegretto Grazioso), by Baron (3 minutes and 40 seconds), until-T: “The fashionable hour in life.”
3—Theme (2 minutes and 30 seconds), until-S: "Duke of Rochesier sees the Saute.
4—" Serenade Grottoe" (Characteristic), by Borch (2 minutes), until—
5—"The Rochester ever shown,”
6—"Hymnus Drunken Time" (Characteristic), by Roberts (2 minutes and 35 seconds), until-T: "My people, none, my family.
7—"Serenade Grottoe" (Allegretto), by Tschudovski (2 minutes and 50 seconds), until-S: "Interior of bedroom.
8—"Concerto in action (2nd act), by Gounod (4 minutes and 15 seconds), until-T: "Put yourself in his place.
9—"Continue to action (1 minute and 22 seconds), until-T: "Well, Roxy, old top.
10—"Lever D'Anou" (Dramatic Allegretto), by Zemianek (2 minutes and 15 seconds), until-T: "He had a conscience.
11—"Dramatic Preludio" (Presto), by heavy dramatic situations, by Levy (2 minutes and 35 seconds), until-T: "This person is up.
12—"Dramatic Conflict," by Levy (2 minutes and 30 seconds), until-T: "Scene.
13—"Dramatic Allegro," by Lascomb (2 minutes and 30 seconds), until-T: "Whatch you with your.
14—"Dramatic Freestyle," by Winkler (2 minutes), until-T: "Papa Mahmousen.
15—"Turley," by Levy (1 minute and 10 seconds), until-T: "Help, murder, police!
16—"Post Leaves" (Moderato), by Ashleigh (2 minutes and 30 seconds), until-S: "Scene in garden.
17—"Theme" (2 minutes and 45 seconds), until-T: "But don't tell him I've.
18—Cont' a action (1 minute), until-T: "Well, I had, but I want.
19—"Devotion" (Moderato), by Deppe (4 minutes and 15 seconds), until-T: "After dinner, conference.
20—"Indolents" (Cheerfully), by Charmades (2 minutes and 50 seconds), until-T: "Well, Roxy, you don't act.
21—"Andante Dramatico" (For dramatic emotion), by Borch (3 minutes and 45 seconds), until-T: "Her humiliation could be.
22—"Vision" (Characteristic for mental scene), by Buss (1 minutes and 35 seconds), until-T: "Now, Mr. Jones, tell us all.
23—"Turley" (For general use), until—S: "The light.
24—"Fruits in a Mud House" (A typical characteristic), by Recker (3 minutes and 30 seconds), until-T: "A quiet retreat in the.
25—"Matinee" (Character), by Minot (2 minutes and 20 seconds), until-T: "The prince told me to say.
26—"In action pp f
27—"Dramatic Action" (For vivid dramatic emotion), by Minot (3 minutes and 30 seconds), until-T: "The showdown.
28—"Lost Rising" (Dramatic pathetic), by Gounod (3 minutes and 15 seconds), until-T: "I suppose you like me.
29—"Scene (30 seconds), until-T: "You don't have me.
THE END.

"TOWER OF IVORY"

(Released by Goldwyn)
Specially selected and compiled by M. Winkler
The timing is based on the speed limit of 14 minutes per reel (1,000 ft.).

Themes: "Poume Syzygmomath" (Dramatic), Borch
1—"Romance from Aida," by Verdi (30 seconds), until-S: "At Screening.
2—"Poume" (3 minutes) until-T: "You've learned all I can.
3—"Rapsody" (Dramatic), by Druda (1 minute and 15 seconds), until-T: "Out of work and down to.
4—"Marriage Dance" (A flat trot), by Beach Bore & Samanta (1 minute and 5 seconds), until-T: "I understand, dearie.
5—"Ballade" (Character), by Druda (1 minute and 30 seconds), until-T: "Come on, kid, give us a.
6—"Dancing in the Barn" (Dramatic), by Druda (3 minutes and 40 seconds), until—S: "Girl stops dancing.
7—"Dancing" (To action pp f.
8—"Dramatic Agitation" (For general use), by Hough (1 minute and 30 seconds), until-T: "Yes, but it was a beautiful voice in.
9—"Begin to pp f. to action.
10—"Because You Say Good-Bye" (Very lively), by Levy (1 minute and 30 seconds), until-S: "Flashback to girl telling story.
11—"Ah, Aida" (Character), by Druda (1 minute and 35 seconds), until-T: "After Leverino's conviction.
12—"Act I" (Dramatic), by Druda (1 minute and 40 seconds), until-T: "With lights there broke.
13—"Aida With Me" (Song) (30 seconds), until—T: "Then above the roof.
NOTE: To be produced as vocal solo.

12—Repeat: "Purissima," by Shepherd (30 seconds), until-S: "Smoke coming up the stairs.
13—"Berceu" (4/4 Ambiance), by Priml (2 minutes and 45 seconds), until-T: "Five years later.
14—"Theme" (2 minutes and 30 seconds), until-T: "With the Bridgeman.
15—"Contrippe" pp (40 seconds), until-T: "In a Western prison over.
16—"Valle Moderne," by Rossy (1 minute) until-T: "Lady Bridgeman enters.
17—"Aida March," by Verdi (1 minute and 5 seconds), until-S: "Scene in street.
18—"Celeste Aida," by Verdi (50 seconds), until-S: "Singer appears on stage.
19—"Theme" (2 minutes), until-T: "The next day.
20—"Sixth Theme" (For scenes of impending danger), by Vely (3 minutes and 15 seconds), until-T: "After five years of slavery.
21—"Half Real Fortune," by Levy (2 minutes and 30 seconds), until-S: "Prisoners escaping.
22—"Theme" (4 minutes), until-T: "Before long society.
23—"Canzone" (4/4 Ambiente), by Priml (3 minutes and 30 seconds), until-T: "I hope this really hit.
24—"Serenade Grottoe" (Characteristic), by Borch (1 minute and 25 seconds), until-T: "I am going to take your.
25—"Lovelette" (Allegretto Grazioso), by Levy (50 seconds), until-T: "Not really know how.
26—"Dramatic Conflict," by Levy (2 minutes and 30 seconds), until-T: "The spirits of the past.
27—"Theme g (1 minute and 15 seconds), until-T: "I always feared some day.
28—"Cavatine" (Dramatic), by Bohm (2 minutes and 20 seconds), until-T: "The hour of her decision.
29—"Dramatic Theme" (Dramatic, but not pathetic situations), by Andino (2 minutes), until-T: "I've sent for him.
30—"Mistress" (Describible), by Smith (3 minutes and 30 seconds), until-T: "The police! I lied.
31—"Theme f (1 minute and 15 seconds), until-T: "The next morning.

THE END.

You are particular how your theatre
SMELLS, aren't you?
Are you just as particular how it
LISTENS?
We guarantee that
PICTUROLLS
will supply the right
LISTEN.
Get Full Information and Catologs from the nearest one of
these Exclusive Distributors

FOR BETTER MUSIC
The Fotoplayer
62 West 45th Street
AMERICAN PHOTO PLAYER CO.
New York City
The Test of a Pipe Organ

The true test of an Organ is not the opening night or the first week or the first month. It is at the end of a year.

Do your steady patrons—the man and his wife and kiddies—who have seen every feature you have shown, like the organ as well as they did the opening night? Has the music grown monotonous—is there a "sameness" to the tonal production? Does the music fit all the situations in pictures?

Have you had trouble finding an organist who knew the playing methods of the instrument?

The Barton Organ stands the Acid Test. The Divided Manual, an exclusive feature, multiplies the musical possibilities of the Organista a hundred fold and provides thousands of new and wondrously beautiful combinations of distinct tonal varieties. Beautiful tone quality, no blare. A great variety of soft melodious solo stops, combined with the grandeur of a Cathedral Organ and a Symphony Orchestra. Standard Playing methods familiar to every organ scholar; no special training necessary—thousands of organists to choose from.

The Barton Organ cannot grow tiresome or monotonous.
Write today for the Reason.
Use the Coupon; it's for your convenience.

United States Patents Pending
Bartola Musical Instrument Co.
313-316 Mallers Building, Chicago, Illinois.
Business Offerings

NEWS CAMERAMEN WANTED—We pay the highest price per foot and use a greater number of feet than all other producers of some reels combined. We want crisp, live subjects of anything and everything that is unusual or interesting either local, national or international. If you have a motion picture camera or can use one, shoot us your undeveloped negative (any standard frame size between the limits of first parcel post (special delivery) or express with captions or all data obtainable. We can use up to 150 feet of one subject; for strings or angles 405 will pay as high as $2.50 per foot. Write for more particulars and a paid work card, because our permanent correspondents in your section. Address World's News Pictures, 110 Fifth Avenue, New York City. Laboratory Dept. “Our news reel anchors the globe.”

FOR SALE—Film Exchange, down South. Over 200 reels, system, score, etc. $1,750 cash. Address “EXCHANGE” care film paper.

FILMS FOR SALE—one million feet, all makes lengths and varieties $7.00 per reel and up. Address for list, Feature Film Company, Leob Arcade, Minneapolis.

FILM FOR SALE—Heidelberg 25th Century Motor Generators, 3 phase 50 cycles perfect condition 70 ampere capacity, $150.00 each. 1 Walton Motor Generator, 220 volt, single phase, 3 lamps, 50 amperes 450.00 each 1 Peerless 25 horse mill drive rebuilt motor 3200.00. INDEPENDENT MOVIE SUPPLY CO., 125 6th Ave., New York City. N. Y.

FILMS RENOVATED
Cleansed and Softened
Cash for Waste Film
Correspondence with Exchanges solicited
J. H. BRANDES
Phone 60116
6532 De Longpre Ave., Hollywood, Cal.

Robert Morton orchestral organ in Sun theatre, San Francisco

Dwyer Establishes New York Office

Dwyer Bros., of Cincinnati, announces the establishment of a New York office in the Cinemagagement Center, with J. A. Kent as manager. Besides the usual line of equipment handled by the Dwyer Bros. firm, it is their intention to bring forth a perfected and improved model of the Cosmograph portable projector.

The Estey Theatre Organ proves a sure-fire hit in every theatre where it is installed.

The Estey Organ Company
Brattleboro, Vt.

Write for our list of Guaranteed rebuilt Machines
AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
808-802 Main Street Building
S. Wabash Avenue, CHICAGO, ILLINOIS
Dealers in Motiongraph, Standard and Simplex Moving Picture Machines, National Arcs, Palmes Screens and Everything for the Theatre.

WE SELL ON THE INSTALLMENT PLAN

TRY
Reed Hoods

FOR SIGNS, STAGE OR CANOPY LIGHTS
They Cover the Boland Show—Brilliant Lighting Colors
Have Every Advantage—Save Your Dollars in Lamp Renewals, No Bothersome Dipping
For 5-10 W. and 24-48 W. Lamps REYNOLDS ELECTRIC CO.
2559 W. CONGRESS ST., CHICAGO, ILL.

PEARCE FILMS
608 Canal Street
NEW ORLEANS, LA.
Largest Independent Exchange South

THE ARGUS LAMP & APPLIANCE CO.
Manufacturers of
Argus Shakes, Universal Adaptors
for Mazda Lamp Projection
Argus Crystal Bend Screens
Write for sample. CLEVELAND, OHIO

PEERLESS Portable Standard PROJECTORS
Unequaled for Cutting and Editing Films
PEERLESS PROJECTOR CO.
32 W. 453 St. Dept. M. New York

J. A. Kent

The new manager of the New York branch has had many years of experience in various branches of the industry. After spending a number of years with New York concerns Mr. Kent left to accept a managerial position with the Exhibitor Mutual in the Middle West. He remained there for three years until his recent appointment by Mr. Leo Dwyer.

Mr. Kent has made an excellent reputation over the country in the distribution and state-right branches of the industry, and it is only reasonable to expect that his success in his new position will be even greater.
UNEASY FEET
(Special Pictures Corporation—1400 Feet)

A GENUINE novelty in short subjects is released by Special Pictures Corporation under the Comedyart brand. Bearing the title of "Uneasy Feet," it comes to the screen sans titles, sans any part of the players' anatomy except their member limbs. And being such a novelty it behooves every exhibitor to book it if for no other reason than it brings something brand new in comedy lines. The piece is such a little surprise party that it takes the observer some time to react to the comic points. But once he does wake up—he becomes genuinely amused. The feet of the principals have "movements all their own" and so easily told is the merry plot that truly a caption is needed. One doesn't realize how emotional a leg can be until one sees "Uneasy Feet." It shows it has other purposes than to fill a sock or stocking (Don't forget the well filled stocking.

Whether is propelling her toesies down the street sees a chance to start a flirtation. We would call her a teaser because she walks to make him catch up with her then speeds it up when she is in danger of being overtaken. A street car comes him to lose her temporarily and the play of his feet here is surely laughable. The wily flapper waits for him on the opposite side and when they are together a park bench is sought. And here is occasion for more fun. All kinds of people sit down between them judging from their feet. Then . . . comes the emotional work. Closer and closer they draw (well they can't get any closer).

Judging from what is seen, the boy belongs to the "chicken" variety. What she displays would restore the sight of a blind man. Shivering hose, a pretty pose and the beaux would be shouting "Ali and Ollie!" The simplicity of the thing makes one wonder why it has never been thought of before. But because it is a clever novelty it should not be attempted too often. Here is something entirely different and by reason of this fact it will probably be copied to death. Charlie Chaplin doesn't need the idea because his feet attract the gaze anyway. Hats off to the Special people in supplying a brand new kind of slapstick comedy. Carrying no captions it presents direct action with a vengeance. The picture brings out a point not generally realized—that feet are really funny when viewed by themselves.

-AUaRENE REID.

JIGGS IN SOCIETY
(Christie—Special Picture Corporation—1680 Feet)

T HE first of the "Bringing Up Father" series of cartoons as visualized from George McManus' famous cartoons is presented in "Jiggs in Society" starring Johnny Ray. Judging it from the reception given it by the Strand audience in New York, on a Sunday afternoon, the piece is neither a knockout nor a failure. It may be that the spectators are so familiar with Mr. McManus' work that it occasioned no surprise for them—and surprise is half the success of a comedy because it brings the unexpected. It is the children who cry for the funny pages on a Sunday morning and the audience consisting mostly of grown-ups was unable to show juvenile joy.

Perhaps greater enthusiasm might have been shown had the comedy started off on a strictly slapstick basis instead of presenting it with a prologue and showing some kiddies asking their father for the funny sheet and turning to the McManus cartoon. This treatment naturally discounted the intermediate high links to some extent. The comedy proper is slapstick of the knockabout class, the kind that is seen in "bar-ley-que." Jiggs will smoke his clay pipe and blow the fumes all over the place.

The Strand remained in an attitude of watchful waiting until he started to show who is boss. While his family holds a reception in the drawing room, father is up stairs playing cards with his automobile. The police seize a raid and the roughhouse starts. One sees fist battles, fights with clubs, trousers pulled off, ceilings coming down and a slap-bang everywhere. Most of which misses are because the artist is laboring and the antics uninspired. Johnny Ray certainly looks like Father and is a capable low comedian, but his incidents should come to him—he shouldn't go after them. Such results don't make for spontaneity.-LAURENCE REID.

HULA HULA TOWN
(Mutt and Jeff Comedy—One Reel—Fox)

O UR two young friends are met in darkest Africa in this latest comedy, which is not as humorous as many of their previous adventures. A black African king desires two white men to marry his two daughters and as Mutt and Jeff are touring in the neighboring vicinity, they are elected to be the victims. They finally escape the oscillations of the dusky maidens as well as the centralistic cooking stove, through the valor of little Mutt, who disguises himself and punishes the entire tribe.

A great part of the reel is taken up with an exaggerated shimmy dance, perpetrated by a great many black figures to celebrate the marriage a la Jeff, which they are soon to enjoy. This continues too long and causes the audience to anticipate the first minute. Also the love making indicated on Mutt has little comedy in it. It is not suggestive—it is merely vulgar, and there won't be a ripple of laughter when it is shown. The best thing in it is the diee rolling contortions of the blacks. This will get some real, genuine laughs.-MATTHEW TAYLOR.

SQUEAKS AND SQUAWKS
(Vitagraph—Slap Stick Comedy)

T HIS film is much like a rewrite of "The Grocery Clerk" and "The Garage" with much business from both these comedies changed just enough to say it is different and with little that is new in evidence.

We saw it at the Rivoli and didn't notice any great amount of hilarity during it's projection. It rates as an average production of it's kind and will go over where slap stick is popular.—F. S. DICKERSON.
**THE WOMAN IN ROOM 13**

Goldwyn

Pauline Frederick Has Worthy Subject in Mystery

**Melodrama**

It is unfortunate that such a talented actress as Pauline Frederick has been allowed to bury her talents so deep in material, unworthy entertainment value. It has taken one of those "straight-from-the-shoulder" mystery melodramas to reveal the star at her best, and so inspired is her performance that Goldwyn should continue to place her in subjects of the calibre of "The Woman in Room 13." Here is one case where a successful play makes a successful picture, because it is dependent upon physical action instead of dialogue. But it carries other elements that are adaptable for the screen.

Unfolding a murder mystery, it presents a deal of suspense interest which accumulates from the opening flash and culminates in an undeniable dramatic strength. While much of the action is arbitrary and certain coincidences of a theatrical nature occur, nevertheless one can put it down as a story which moves swiftly amid a panorama of highly-colored and well-composed scenes and provides all the thrills that are expected in a work of this kind. The picture is based upon the story and the fact that it unovers some new twists will overcome its weakness.

The action in the courtroom scene is rather faulty, since a genuine jury would realize that the evidence doesn't hold water. They could ask for the diagram and discount for the woman's voice isn't that of the heroine in the picture. The logic here the fact that the picture is thoroughly absorbing. Mr. Barker's direction is entirely praiseworthy, allowing for two "dis-co"—the theatrical courtroom scene and the heroine pose of the husband. John Bowes doesn't exactly match Mr. Barker's. Charles Clary gives his usual finished performance as the detective, while Robert McKean as the false friend again reveals why he is called the best villain on the screen.

**Length:** 5 reels — Laurence Reid

---

**The Cast**

Pauline Frederick

John Bowes

Charles Clary

Sydney Alsworth

Marguerite Snow

Kathleen Kennedy

 Directorate by Frank Lloyd

Photographed by T. D. Jennings

**Press Notice — Story**

A pictorial version of the successful melodrama, "The Woman in Room 13," by Malvina Moorhead, is presented in a wonderful photoplay. The offering will come to the — before the week is out — with Miss Frederick in a role that has her fullest development.

In "The Woman in Room 13" Miss Frederick portrays a disillusioned woman whose honor means everything and whose husband means more to her than her own. She is confronted with powerful dramatic situations and only an actress of Miss Frederick's ability could cope with the picture. The question concerns every screen fan who sees the picture. Who was the woman in room 13? The actress grips it as it builds to an electrifying climax. Miss Frederick is supported by a cast of excellent talent — a cast that includes stars of the quality of Robert McKean, Charles Clary and Margaret Snow. Frank Lloyd has directed the picture with painstaking care, bringing out the incidents in a manner which is thoroughly absorbing.

**Program Reader**

A muffled shot rang out from Dick Turner's apartment. The report was heard by men at the dictaphone on the floor below. A rush was made to the rear where Paul Raymond was found, smoking gun in hand. There by the body of Turner, but where was the woman? The husband thought he knew and had taken his revenge. The former husband thought he knew—and entered his gun. All were wrong. The question is who was the woman in room 13 when Turner was shot? This you must find for yourself when you visit the next show — and see Pauline Frederick in one of the most baffling mystery scenes ever played over the screen. "The Woman in Room 13." It is deceptively simple. "The Heart of a Child."""
<table>
<thead>
<tr>
<th>Picture</th>
<th>Brand</th>
<th>Star</th>
<th>Released</th>
<th>Plan/Book</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exhibitors' Own Box Office Reports</strong> (Continued from page 3552)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Picture</th>
<th>Brand</th>
<th>Star</th>
<th>Released</th>
<th>Plan/Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAY SHE PAID THE (UNIVERSAL) FRANCILLIA BILLINGTON</td>
<td>DEC. 20</td>
<td>W. H. Milligan</td>
<td>A good picture to average business one day.</td>
<td>LEVER</td>
</tr>
<tr>
<td>RIGOROUS ONE (MGM) RIGOROUS ONE</td>
<td>MAR. 13</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td>DEADLIER SEX THE (HAMPDEN-PATHE) BLANCHE SWEET</td>
<td>MAR. 20</td>
<td>J. W. Kuntz</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td>DEADLINE AT ELEVEN (VITAGRAPH) CORINNE CRIGHFITH</td>
<td>MAR. 20</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td>DOUBLE SHOES (PARAMOUNT-ARTCRAFT) WALTER REID</td>
<td>MAR. 14</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>DIDI</strong> (GOLDWYN) TOM MOORE</td>
<td>MAR. 27</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td>EASTWARD HO (FOX) WILLIAM RUSSELL</td>
<td>NOV. 29</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>DOUBLE VISION</strong> (UNITED ARTISTS) CHARLES WALTERS</td>
<td>MAR. 15</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>DOUBLE BARREL</strong> (PARAMOUNT) JOHN HARRIS</td>
<td>MAR. 15</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>DID NOT GET</strong> (PARAMOUNT-ARTCRAFT) MARGARET CLARK</td>
<td>APR. 6</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>DIE, MY LADY</strong> (P Album-Hookinson) J. WARREN KERRIGAN</td>
<td>MAR. 15</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>DANCE, MISTRESS, DANCE!</strong> (PARAMOUNT) JOHN HARRIS</td>
<td>MAR. 15</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>GREAT AIR ROBBERS THE (UNIVERSAL) E. A. LOCK</strong></td>
<td>JAN. 17</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>GREAT QUESTION THE (FIRST NATIONAL) SPECIAL CAST</strong></td>
<td>JAN. 10</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>GUN FIGHTIN' GENTLEMEN</strong> (UNIVERSAL) HARRY CAREY</td>
<td>DEC. 10</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>HAUNTING SHADOWS</strong> (ROBERTSON-COLE) H. B. WARNER</td>
<td>JAN. 24</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>LADY OF THE NIGHT</strong> (PARAMOUNT) FRANK MOY</td>
<td>DEC. 8</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>HAIR OF THE HILLS</strong> (FIRST NATIONAL) MARY PICKFORD</td>
<td>DEC. 8</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>HARVEST MOON</strong> (GIBBALT-HOOKinson) DORIS KENyon</td>
<td>APR. 10</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>HEART OF THE HILLS</strong> (FIRST NATIONAL) MARY PICKFORD</td>
<td>DEC. 8</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>HEART OF A GYPSY</strong> (THE HALLMARK) SPECIAL CAST</td>
<td>OCT. 19</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOLLY OF FEVER</strong> (VOSS) ФАШ</td>
<td>MAR. 20</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOOLISH HEART</strong> THE (ROBERTSON-COLE) BEATRIZ MICHELENA</td>
<td>MAR. 20</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FLASHING LIGHTS</strong> (FOX) GLADIS BROCKWELL</td>
<td>JAN. 3</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FLASHING LIGHTS</strong> (FOX) GLADIS BROCKWELL</td>
<td>JAN. 3</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOUR CORNERS</strong> (FOX) HARRY MOREY</td>
<td>MAR. 27</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td>**FOOLS AND LIGHTS (ZELKINCK) OLIVE THOMAS</td>
<td>MAR. 21</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOUR CORNERS</strong> (FOX) HARRY MOREY</td>
<td>JAN. 3</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOUR CORNERS</strong> (FOX) HARRY MOREY</td>
<td>JAN. 3</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOUR CORNERS</strong> (FOX) HARRY MOREY</td>
<td>JAN. 3</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOUR CORNERS</strong> (FOX) HARRY MOREY</td>
<td>JAN. 3</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
<tr>
<td><strong>FOUR CORNERS</strong> (FOX) HARRY MOREY</td>
<td>JAN. 3</td>
<td>Walter Huston</td>
<td>Story of a first rate mystery.</td>
<td>M. P. News</td>
</tr>
</tbody>
</table>
"THE WOMAN AND THE PUPPET"

Synopsis

Here is a single-track story which does not hit the half's eye, because it is dominated by one line of action expressed by one outstanding character. The situation is such that Miss Farrar's temperamental methods are entirely suitable here because she is cast as one of those fiery cigarette girls of Spain. The weak action revolves around her efforts to ensnare the male of the species by teaching him.

Second, the Captain, is a conceited fellow, made so by the adulation of less desirous senoritas, and when he finds one who leads him a chase he becomes enraptured. So she toys with him—vamps him to speak plain English, but it takes her five reels to reveal the casus belli. When he gives her three hundred and eighty seven face (one can almost hear them), they carry so much force he stops her teasing game and gives up his unluckled lips. Reginald Barker has eliminated the plot shortcomings to some extent by supplying exceptionally good details and atmosphere and has attempted to make the story live. His efforts are fruitless here because they add a degree of unimportant action.

The "Puppet" of the title might just as well be phrased because heroine keeps quite a number dashing at the end of her string. The main conflict, however, is between the aristocratic sweethearts and the cigarette girl and it is presented with considerable convergence. It isn't a healthy sight to see women fight for a man's affection. Lou Tellegen, as the masculine prize, is considerably heroic. A romantic act, he seemed to think that a uniform must cover up his charm and naturalness. And why does he make love with his best friend even though he is doing it to keep his friend's uniform and artistry every way. The star and the atmosphere would doubtless carry it by—length, 5 reels—Laurence Reit."
LONE WOLF'S DAUGHTER, THE (J. PARKER REED, JR.-HOD) "Loudly spoken by all, but not quite understood by M. P. News.

Exhibitor Comment—"In line for a long season as an average business three days.

LOVEK LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WAREN KERRIGAN

Exhibitor Comment—"A good feature to average business two days.

LONESOME (FOX) MADELINE TRAVENCE (DEC. 7).... On Feb. 28

Exhibitor Comment—"A fair service to average business one week.

LOVE WITHOUT QUESTION (B. A. ROLES-JANS) OLIVE TELL. APR. 15

MADAME , MADELAINE (MAY ART) MAR., 1916

Exhibitor Comment—"A good picture to average business one week.

MAESTRO, THE (INTERNATIONAL) SPECIAL CAST... MAR. 20

Exhibitor Comment—"Average business.

MALE AND FEMALE (PARAMOUNT-ARTCRAFT) CAST... NOV. 18

Exhibitor Comment—"Very good business. Good pictures, good patrons.

MAN THERE WAS, THE (SWEDISH BIOGRAPH-RADIOSOL) V.

TOR SEARSTOM. MAR. 13

MANSFIELD KNIGHT, A (FOX) GEORGE WALSH. MAY 10

Exhibitor Comment—"Good picture, average business.

MARY ANN (UNIVERSAL) HURREY CAREY (MAR. 21)

Exhibitor Comment—"This is a mighty good business.

MARY ELLIS (PARAMOUNT-ART) MACLEAN-MAY. MAR. 19

Exhibitor Comment—"A good feature in a comic story. Played to the trade in March, and did very well.

MARY'S MOTHER (FIRST NATIONAL) ALBERT LAIRD

Exhibitor Comment—"A good feature, played a good business.

MATTIE'S JOB (PARAMOUNT-ART CRAFT) DOROTHY GISH

Exhibitor Comment—"A good feature, played a good business.

MIRACLE OF LOVE, THE (PARAMOUNT-ARTCRAFT) COTTON

STANDING (NOV. 23).

Exhibitor Comment—"A good feature, played a good business.

MOMMIES, THE (PARAMOUNT-ARTCRAFT) THEODORA HAGGARD

COTTON. JAN. 8

Exhibitor Comment—"This feature was a disappointment to our patrons.

MOLLY AND I (FOX) SHIRLEY MASON. MAR. 22

Exhibitor Comment—"A good feature, average business.

MORNING MEN (PICTURES-L. REPUBLIC) CLAIRE WHITNEY

MY HUSBAND'S OTHER WIFE (BLACKSTONE-PATHE) BELL... BURG. JAN. 4

Exhibitor Comment—"Average business.

LONE HAND, THE (LEXANDER) SPECIAL CAST... MAR. 20

Exhibitor Comment—"A good Western with many thrilling and gripping moments.

BOX OFFICE REPORTS CONTINUED ON PAGE 355A
“THE DEVIL’S PASS KEY”  
(Universal)

Stroheim Has Another Big Photoplay Here

ERICH VON STROHEIM has a reputation to uphold after his fine achievement, “Blind Husbands,” and he has certainly maintained it with “The Devil’s Pass Key.” This picture which he adapted and directed from a story in which he collaborated with Saroyan bore much similarity to it, and shows that his art is no more flash in the pan. One might say that is “Blind Husbands” transferred to a Parisian setting because it carries the same idea, although worked out differently. While it doesn’t present the same simplicity, the lofty spirit, still this version of the external triangle has a true fulness which establishes it as one of the finest contributions to the screen.

The picture is complicated because of its array of characters and the situations in which they move, yet the fundamental idea is clearly established. Once the introductory details are over, the play swings ahead with a spontaneity and power that will not be denied. The climax is a revelation in dramatic strength and is presented in a scene of intense action, Mr. Stroheim believes in novelty and he has given several surprising twists to the theme. But his direction is also a novelty because it is so unmasking from every angle. He believes that no story can be properly presented unless it is given the correct atmosphere. And this ingredient is also a revelation.

The most insignificant detail is brought out in a realistic manner. Nothing is forgotten. And he has seen to it that the story is perfectly interpreted so that the characters are adaptable to their roles. Even the extras are genuine types and they are guided in natural movements. Outstanding performances are presented by Maude George, Clyde Fillmore, who reflects Stroheim’s conception so identical that his mannerisms, Grasse and Uni Tevily. The picture is sumptuously mounted and not one bit overdone. If shortened a reel it would make for a more compact continuity—length, 8 reels. —Laurence Reid

THE CAST

Wrenn Goodwright
Grace, his wife

Captain B. B. Grasse

Kenes Major
Sam Tevily

La Belle Odessa
Mae Bush

Laurel Hembury

Ruth King

Yvonne, his wife

Director of Theatre Frensham.

By Baroness de Mayer and Erich von Stroheim
Scenarion by Erich von Stroheim.

Directed by Erich von Stroheim.

PRESS NOTICE—STORY

Erich von Stroheim, who will be remembered for his fine achievement, “Blind Husbands,” is responsible for a work of similar calibre in “The Devil’s Pass Key.” Erich von Stroheim’s “The Devil’s Pass Key” will remember his tremendous drama. “The Devil’s Pass Key” has a photoplay that carries the same sweep and intensity. The story portrays a dramatic situation and the plot is not too complex to be followed by the average audience. Mr. Stroheim in collaboration with Baroness de Mayer, has conceived a story that builds steadily and with its tremendous elements. The scenario and direction have been directed to the screen. His art is displayed in his ability to arrange his story competently, and his atmosphere attains a detail that is apparent in every scene. The players are ideal selections for their various roles and all give outstanding performances.

PROGRAM READER

Erich von Stroheim’s wonderful picture, “The Devil’s Pass Key,” will appear at the Imperial, and is one of the finest achievements of the screen. All those who saw “Blind Husbands” will remember its tremendous drama. “The Devil’s Pass Key” is a photoplay that carries the same sweep and intensity. The story portrays a dramatic situation and the plot is not too complex to be followed by the average audience. Mr. Stroheim in collaboration with Baroness de Mayer, has conceived a story that builds steadily and with its tremendous elements. The scenario and direction have been directed to the screen. His art is displayed in his ability to arrange his story competently, and his atmosphere attains a detail that is apparent in every scene. The players are ideal selections for their various roles and all give outstanding performances.

SUGGESTIONS

A Stroheim picture should be expected with full value placed upon this director’s name. One can count on the “Blind Husbands” and believe in the “The Devil’s Pass Key,” which is a continuation of the same vein.

CATCH LINES

See Erich von Stroheim’s wonder play, “The Devil’s Pass Key,” a picture comparable to “Blind Husbands.”

“ALIAS JIMMY VALENTINE”  
(Metro)

Old Time Crook Play as Thrilling as Ever

METRO has lost little of the gripping suspense or thrilling action of this deus ex machina plays. The picture is carefully produced and good in detail. While Bert Lytell is the star, it is not an one-man production. His support is well cast, and keep the acting up to the mark. If a crook is the hero, who does not work harmoniously with the other players. Bert Lytell is the star of the story in the opening scenes.

It was the original and tense climactic situation that helped to give this play’s year’s run on Broadway some years ago. A little girl is locked in a box at the beginning of the picture, and as the little crook, and to open it with his sandpaper fingers, Lee Randall must reveal his identity as the long-sought-for criminal, Jimmy Valentine. While this scene in the picture is strong enough to make my audience lean forward in their seats, it seems as if the producer could have made more even of his high spot. The sudden change of character of the unhappiness detective, which is about the only thing in the picture that doesn’t quite satisfy, is skipped over very quickly in the picture.

The feature opens with some splendid examples of photography. Details of production are so perfect that force themselves upon our attention. But in the prison scenes of eight or ten years ago, in the days of striped-dress convicts and brutal wardens, the ladies wear rather modern fashions. But for the ladies’ sake we forgive this little anachronism.

The picture has been produced and acted in such an excellent fashion that you can be proud to bring hard “Jimmy” one more to your patrons. It ought to bring a better-than-average return anywhere. —Length 6 reels.

-Matthew A. Taylor

THE CAST

Lee Randall, alias Jimmy Valentine
Bert Lytell, alias Clyde Tabor
"Red" Jackson
Maurice Presley
Dorothy Doyle
Dorothy Carlin
Bill Avery
Marc Bohden
Daniel, steward
Robert Dumas
Morgan Hunt
William Lane
Coxey
James Parley

John Hollis, director general. Scenario by Francis Ford. From the play by Paul Armstrong.

PRESS NOTICE—STORY

One of the best known and most gripping "crook" plays, "Alias Jimmy Valentine," has been cruetlly butterflies by Maxwell Karger and will be seen at the theatre on Tuesday night. It is the story of this well remembered stage play, which scored a great hit on Broadway when first presented. Bert Lytell is the star of the picture and Jimmy Valentine is a prisoner at Sing Sing, convicted of safe-breaking. Although he is a safe-breaker in chimerical terms, he is a safe-breaker, actually does it "go straight," influenced by the beautiful girl who has helped him to see the light. His oaths are stilted and he works diligently and is promoted. Then, when he is engaged to be married, Doyle, the detective, tells him, having one clue that will convict Valentine. But Jimmy has changed his name, and has managed to establish a complete split. Doyle is about to leave, almost convinced that he is wrong, when word comes that the little girl has been locked in the bank safe. No one knows the combination. Then, although Doyle is standing near, and Jimmy knows that he is convicting himself, he sandpapers his fingers, and with his old time skill that made him the master safe-cracker of America, he opens the vault.

It ends happily, of course, but only after the same thrilling climax that made the stage play long remembered by all who saw it.

PROGRAM READER

One great effort of the movies is the picturization of good plays. The screen a thrilling drama can never die. There are occasional stage revivals. "Alias Jimmy Valentine," the original "Crook" play, has found its way to the silver sheet as a Metro production, and will be presented at this theatre on Tuesday night. Bert Lytell is the star and plays the title role of Jimmy Valentine, a name which was on everyone’s tongue when the play was running on Broadway. This picture will be seen at the theatre that will make the audience wonder when he has ever seen anything to equal it. It will have a run on Tuesday night at this theatre.

SUGGESTIONS

A play like this is a better thing to boast than the star, even one as popular as Bert Lytell. Don’t neglect him of course, and together with skills from the high spots in the play, show a photograph of the star in your lobby. Mention also that Paul Armstrong built up this play from a short story Bert Lytell was the star of its run on Broadway. See what you can do to re-create the interest in the popular stage play, "Alias Jimmy Valentine," a thrilling and a darkened stage, with a soloist dressed as a burglar, singing the song before you run the picture, would be very effective. If you are in a safe manufacturing company, you can arrange a tie-up. They might offer for a price for anyone who can open their safe. Try to awaken interest in the old question, "does birth or environment make criminals?" Try to get some prominent citizen to write to the local paper on point or prospective prison reform. In your copy boost the story as the first and best "crook" play ever written.

Plan Book Reviews Written by men who KNOW Pictures, with the needs of the exhibitor always uppermost in mind.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>MY LADY'S GARTER (PARAMOUNT-ARTCRAFT)</td>
<td>SPECIAL CAST</td>
<td>MAR. 27</td>
<td>&quot;A good picture to better than average business two days.&quot; A very good picture to average business two days. One of May's best. Every-one enjoyed it. Big business one day.</td>
<td></td>
</tr>
<tr>
<td>NOTHING BUT THE TRUTH (HOLMES-METRO)</td>
<td>TAYLOR</td>
<td>JAN. 24</td>
<td>&quot;Nothing wonderful, but still entertaining.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE GUN (TOLEDO)</td>
<td>KOPELMAN</td>
<td>NOV. 9</td>
<td>&quot;Interesting feature which contains the incident of the murder of the famous man.&quot;</td>
<td></td>
</tr>
<tr>
<td>LUV ME (PARAMOUNT)</td>
<td>MARVIN</td>
<td>MAR. 29</td>
<td>&quot;A splendid picture, lots of shots, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>ONE WITH THE DANCE (PARAMOUNT-ARTCRAFT)</td>
<td>MAC.</td>
<td>FEB. 28</td>
<td>&quot;A good feature to average business.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE OLD MAN (METRO)</td>
<td>EMMALUKEY</td>
<td>APR. 10</td>
<td>&quot;O, wonderful, more business second week than the first.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE WANDERER (PARAMOUNT)</td>
<td>MESSINA</td>
<td>APR. 15</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>NCHOOL MARJORIE (REAL-ART)</td>
<td>MAC.</td>
<td>APR. 1</td>
<td>&quot;Ted big attention picture.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE OLD MAN (METRO)</td>
<td>EMMA DUNN</td>
<td>APR. 10</td>
<td>&quot;Interesting feature which contains the incident of the murder of the famous man.&quot;</td>
<td></td>
</tr>
<tr>
<td>ON THE DANCE (PARAMOUNT-ARTCRAFT)</td>
<td>MAC.</td>
<td>FEB. 28</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE AGE (PARAMOUNT)</td>
<td>THOMAS</td>
<td>FEB. 28</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE FAREWELL  (PARAMOUNT)</td>
<td>MAC.</td>
<td>JAN. 24</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE BARGAIN (PARAMOUNT)</td>
<td>HULBERT</td>
<td>JAN. 24</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE SCOT (PARAMOUNT)</td>
<td>SIMMONS</td>
<td>JAN. 24</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE DANCE (PARAMOUNT-ARTCRAFT)</td>
<td>MAC.</td>
<td>FEB. 28</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE DANCE (PARAMOUNT-ARTCRAFT)</td>
<td>MAC.</td>
<td>FEB. 28</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
<tr>
<td>THE DANCE (PARAMOUNT-ARTCRAFT)</td>
<td>MAC.</td>
<td>FEB. 28</td>
<td>&quot;A splendid feature, well-made, will pull.&quot;</td>
<td></td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 3560
Advance Information on All Film Releasess

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.
Mar. 15—The Lone Hand (Roy Stewart...$5
INDIAN SUBJECTS
Mar. 19—The Chief...
Mar. 22—Coming of Lone Wolf...
Mar. 28—The Night on the Northern Trail...
KATTEJOHN COMEDIES
Mar. 20—Cabin Secrets...

AMERICAN FILM CO. INC.
FLYING "A" SPECIALS
The Thirteen Piece of Silver (Margaret Fisher), 3
Sam Bang Jet (William Ruggles), 1
The Honey Bee (Margaret Smyth)...2
The Danger Man (Margaret Fisher), 2
The Valley of Tomorrow (William Russell), 1
Eric in England (Charlotte Walker), 1
The Hound (Margaret Fisher), 2
Exp. Feet Four (William Russell), 1

ARROW FILM CORPORATION
The Deserter Scrob (Cobb-Thomas), 2
Wolves of the Desert (Cobb-Thomas), 1
Villagers (Special Cast), 1
Kidd & Gold (Mitchell Lewis), 3
The Law and Glory (Charlotte Walker), 1
SERIALS
The Leading Man (Anne Lutcher-Gurklin), 15 Episodes.
The Plaintiff (Claire Anderson-Harry Carter), 10 Episodes.
Lightning Bryce (Ann Little-Jack Monte), 15-Episode Western.

WESTERN DRAMAS
Blazed Trail (Lowell-Cressey-Leverence), 2
The Newcomers (Edd Till-Evelyn Brist), 3

AYWON FILM CORP.
Blind Love (Lucy Cotton), 2
Days of Reaping (Tom Mate), 1
Persuasion (Peggy Waller), 2
Eternal Penalty (Henry Keeler), 1
Boxers and Chocolates (Sue Poole), 4
She Pays (John Deen-Jeune Hall), 4
Justice under the Storms (Evelyn Brist), 2
The Guilty Woman (Clara Bishop), 3
Advertisement of Alfred H. Holm (Holm Holmes serial), 20 Two-Part Episodes.

CHESTERFIELD OUTINGS
64—Mississippi River
65—In and Out of Kansas City
66—Follies of Chicago
67—Editorial Horseplay
68—Half a Million
69—Pies and Kava
70—Wanted an Elevator

SCREENS
Feb. 7—The Great American Yawn and Getting in the Groove, 3
Feb. 8—Bears and Snipers and Men and Monkeys and the Human Beings, 2
Jan. 1—In a Naturalists Garden and Horsehoe and Bridle Veil
Jan. 24—Biggity Happenings at Last Year/'s Check...

CHRISTIE FILM COMEDIES
CHRISTIE TWO REELS
Mar.—Petition and Paris
Feb.—What's the Route
SINGLE REEL COMEDIES
Mary's Nightmares
Near New York
Butter Japa
Kids and Kittles
Kicking off Caroline

GAYETTE COMEDIES
1st Reel
Butler—Birchler-Reynolds
The Fatal Wagon (Gene O'Reilly)
Still Hitting the Same Old Nail (Birchler-Reynolds)
Why Cook? (Birchler-Reynolds)
Fireman, Save My Gal (Gene O'Reilly)
Ladies Must Dine (Gene O'Reilly)

CANYON PICTURES CORP.
(Twelve Two-Reel Westerns Featuring
Frantly Kuehn)
Twelfth, The Cowboy and the Riff
Eleventh, "Breezy" Bob
Tenth, "Breezy" Bob
Ninth, "Breezy" Bob
Eighth, "Breezy" Bob
Seventh, When Pals Fall Out
Sixth, The Packer and the Pop
Fifth, The Uninvited
Fourth, Vengeance and the Girl
Third, "Breezy" Bob
First, The Desert Rat

COMMONWEALTH PICTURES (Chgo.)
SPANISH VOD A VIL MOVIES
Billy Whistler (Comedy)
La Jorna del Sol (Comedy)
The DYING SWAN (Skating)
Men and Women (Aerobatics)
Ballet Girls and Gondalas (Aerobatic Dancers)

PARAMOUNT-ARTICLE COMEDIES
Jan. 1—The Garage...
Jan. 2—Hay Wagon...
Jan. 3—The Back Stage...

PARAMOUNT-UNITED COMEDIES
Jan. 1—The Broad Girl...
Jan. 2—The White Girl...
Jan. 3—The Star Boarder...
Jan. 4—The Lady's Tailor...
Jan. 5—The Last False Step...

PARAMOUNT-BOLOGNA COMEDIES
Jan. 29—I Missed the Bus...
Jan. 30—Those Distant Cousins...

PARAMOUNT-DOHAVEN COMEDIES
Feb. 14—Masquerading at Midnight...

PARAMOUNT-DIET POSTER COMEDIES
Feb. 14—A Lowly Lover...

PARAMOUNT-FILM POSTER COMEDIES
Apr. 26—A Lovely Lovelady...
Apr. 27—The Young lady's Folly...

PARAMOUNT MAGAZINE
Apr. 25—The Nurse of the Floating Islands...
Apr. 26—The Archipelago of the Blue......
Apr. 27—The Floating Islands...
Apr. 28—The Archipelago of the Blue...
Apr. 29—The Flying Islands...
Apr. 30—The Flying Islands...

TRUTH AND OTHER COMEDIES
Apr. 28—Keep the Faith...

FILM MARKET, INC.
(At State Right Exchanges)
FAMOUS PLAYERS-LASKY COMEBS
The Full Length W. H. (Clara Kimball Young), 6
Silk Husbands and Change (Constance Harrington), 6
Eyes of Youth (Clara Kimball Young), 7

FILM MARKET, INC.
(At State Right Exchanges)
FAMOUS PLAYERS-LASKY COMEBS
The Full Length W. H. (Clara Kimball Young), 6
Silk Husbands and Change (Constance Harrington), 6
Eyes of Youth (Clara Kimball Young), 7

FAMOUS PLAYERS-LASKY COMEBS
The Full Length W. H. (Clara Kimball Young), 6
Silk Husbands and Change (Constance Harrington), 6
Eyes of Youth (Clara Kimball Young), 7

FAMOUS PLAYERS-LASKY COMEBS
The Full Length W. H. (Clara Kimball Young), 6
Silk Husbands and Change (Constance Harrington), 6
Eyes of Youth (Clara Kimball Young), 7

FILM SPECIALS
JOLLY COMEDIES
Feb. 9—The Redcoat Girls (Leo Whiteley)
Feb. 10—Hurdy Gurdy Girl (Gertrude Sellis)
Feb. 12—Fancy Dress (Ben Turpin)
Feb. 13—Fancy Dress (Ben Turpin)
Feb. 14—Fancy Dress (Ben Turpin)
Feb. 15—Fancy Dress (Ben Turpin)
Feb. 16—Fancy Dress (Ben Turpin)
Feb. 17—Fancy Dress (Ben Turpin)
Feb. 18—Fancy Dress (Ben Turpin)
Feb. 19—Fancy Dress (Ben Turpin)
Feb. 20—Fancy Dress (Ben Turpin)
Feb. 21—Fancy Dress (Ben Turpin)

FIRST NATIONAL EXCHANGES
The River's End (Nelson)
The Waiting Point (Katharine MacDonald)
Even as She (Grace Darling)
The Great Gray (Griffin)
The Beautiful Girl (Katharine MacDonald)
Heart of the Hills (Mary Pickford)
The Thunderbolt (Katharine MacDonald)
Virtuous Vamp (Constance Talmadge)
Back to God's Country (Nettie Johnson)

Release Information continued on page 3562
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOLDIERS OF FORTUNE (REAL ART) SPECIAL CAST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>TWELVE-LINE (REPUBLIC) MARIE DORQ (DEC. 14)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Heavy draw with a western element.&quot; — M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARRIOR OF LADYADA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>VICTORY (PARAMOUNT-ARTCRAFT) SPECIAL CAST (NOV. 30)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Stimulating feature was a failure as we looked for big</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>things and did not find anything. A poor picture to</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROMULUS'S WIFE (AMERICAN-PATHE) WILLIAM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>poor business three days</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOD AND VENOM</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;My stars were disastrously disappointed in this one.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Played it three days to poor business.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| | | | | | "Ordinary picture, poor 

| STEEL KING, THE (WORLD) JUNE ELVIDGE-MONTAGU LOVE | | | | | YOU NEVER KNOW YOUR LUCK (WORLD) HOUSE PETERS | | | | |
| | | | | | "Entertaining production." | | | |
| | | | | | "Nothing very special, but pleasant," — M. P. News. | | | |
| | | | | | "Anything but a first-class picture." — M. P. News. | | | |
| | | | | | "A melodrama which holds the audience throughout. | | | |
| | | | | | It did big business for me every day for one week." | | | |
| | | | | | "An absorbing melodrama which ranked first." — M. P. | | | |
| | | | | | News. | | | |
| | | | | | "Excellent, made to think of something other than the | | | |
| | | | | | "Might have been a better picture if better cast were | | | |
| | | | | | used." — M. P. News. | | | |
| | | | | | "Anything but a first-class picture." — M. P. News. | | | |
Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.
Mar. 15—The Lone Hand (Roy Stewart).............5
INDIAN SUBJECTS
Mar. 11—Nana (Cecil B. DeMille) .........1
Mar. 12—The Devil's Drum (Cecil B. DeMille) .....1
KATZJE COMEDIES
Mar. 22—Chasing Under Differences.....7

AMERICAN FILM CO., INC.
FLYING "A" SPECIALS
The Tinted Lithograph of Silver (Martha Fisher), 6
Shun Bong (Myolie Gage) (Gapa Over)..............6
Helen (M. Merton Polk) (Gapa Over)..............6
The Romance of Nature (Colman-N.-Mayer-Lea)......7
SERIALS
The Lurking Peri (Anne Foster Gen. Lurie) 15
The Fatal Sign (Sackerl-Ge. Carter) 15
Lightning Bryce (Ann Little-Jack Heise) 15-Episode Western.

WILDING FILM CORPORATION
The Desert Scarecrow (Cobb Johnson)............5
Wolves of the Street (Cobb Johnson).............5
Wolves of the Street (Cobb Johnson).............5
Poor's Gold (Mitchell Lewis)..............1
The Romance of Nature (Colman-N.-Mayer-Lea)......7
SERIALS
The Lurking Peri (Anne Foster Gen. Lurie) 15
The Fatal Sign (Sackerl-Ge. Carter) 15
Lightning Bryce (Ann Little-Jack Heise) 15-Episode Western.

AYWAN FILM CORP.
Blind Love (Lucy Cotton)..............1
Days of Daring (Tom Milton)..............1
Pursuing Peggy (Peggy Hyland)..............1
Terror at the Trestle (Peggy Hyland)..............1
Eternal Penalty (Harry Keller)..............1
Everest (Lena Ulrich)..............1
She Pays (Cenna-Ge. L. Davis)..............1
Justice (Casco-Scott)..............1
The Gusty Woman (Marie Everson's)..............1
Adventure of Helene (Helen Holmes Serial) 20-two-episode.

CHESTER-OUTING PICTURES
44—Fire and Out of Konga San...4
45—Take the Beer Out of Wives (House Party) 4
61—Editorial Horseplay...4
66—In a Horse (Bertie Reynolds)..............4
85—Pigs and Kaya..............4
88—Wanted on a Stranger (Helen Helms Serial) 20-two-episode.

CHRISTIE FILM COMEDIES
Mar—Petitepants and Pans.5
Feb.—Her Bridal Nightshirt 5
SINGLES
Mary's Nightmare
Watch Your Step-Mother
Nearly Married
Kids and Cakes
A Lunchroom Mystery
Lustful Symphony

GAYETY COMEDIES
Banned on the Board (Bleeker-Page)..............5
The Maltese (H. Albert)..............5
Silk Stockings (Gapa Over)..............5
Kissed in a Horse (Bertie Reynolds)..............5
Why Cools Go Cooch (Gapa Over)..............5
Permane (Hed. Page)..............5
Ladies Must Dance (Gapa Over)..............5

CANYON PICTURES CORP.
(Twelve Two-Stroke Westerns Featuring
Franklyn Farnum)
Twelfth, The Cowboy and the Ruffian (Franklyn Farnum)..................1
Tenth, "Breezy" Bob (Franklyn Farnum)..............1
Eighth, When Foal Fell Out (Franklyn Farnum)..................1
Seven, The Hunster and the Kid (Franklyn Farnum)..................1
Fourth, Vengeance and the Girl (Franklyn Farnum)..................1
Third, He's a Picky Gardner (Franklyn Farnum)..................1
First, The Desert Rat (Franklyn Farnum)..................1

COMMONWEALTH PICTURES (Chgo.)
PANAVIST VOD AVIIL MOVIES
Billy Whitmore (Comedy)
La Ferre Sisters (Dancers)
The Making of a Cowboy (Comedy)
Tree Hand and Love (Acrobatics)
Young De Amore (Acrobatics)
Reynolds and Container (Acrobatics Dancers)
Three Whistle Sisters (Juggling and Wrestling)
Two Whistle Sisters (Juggling and Wrestling)
Harry Collier & Co. (Comedy Babes Novelty)
La Mer Boys..............1
Mar., 6—Stone Mirror (Comedy)
The Arabian Whistled Troupe (Tumbling Arabs)

EDUCATIONAL FILM CORP.
(Through State Right and Educational Exch.)
Photoplay Magazine Screen Supplement Released
Ollie (Gapa Over)
Restricted Subject (Gapa Over)

RED CROSS TRAVEL SERIES
The Relief of Famine (Constantine, the Gateway of the Orient at the Crossroads of the World)
The Relief of Famine (Constantine, the Gateway of the Orient at the Crossroads of the World)
Bhujia, the Broken Kingdom
Mar., 9—Stone Mirror (Comedy)
Arabian, City of Snow

PICTURES CORP. OF AMERICA
The Forbidden Woman (Cleo Klumbey Young)..............6
Silent Stars...6
Eyes of Youth (Cleo Klumbey Young)..............6

FAMOUS PLAYERS-LASKY EXCH.
PARKHAM PICTURES
The Toll Gate (W. S. Hart)..............2
Terror Island (Hollywood)
The Tallow (F. Frank Bronn)..............2
The Cost (Ethel Clayton)..............2
Thus Art the Man (Robert Warfield)..............2
Treasure Island (Tournier)..............2
Mar.—Easy to Get (Margaret Clark)..............2
Mar.—My Lady's Carver (Tournier Prod.)..............1
Mar.—April Fool Polka (Comedy)..............1
Mar.—Excuse My Dust (Walter Rob)..............1

FIRST NATIONAL EXCH.
Mar.—Dirty Dolly (Helen Helms Serial) 20-two-episode.
Feb.—He Rides the Wind (Ge. L. Davis)..............2
Feb.—The House of the Golden Keys (Ge. L. Davis)..............2

FILM CORPORATION OF AMERICA
Mar.—Gray of the Golf Course (Comedy)
Feb.—The Dead End Kids (Comedy)

FILM INDUSTRIES (W. A.)
Mar.—A Spy (Gapa Over)
Feb.—The Pie Man (Gapa Over)

FILM MARKET, INC.
(A State Right Exchanges)
The City of Purple Dreams
Who Killed My Lucky Star?
The Natural Law
The Last of the Aces
Beware of Strangers

FILM SPECIALS
JOLLY COMEDIES
Feb.—Girls Will Be Girls (Geo. W. White)..............2
Feb.—My Mother's Love (Gapa Over)..............2
Feb.—Pub's Mistake (Gapa Over)..............2
Feb.—The Close Shave (Gapa Over)..............2
Jan.—Napoleon's Battle (Gapa Over)..............2
Jan.—The Water Babies (Gapa Over)..............2

FIRST NATIONAL EXCH.
The River's End (Nellie)
The Turning Point (Katharine MacDonald)..............2
Even As Eve (Grace Darling)..............2
Even As Eve (Grace Darling)..............2
The Greatest Question (Ge. L. Davis)..............2
The Beautiful Day (Katharine MacDonald)..............2
The New Horror (Gapa Over)..............2
The Painted Girl (Events Over)..............2
The Thunderbird (Katharine MacDonald)..............2
Virtuous Vamp (Gapa Over)..............2

Release Information continued on page 3562
Advance Information on All Film Releases

(Continued from page 3561)

FLORIDA FILM CORPORATION
(At State Right Exchanges)

A Dumbwaiter Scandal (Maurice Costello). 6
A Fool of Prances (Frieda Haden). 6
A Reading for the Blind (Pauline Lord). 6
His Consistory His Guide (Leola Fawn Toulon). 6
Work and Win (Pauline Lord). 6

FOX FILM EXCHANGES
BIG PRODUCTIONS

While New York Sleeps (Special Cast). 5
The Stooge for a Century (Special Cast). 5
Should a Husband Forgive? (Special Cast). 5
Evadne (Special Cast). 5
Kathleen Mavournes (Theda Bara). 5
Gillian (Special Cast). 5

WILLIAM FARNUM SERIES

The whir ton. 6
The Art's Divorced Last Kin. 6
Heart Strings. 6
Wings of the Morning. 6
The Last of the Dranes. 6
THEDA BARA SERIES

Laws of Ambition. 6
Dee Russo. 6
FUM MY SHOWS

The Terror. 6
Desert Love. 6
Three Gold Coins. 6
The Dickens. 6
The Cyclone. 6
The Federal. 6

FOX ENTERTAINMENTS

The Spirit of Good (Mallory Travers). 5
Forbidden. 5
Love's Harvest (Shirley Mason). 5
The Dead for a Century (Special Cast). 5
The Mother of His Children (Gladys Brockwell). 5
The Treasure of the Incas. 5
Would You Forgive? (Vivian Ruth). 5
Leave Him Alone (Richard Dix). 5
Black Shadows (Vera Verson). 5
Molly and the Millionaire (William S. Hart). 5
The Hell Ship (Mallory Travers). 5
Her Royal Majesty. 5

SUNSHINE COMEDIES

Mary's Lamb. 6
Girls and Gunpowder. 6
Monopoly Business. 6
Morgtage. 6
Should Democracy Work? 6
Dangers of the Rails. 6
A Walker for Myself. 6

MUTT AND JEFF CARTOONS

The Panama Seaman. 6
The Adventurer. 6
The Wastrel. 6
The Treasure of the Incas. 6
Nothing But Gold. 6
The Bowling Alley. 6
The Big Top. 6
The Beautiful Model. 6
Hula Hula Town. 6

FROHMAN AMUSEMENT CORP.
(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Jill. 6
The Boss of the Ranch. 6
The Spirit of Calamity. 6
The Heart of Texas. 6

MACK SWIM SERIES

Nineteen Ambroses. 6
Ambrose and the Bathing Girls. 6
Ambrose and the Bathing Girls. 6
Ambrose's Winning Waves. 6

GARDINER SYNDICATE
(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance. 6
Mar.—The Forbidden Woman. 6
Apr.—The Forbidden Woman. 6
May—Eye of Youth. 6
June—The Forbidden Woman. 6
July—Everybody's Business. 6
Aug.—Nina's Race. 6
Sept.—Yankee Loo. 6
Oct.—A Bright Light. 6
Nov.—The Rand and Prizewinner (W. S. Hart). 6
Dec.—The Hell Hound of Alaska (Wm. S. Hart). 6
Jan.—Satan's Purse (Barrie). 6
Feb.—Rutabaga (Chas. Ray and及e Biscuit Barricade). 6
Mar.—One Day. 6
Apr.—Molly Made Good. 6
May—The Birth of a New Heart. 6
June—Heart of New York. 6

The Salamander. 6
The Birth of Temperance. 6
The Real Roscoe. 6
The Hand of Vengeance (10 episode serial, Gaumont). 6
Series of 42 Fatty Arbuckle Comedies. 6
Series of 28 Sketchy Keystone Comedies. 6
Series of 10 Thomas Meighan Westerns (l. n. 6
GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)

The Unparalyzed Sin (Blanche Sweet). 6
The Hushed Hour (Blanche Sweet). 6

GAUMONT COMPANY
(At State Right Exchanges)

Hollywood Days (Vivian Martin). 6
Twenties—Gaumont News. 6
Friday—Gaumont Graphic. 6
Satan on Earth. 6
The Real Roscoe. 6

GOLDWYN STAR SERIES

SPECIALS

The Slim Princess (Mabel Normand). 5
Rouge of Destiny (Pauline Frederick). 5
Call Me—The Counsellor (Will Rogers). 5
Why Cease With Happiness (Madge Kennedy). 5
Why Cease With Happiness (Madge Kennedy). 5
Termed With Red (Madge Kennedy). 5
The Woman in Room 11 (Pauline Frederick). 5
Leave Him Alone (Richard Dix). 5
The Little Shepherd of Kingdom Come (Jack Pickford). 5
The Blooming Anger (Madge Kennedy). 5
Walter, Water, Everywhere (Will Rogers). 5
Paint the Town Red (Buster Keaton). 5

GREAT AUTHORS PRODUCTIONS

Going Some (Rest Beach). 6
The Tower of Ivory (Gertrude Lawrence). 6
Daring Days (Mary Roberts Rinehart). 6
Partners of the Night (Lenny Scott). 6

BROOK TARKINGTON'S EDWARD SERIES

Edward VII. 6
Edgar and Teacher's Pet. 6

CAPITOL COMEDIES

April—War Billionaire (Neal Burns). 6
May—Racketeers (De Haven). 6
June—The Privileged (Anna Q. Nilsson). 6
July—Remember Me (De Haven). 6
Aug.—Forgotten Love (Neal Burns). 6
Sept.—Don Dirces. 6
Oct.—Excess Baggage (Neal Burns). 6
Nov.—100 Year Educational Weekly. 6
Dec.—Wife of a Deacon. 6
Jan.—With Every Meal. 6
Feb.—Rangoon. 6
Mar.—Pick-Tock. 6
Apr.—In Higher Spheres. 6
May—The Fine Line. 6

GOLDWYN-RAY PICTORAGHS

43—People You'd Like to Know (Mary Roberts Rinehart). 6
44—Famous Robberies. 6
45—Glimpse of Our Gallant Women. 6
46—Professor B. Plate. 6
47—Photocats, Acrobat of Buckland. 6

GRAPHIC FILM CORPORATION

Mortal Sins (Murlin-Fiory). 7
As the Wind Blows (Jack Gardner). 7
When Men Betray (John Kane-Stuart Holmes). 7
Pathe of Youth (William S. Hart). 7
Someone Must PAY (William S. Hart). 7
A Child for Sale (Little Halle Cooper). 7

GREIVER'S EDUCATIONALS
(Chicago)

Seventy's Tooth. 7
Sex in the Animal Kingdom. 7
National Education. 7
Coloring the Canadian. 7
The Spirit of the Birth. 7
Substance of the Story. 7
Preservation as Policy. 7

HALL ROOM BOYS PHO. PLAYS

Dec 29—The Loveable Scamps. 2
Dec 30—The Loveable Scamps. 2
Jan 1—The Loveable Scamps. 2

Release Information continued on page 3563
Advance Information on All Film Releases
(continued from page 3562)

MARTIN JOHNSON PICTURES

MAROONED in the South Seas

The Command (Herbert Marshall)

Recruiting in the Submarines

Locally Acquired (Ivan Simpson)

Domesticating Wild Men

Crashing in the Saving Services in the South Seas

The Home of the Holy Land

ENGLISH PICTURES

The Forbidden River

1 and the Mountain Men

SEIZING ENTERPRISES (LEW IS J.)

STICK PICTURES

(Distributed through Select Exchanges)

Youthful Folly (Oliver Thomas)

Vagabond (Wilbur C. White)

A Pool and His Money (Gurdon O'Brien)

The Desperate (James Cruze)

The Blind Eye (Roselle Byrne (Emeline Hammstein)

Out of the Snows (Special)

Come Woman, God Save (Special)

His Wife's Money (Roger O'Brien)

The Jimp (Blue Jeans)

SELECT PICTURES

(Distributed through Select Exchanges)

Beauty (Frank Lanning)

The Last of His People (Mitchell Lewis)

The Calamity Jane (Herbert Rawlinson)

A Screen in the Night (Special Cast)

Faith of the Strong (Herbert Rawlinson)

The Life of Cadet (Norma Talmadge)

PRIZMA

First Saturday

NATIONAL PICTURES

(Distributed through Select Exchanges)

Silent Pictures

Just a Wife (Special Cast)

The Luck of the Irish

REPUBLIC PICTURES

(Distributed through Republic Pictures)

Children Not Wanted (Wednesday)

Trelly (Kaye) Tournee Production with Chris

Rinkham Young

Girl in the Sea (William Schiltz Prod)

The Amazing Woman (Ronald Colman)

The Virtuoso (Elmo Lewis)

12:10 (Herbert Breslin Prod) (Marie Doro)

Wrong Number (Herbert Rawlinson)

Judge Brown Series

Twelve Chaplin Revue

Dad's Girl (Jacqueline Saunders)

The Boat in the River (Special)

The One Well Trail (Dorothy Sterling)

Mothers of Men

The Great Shadow (Tyrone Power)

The Adventures (Julian Epping)

THE KILLS

Every Tuesday and Saturday

STATE RIGHT EXCHANGES

DAY VAN FILM CORP. (CHICAGO)

(In Illinois, Indiana and Southern Wisconsin)

The Mud Lovers

False Faces

Carmen of the Klondike

The Great Gable

Hearts of the World

The Trouble with Love

Nineteenth of the Law

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

The Brand of Loppa (Sergey Harkhovskia)

A Voice Under the Door (Herbert Rawlinson)

The Third Woman (Special Cast)

Seeing It Through (Artie Fike)

The Search for Second Water (George

The Russian Price (Sergey Harkhovskia)

The Three Women (Special Cast)

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

Release Information continued on page 3564
Witness of the Sun
By Henry Smith Williams

Character of Story: Mystery

Theme: Mysticism

Characters: John Theobald, a lawyer; Jack Henley; Cynthia Collins; Frank Creagh; Henry Lawson; Alexander Weyner; Mr. and Mrs. Theobald; Captain DeLage; Blaine, a detective; and the 100,000-dollar gold.

Plot: John Theobald is the lawyer for the.Theobalds, a wealthy family. Theobald is determined to trace the origins of an ancient sculpture that contains hidden clues to a treasure. He hires his assistant, Captain DeLage, to help him. DeLage agrees, and together they embark on a journey to uncover the truth about the sculpture's history.

This Side of a Paradise
By F. Scott Fitzgerald

Character of Story: Comedy

Theme: Crime

Characters: Arnaud, the mastermind; Arthur, a detective; and various other characters in the city.

Plot: Arnaud is a brilliant criminal who plans to rob the city's leading bank. He is caught in the act and is arrested. However, he manages to escape and begins a new life as a legitimate businessman. His past catches up with him when the police discover evidence linking him to the bank robbery.

The Secret of the Snow
By Margaret Van Inwegen

Character of Story: Mystery

Theme: Adventure

Characters: Mr. Mansfield, a wealthy businessman; Mrs. Mansfield, his wife; and various other characters in the story.

Plot: Mr. Mansfield is researching the secret of a snow crystal that holds the key to a long-lost treasure. He hires a team of experts to help him uncover the secret. As they work together, they face various challenges and obstacles, but eventually they succeed in unlocking the mystery and discovering the treasure.
SIMPLEX DISTRIBUTORS

IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

ARGUS THEATRE SUPPLY DIVISION
of the ARGUS LAMP & APPLIANCE CO. OHIO
815-23 Prospect Ave.
CLEVELAND, OHIO

BOSTON MOTION PICTURE SUPPLY CO.
54 Broadway
BOSTON, MASS.

BRECK PHOTOPLAY SUPPLY CO.
98 Golden Gate Ave.
SAN FRANCISCO, CAL.

J. SLIPPER & CO.
122 South Olive St.
LOS ANGELES, CAL.

Dwyer Bros. & Co.
631 Walnut St.
CINCINNATI, OHIO

ERKER BROS. OPTICAL CO.
608 Olive St.
ST. LOUIS, MO.

EXHIBITORS SUPPLY CO.
845 South Wabash Ave.
CHICAGO, ILL.

EXHIBITORS SUPPLY CO.
157 North Illinois St.
INDIANAPOLIS, IND.

EXHIBITOR SUPPLY CO.
204 Manhattan Bldg.
MILWAUKEE, WIS.

HOLLIS SMITH MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.

LELAND THEATRE SUPPLY HOUSE
97 State St.
MONTPELIER, Vt.

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.

MICHIGAN MOTION PICTURE SUPPLY CO.
63 East Elizabeth St.
DETROIT, MICH.

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.

AUBURN THEATRICAL SUPPLY COMPANY
AUBURN, N. Y.

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.

ERKIN THEATRE SUPPLY CO.
21 Madison Block
SEATTLE, WASH.

SWANSON THEATRE EQUIPMENT CO.
1514 Welton St.
DENVER, COLO.

SWANSON THEATRE EQUIPMENT CO.
423 South 15th St.
OMAHA, NEB.

SWANSON THEATRE EQUIPMENT CO.
318 Lorist St.
DES MOINES, Ia.

SWANSON THEATRE EQUIPMENT CO.
122 East Second South St.
SALT LAKE CITY, UTAH.

HOLLY-SMITH MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.

LELAND THEATRE SUP.
97 State St.
MONTPELIER, Vt.

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.

MICHIGAN MOTION PICTURE SUPPLY CO.
63 East Elizabeth St.
DETROIT, MICH.

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.

AUBURN THEATRICAL SUPPLY COMPANY
AUBURN, N. Y.

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents

Selling Agents
NATIONAL CASH REGISTER CO.
USES 15 SIMPLEX PROJECTORS

-themselves the
builders of an
internationally
famed machine, the
executives of the
NATIONAL CASH
REGISTER COMPANY,
DAYTON, OHIO,
confirm their know-
ledge of mechanical
quality by using
Simpler Projectors.

THE PRECISION MACHINE CO., INC.
317 East 34th St. New York
Marshall Neilan's
"The River's End" was
A sensation everywhere.
Our supreme faith in
The Art of Neilan
Prompts us to predict
Similar success for
All Neilan—First National
Productions. Of course—
Rothacker Prints

Marshall Neilan
Master of Screenraft

Rothacker
FILM MFG CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.
Established 1910
APRIL 24, 1920

Motion Picture News

Dominates the Field

Prove It

With over ten thousand paid—cash—subscriptions we know that Motion Picture News boasts a trade paper strength unapproached by any other medium in the field.

Make us prove it—for your own satisfaction.

Get a list of your bookings on any particular picture or series—or any random list of exhibitors—

Walk into our Circulation Department and check this list against our files and the cash orders.

Prove to your own satisfaction that

The News Covers The Field
QUALITY is the uppermost thought in the mind of every producer when making a production.

QUALITY is the platform upon which have been built all those productions that have attained the stamp of perfection. When an ideal or principle is not founded upon this basis of quality, it fails to find a position amongst the successes.

AND so it is with the Laboratory. Every workman in the Nicholas Kessel Developing and Printing Plant is instilled with enthusiasm to turn out for his employer the highest quality of work his long experience permits.

THE Kessel Plant is proud of its organization. It is proud of the fact that every employee works in harmony for the betterment of photography—his life's study.

IDEAL working conditions and contentment plus the human understanding between employer and employee encourage enthusiasm, integrity and thoroughness.

THE realization of these conditions has made this organization a happy working family, turning out quality prints—the "Kwality Prints" that have made the plant modestly famous.

Instal on 'Kwality Prints'

NICHOLAS KESSEL LABORATORIES, INC.
FORT LEE, N. J.
PHONE FORT LEE 221
Adolph Zukor, Presents.

JOHN BARRYMORE in
"Dr. Jekyll and Mr. Hyde"

BY ROBERT LOUIS STEVENSON
Directed by John S. Robertson
Scenario by Clara S. Beranger,

A Paramount Artcraft Picture

The Most Tremendous Money-Maker Ever Offered to Exhibitors

The success of John Barrymore in "Dr. Jekyll and Mr. Hyde," at the Rivoli Theatre, New York, during Holy Week, the worst theatrical week in the year, proves that this is the biggest box-office attraction ever made!

60,496 paid admissions were taken in. The largest previous record — made in Holiday Week — was 57,430.

And then, when the picture was transferred to the Rialto, it broke all records for both houses on its first day, drawing 10,513 paid admissions despite rain all day. On Monday it broke its own record with 8,273.

HERE ARE THE FIGURES

<table>
<thead>
<tr>
<th>Day</th>
<th>Admissions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm Sunday</td>
<td>6842</td>
</tr>
<tr>
<td>Monday</td>
<td>7977</td>
</tr>
<tr>
<td>Tuesday</td>
<td>8255</td>
</tr>
<tr>
<td>Wednesday</td>
<td>8305</td>
</tr>
<tr>
<td>Good Friday</td>
<td>7975</td>
</tr>
<tr>
<td>Holy Thursday</td>
<td>8180</td>
</tr>
<tr>
<td>Holy Saturday</td>
<td>9072</td>
</tr>
<tr>
<td>Easter Sunday</td>
<td>10,513</td>
</tr>
<tr>
<td>Monday</td>
<td>8273</td>
</tr>
</tbody>
</table>

And More Big Days to Come!
JACk LONDON'S mighty story crashes against the emotions like the raging surf.

It is a moving panorama of life, with scene upon scene of primitive emotion and the clash of fighting forces; and around it all the clamor and might of the sea.

The Wolf, the coward and the girl come to life before you, and their vital drama will live long in your memory.
They thought his brains were in his feet!

But he showed them his head was just as speedy.

It's a knockout comedy with Wallie in a new kind of role.

A great supporting cast, including

Bebe Daniels
HOUDINI has for years been the biggest drawing card in vaudeville. His name over the box-office means a smashing of box-office records.

Now in a marvelous six-reel melodrama, he not only duplicates all the feats that have made him famous, but accomplishes dozens of others, far more thrilling.

It is a picture of a thousand thrills. The underwater scenes are positively the most thrilling episodes ever filmed.

There's a sensation a minute. "Terror Island" is the most exciting and amazing melodrama ever made.
Said Bill Hart:

"The Toll Gate" is the greatest picture I've ever made. I'll stake my reputation on it. It's a story I've wanted to do for years. And I haven't spared time or money in making it a masterpiece.

Says Sid Grauman:

"I consider 'The Toll Gate' by far the greatest picture Hart has ever made. Scenically and dramatically it is a masterpiece. It opened strong here and has played to capacity houses all week."

And the critics said:

"It is the best picture Hart has ever made." "It is one of the most absorbing pictures of the year." "Bubbles and seethes with thrills and suspense."

So Hart was right. It is his best picture.

You'll Say So Too!
An exquisite picture, tender, memory-haunting and deeply appealing to hearts that hold the faintest spark of love's passion.

Doris Keane
in
Edward Sheldon's Celebrated Play
"Romance"
Directed by
CHET WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  DWGRIFFITH
HIRAM ABRAMS  General Manager
Action! Thrills! and a Million Laughs in

MACK SENNETT'S
Newest Comedy
"DOWN ON THE FARM"
FIVE BIG SENSATIONAL REELS WITH AN ALL STAR CAST OF SENNETT FAVORITES
REleased APRIL 25th

Booking Now Through
UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.V. GRiffith
Hiram Abrams, General Manager
WILLIAM
DIRECTOR
Introduces MISS EDITH JOHNSON
Million Dollar Vitaphone Serial

MR. EXHIBITOR:
"I feel satisfied that this serial surpasses IN EVERY WAY any of my previous efforts and will appreciate your expression of opinion."

CAN BE SEEN AT ALL VITAGRAPH EXCHANGES
DUNCAN
and STAR
and the excellent cast in his new
"THE SILENT AVENGER"

MISS
EDITH JOHNSON

JACK
RICHARDSON

ERNIE
SHIELDS

WM. S.
SMITH

WILLIS L.
ROBARDS

VIRGINIA
NIGHTINGALE
THE DAY OF THE BIG STAR IN THE BIG PLAY.

Don't guess or theorize about it any longer; let actual box-office results be your guide.

In THE BIG PLAY, the actual box-office results can be your guide to knowing how the public is responding to the film.

WESTERN UNION TELEGRAM

F54090F 50 NL 3 KKA BA

Los Angeles, Calif.

J. S. Woody, General Manager,
REALART PICTURES CORPORATION
469 Fifth Avenue,
New York City.

Despite Palm Sunday and many counter attractions on perfect day which included big motor speedway races and Ascot Stampeke, also two representative Symphony Society concerts we did splendid business with Realart Pictures Corporation production Sinners with Alice Brady the star. Everybody tickled to death, crowds still coming.

Fred and Roy Miller

The best guide of course is your own box-office. Give it a chance to put you right.

See nearest
REALART OFFICE NOW.
Mr. Exhibitor:
You should book "The Luck of the Irish" because—
An eminent producer directed it.
A widely-read author wrote it.
A perfectly balanced cast played it.
And—
It is a story of trip-hammer action with a three-ply punch—
travel, adventure, love.

Apply to
REALART PICTURES CORP.
469 5th Ave., N. Y. C.

MAYFLOWER PHOTOPLAY CORPORATION presents
THE LUCK OF THE IRISH
AN ALLAN DWAN PRODUCTION
From the Famous American Romance
by HAROLD MACGRATH
Around Her Swirled the Current of A Life of Terror in the Shadowy Byways of the Underworld

MAYFLOWER PHOTOLEY CORPORATION PRESENTS
An R·A·WALSH PRODUCTION
The DEEP PURPLE
Directed by R·A·WALSH
FROM THE FAMOUS PLAY BY
PAUL ARMSTRONG & WILSON MIZNER
Apply to REALART PICTURES CORP.
469 FIFTH AVE., N.Y.

BOOK IT and BANK-BOOK IT
THE LAW OF THE YUKON

This is the Law of the Yukon, that only the Strong shall thrive; That surely the Weak shall perish, and only the Fit survive.

MAYFLOWER PHOTOPLAY CORPORATION

PRESENTS

A CHARLES MILLER PRODUCTION

The LAW of the YUKON

"Based on the verse Classic by ROBERT W. SERVICE

PUBLISHED by Barse & Hopkins

Apply to

REALART PICTURES CORP.

469 FIFTH AVE., N.Y.

STAKE YOUR CLAIM EARLY
PIONEER SPRING
NOW READY
MR. SHELDON LEWIS
IN
DR. JEKYLL
AND
MR. HYDE
A MARVELOUS PRODUCTION
DEPICTING THE STRUGGLE BETWEEN
GOOD & EVIL FOR THE
POSSESSION OF A MAN'S SOUL

ANDERSON
IN
MARY'S BUBBLES
THAT'S FOR JOY

PIONEER FILM CORPORATION
PRESENTATIONS
FORTHCOMING

Emily Stevens
in
"THE PLACE OF HONEYMOONS"
with
Montague Love

Miss Jose Collins
in
"NOBODY'S CHILD"
with Godfrey Tearl

Grace Davison
in
"THE HIDDEN CODE"

Louise Huff
in
"WHAT WOMEN WANT"

PIONEER
Pioneer Film Corp.
114 West 46th St., N. Y. C.
141 Franklin Street, Buffalo, N. Y.
(21 Y. C. and Sixth, N. Y. C.)
Pioneer Film Corp.
312 Prospect Ave.
Cleveland, Ohio (Ohio and Ky.)
Pioneer Film Corp.
63 Elizabeth Street, E.
Detroit, Mich. (Michigan)
Pioneer Film Corp.
145 Golden Gate Ave.
San Francisco, Cal. (Cal., Ariz. & Nev.)

COOPERATIVE
Pioneer Film Corp.
521 Walnut Street
Cincinnati, Ohio
Eastern Feature Film Co.
57 Church Street
Boston, Mass. (New England)
Masterpiece Film Attractions
1246 Vigo Street
M. & M. Exchange
720 South Olive St.
Los Angeles, Cal.
191 Golden Gate Ave.
San Francisco, Cal. (Cal., Ariz. and Nevada)

DISTRIBUTION SYSTEM
Equity Distributing Co.
400 Davis Street
Portland, Ore.
(Cal., Wash., Idaho and Montana)
Screen-Art Pictures, Inc.
405 Lexington Avenue
Pittsburgh, Pa.
(Miss. Del., Va. & D. C.)
Greater Star Productions
976 North Street, Montreal, P. Q.
Consumers Building
Chicago, Ill. (Ill., Ind., and Wisc.)
N. & N. Film and Supply Co.
611 Penn Avenue
Pittsburgh, Pa.
(W. Pa. and W. Va.)

Criterion Film Service
14th Street, N. Y. C.
(Ohio, Tenn., Fla., Ala., N. C. & S. C.)
Amalgamated Exhibitors Credit
165 Bay Street, Toronto, Ont.
145 Drovers Street, Montreal, P. Q.
23 Union Street, R. J. N. B.
Merri Film Corp.
206 Film Exchange Building
Minneapolis, Minn.
(Minn., North and South Dakota)

130 West 46th Street, New York City
BREAKING BOX OFFICE

BENNY LEONARD

THE WORLD'S MOST POPULAR CHAMPION IN THE FASTEST MOVING AND MOST EXCITING STUNT-SERIAL EVER PRODUCED

ROY L. McCARDELL
AUTHOR

WALLY VAN
SUPERVISING-DIRECTOR

J. GORDON COOPER
DIRECTOR

PRESENTED BY
ASCHER'S ENTERPRISES, Inc.

FOREIGN RIGHTS CONTROLLED
RECORDS EVERYWHERE

THE EVIL EYE

THE THRILLING WALL STREET BOND THEFT MYSTERY STORY THAT IS DRAWING THE BIGGEST CROWDS ON RECORD

STUART HOLMES RUTH DWYER MARIE SHOTWELL
AND A POWERFUL SUPPORTING COMPANY

DISTRIBUTED BY HALLMARK PICTURES CORP.

BY E. S. MANHEIMER
YOUR CALL TO BATTLE

A National Mass Meeting of Independent Exhibitors, Hotel Congress, Chicago, April 26

As an Independent Exhibitor you have got to add your voice to the demand we will make from the floor of our national mass meeting of Independent Theatre Owners to learn the truth about the practices, intentions and tactics behind the competition we are getting from the producers who are buying, building or leasing theatres next door or across the street from our houses.

My desk is covered with telegrams from Independent Exhibitors who will be in Chicago on Monday, April 26, to mix in this straight-hitting, all-cards-on-the-table show-down with the Producer-Exhibitors. We’re going there for action, and we’re going to get it.

Producers are stampeding their way into the theatre field by organized activity. Their agents stick together and work together. And you’re the victim.

Now—we’ll fight fire with fire. We’re going to take organized Independent Exhibitor action and find out just how hard they are going to bite the hands that are feeding them with advance deposits and rental money.

An organization of fifty or one hundred Independent Exhibitors doesn’t mean anything to them. We’ve got to be there by the thousands.

Don’t depend on us to do your fighting for you. Be there yourself, bare-knuckled and ready to do your part. Come to Chicago! You’re an almighty important part in this show-down.

You’ve Got To Be There--Hotel Congress, Chicago, Early Monday Morning, Apr. 26

WIRE ME “I’LL BE THERE”

Willard C. Patterson
Manager, Criterion Theatre, Atlanta, Ga.
President—Southeastern Theatre Managers’ Ass’n.
Sessue Hayakawa in The Devil's Claim

Produced by Haworth
CRITICS from coast to coast declare Lew Cody the most versatile actor of modern times. His striking personality and unusual ability to characterize the most difficult of roles have given him an uncontested position at the top of the ladder of stardom in the eyes of fans and exhibitors alike.
Notable Cast Supports

LEW CODY

in

The Butterfly Man

EMINENT screen artists, known to lovers of the silent drama everywhere as a result of their excellent work in some of the biggest productions of the past two years, support Lew Cody in the greatest triumph of his career, “The Butterfly Man.”

This supreme dramatic achievement, presented by Gasnier, will set a standard for superlative production which will be imitated by producers for years to come. The superb portrayal of George Barr McCutcheon’s famous story gives it a place by itself as a production of the highest standard.

ROBERTSON-COLE
March 24th, 1920.

Vitagraph Company,
1600 Broadway,
New York City.

Gentlemen:

We are running the latest Larry
Semon comedy "The Fly Cop," at the Capitol next
week. Frankly I am worried.

In scoring the picture in our
Review Room, the pianist laughed so heartily, that
he could not play.

We have eighty men in our Or-
chestra. The stringed instruments and percussions
will probably manage alright, but what about the
men who are playing on the brasses and woodwinds?

Sincerely yours,

Edward Bowers
Managing Director.

EB/r
Louise Glaum in "Sex" is J. Parker Read Jr.'s wonder-picture. This production has been sought more eagerly and given play dates on national release date more swiftly than any production we have ever known in the industry. Louise Glaum on April 11 achieves the unprecedented feat of playing fifty-five full week first runs simultaneously in the United States. In at least a dozen of these first run cities "Sex" will have two, three or four week runs.

W.W. Hodkinson Corporation
227 10th Avenue, New York City

J. Parker Read Jr. presents
Louise Glaum in Sex
By C. Gardner Sullivan
Directed by Fred Niblo
When we tell you that we would be pleased to discover ten pictures made by independent producers with the power and quality of "King Spruce" you have a much better estimate of its strength than if we merely told you how big a picture we considered it to be. First run exhibitors have sensed this, too, and "King Spruce" is booking the big theatres.

Holman F. Day's biggest and best known novel is a story of real people—it throbs with life and vitality. It has the healthy, fresh scents of the great forests in its photography and it stars in Mitchell Lewis a mighty fine, sincere actor that many of you exhibitors have accidentally under-rated. Prints of "King Spruce" are in all branches for pre-release now.
There are some things that we can see here before they are seen or recognized by the nation’s exhibitors.

Exhibitors unquestionably know that in the past twelve months J. Warren Kerrigan has grown and increased greatly in favor with showmen and with the public.

We know through increased demand for his pictures; through the better prices paid; through the bigger first runs that are offering him to their patrons. "The Dream Cheater" is the kind of picture that has increased the Kerrigan popularity.

W.W. HODKINSON CORPORATION
517 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
April 24, 1920

Theodore C. Deitrich & Arthur F. Beck present

DORIS KENYON in

The Harvest Moon

From the celebrated play by AUGUSTUS THOMAS
Directed by J. Searle Dawley

Fine, clean, wholesome love stories never die. As a play "The Harvest Moon" was one that drew always the best patronage in many cities and always commanded audiences of women and girls. As a picture it contains sympathy, sweetness and a warm, strong appeal to the human heart.

Gibraltar Pictures inaugurate a new producing trade name with a production of beauty, power and distinction. "The Harvest Moon" and Doris Kenyon are certain to receive a welcome of liking and enthusiasm in the nation's largest and best theatres.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Fanfare Exchange, Incorpoared
"Capacity Crowds At

Says the New York Telegram
Speaking Of

NORMA TALMADGE

Presented by Joseph M. Schenck

In

"The Woman Gives"

The main feature on the big specialty program for the Sixth Anniversary of the Strand, Broadway's great theatre.

Taken from the Novel by
Owen Johnson

Directed by Roy Neil

Photographed by David Abel
Tech. Director, Willard Reineck
Here's what the critics say:

A THRILLING MELODRAMA
"Norma Talmadge is the bright particular star of the week's programme at the Strand, in the thrilling melodrama, 'The Woman Gives,' and capacity crowds from the moment of the opening of this popular motion picture house until the final curtain last night attested the star's popularity in no unmistakable manner. The story takes the heroine to all sorts of mystifying and creepy places, including a very realistic opium den where she and the man she went to save have a thrilling encounter with several Chinese. The many scenes and incidents of the story give the brilliant young star one of the best roles of her career."—New York Telegram.

CALLS HER ADORABLE
"Miss Talmadge was adorable all through the picture."—Mae Tinee in the Chicago Tribune.

A REALISTIC PICTURE
"Opium den scenes realistic."—New York Post.

REALISTIC AND INTERESTING
"Interesting to watch. Opium den realistic."—New York Sun and Herald.

CHARMING PERSONALITY
"Norma Talmadge is seen in a vehicle which any screen star would wish for, one that gives her many opportunities to display her charming personality and talents. Not only does Norma Talmadge give an admirable performance throughout but the producers have surrounded her with a supporting cast they can well boast of. Ably produced."—New York Evening Mail.

A HUMAN STORY
"Norma Talmadge appears in an appealing role, the type of character we like to see reproduced on the screen, A human story. Norma Talmadge gives it a sympathetic portrayal."—New York Morning Telegraph.

"Norma Talmadge is at her charming best in 'The Woman Gives.' Well suited to her. A good society picture. If she is one of your favorites you will like the picture."—New York News.

TALENTED AND PLEASING

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
The Girl who bent the

Katherine MacDonald Pictures Corp'n.
Sam E. Rork—president and general mgr.
presents

KATHERINE
MACDONALD

in

"PASSIONS
PLAYGROUND"
The American Beauty

in a romance of Monte Carlo, adapted from
"The Guest of Hercules" by

C. N. and A. M. Williamson

A picture of the great Casino—where gather the men of aristocracy and wealth, the women of beauty and fashion, of the world—where every human passion holds sway—the story of a convent girl who wins a fortune at the gaming table, who is beloved by a prince, betrayed by a woman, drugged and robbed of her jewels, and near death, rescued by her lover—a picture to make your patrons thrill and gasp at its splendor, its intrigues, its romance.

Directed by J. A. Barry

By arrangement with Attractions Distributing Corp'n.

B. P. Fineman, President

Foreign Representative,
David P. Howell's Inc.
729 Seventh Ave., New York City

A FIRST NATIONAL ATTRACTION
Louis B. Mayer Presents

ANITA

in Harold MacGrath's

"The Yellow"

Another Big
First National
Special

Directed by
EDWARD JOSE'
Screen version by
Monte M. Katterjohn
Greatest Adventure Story

Typhoon"

The Story of a Woman Who Lived for Excitement

A First National Attraction
Foreign Representative David P. Howells, Inc.
729 Seventh Avenue, New York City
Here's what we offer our franchise holders for a start—

2 James Oliver Curwood Productions
Mr. Curwood is himself writing the continuity and we confidently anticipate remarkable pictures. His own producing company will produce them.

3 Marshall Neilan Productions
"The River's End" is his first.

6 Charles Ray Productions
with option on six more. Each from a well known story or play.

16 Norma Talmadge Productions
each from a big story or play.

12 Constance Talmadge Productions
Constance is the strongest woman in the business.

12 Katherine MacDonald Productions
Her new ones will be from big stories or plays.

4 Lionel Barrymore Productions
Each from a famous—and we mean FAMOUS—stage play, supervised by Whitman Bennett.

6 Anita Stewart Productions
Each from a famous story or play.

6 Mildred Harris Chaplin Productions
with option on six more.

1 King Vidor Production
with option on six more.

4 more Charlie Chaplin Comedies

1 more D. W. Griffith Production

—and we’ll announce some more big names mighty soon

A First National Franchise
is worth waiting for

Exhibitors Defense Committee
composed of members of
First National Exhibitors Circuit, Inc.

Address Inquiries to
The First National Exhibitors Circuit, Inc.
6 W. 48th St., New York, N. Y.
“Compelling—Natural—Human!”
Unanimous Verdict of Critics

THRILLS OF MELODRAMA
“Manifesting again his peculiar talent for garlanding a theme with the rosemary of sentiment, King Vidor, in ‘The Family Honor,’ deals with a plot that has a greater plentitude of action than has hitherto been in evidence in his pictures. The main climax has all the ruddy thrills of melodrama. There is ample vigor. It is rich in atmosphere. You feel the life of the old South at every moment. Florence Vidor is a being of intense charm in this picture.”—Los Angeles Times.

A HUMAN picture
“‘The Family Honor’ is a fine play. There is a human element throughout the piece that is always pleasing. King Vidor is to be congratulated for his first effort for First National. Florence Vidor gives an excellent performance. The photographic qualities are excellent and the picture is artistic from every point of view. You will enjoy the play for it is HUMAN.”—Los Angeles Evening Express.

CLEAN, WHOLESOME, APPEALING
“The public has come to expect new and daring things from this brilliant young director, King W. Vidor, and the crowds that packed the theatre to see ‘The Family Honor’ were not disappointed. A beautiful picture, that flows as smoothly, as charmingly, as deliciously as the river pictures, which lend it a Southern atmosphere that has not been surpassed on the screen. And it contains a message. The story is a simple one—as all good stories must be. It is clean, wholesome, appealing. The cast is one of uniform merit.”—Los Angeles Examiner.

REFRESHING—VITALIZING
“In this latest King Vidor film there is that something which made his “Turn of the Road” a compelling drama—wholesomeness and the sunshine of life. The human touches give the impression of the real—so natural, so simple that one is refreshed, revitalized.”—Los Angeles Evening Herald.

Coast Enthusiastic Over

King W. Vidor’s
presentation of

“The Family Honor”

His First Independent Picture for First National
A Romance of Dixie by
John Booth Harrower
Directed by King W. Vidor
Scenario by William Parker
Photography by Ira H. Morgan

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City
A Typical State Right Production

POWERFUL POSTERS
ATTRACTIVE ADVERTISING
HELPFUL HINTS FOR EXHIBITORS
IN CAMPAIGN BOOK

NEGLECTED WIVES

Featuring

ANNE LUTHER
WITH AN ALL STAR CAST
INCLUDING
CLAIRE WHITNEY
AND
CHARLES GERARD

Directed by BURTON KING

WISTARIA PRODUCTIONS
1520 BROADWAY
Press Comments on James Oliver Curwood’s Famous Story, “The Courage of Marge O’Doone”

The New York Tribune—
"The Courage of Marge O’Doone" is a northwest classic. Mr. Curwood has given us a great treat and a great book in this latest volume of his. . . . This is a triumph in fiction of the Canadian Northwest."

The Philadelphia Press—
"The Courage of Marge O’Doone" is a story that never flaggs, that abounds in unexpected incidents, that is rich in the deep colors of the glorious country in which its scenes are laid. If you want to read a story that travels straight on like a bird on the wing, with a swift series of unforeseen and thrilling episodes and all of it painted against the splendid hues of the wide, generous westland, read "The Courage of Marge O’Doone.""

Philadelphia Evening Telegraph—
"Those who like a story brimful of red-blooded adventure, who revel in the life of camp and trail, will enjoy "The Courage of Marge O’Doone.""

New York Times—
"There is plenty of incident, plenty of fighting, and some lovemaking in the book, with a heroine of that extraordinarily beautiful, courageous, innocent and trusting type."

Detroit Sunday News—
"The Courage of Marge O’Doone" is a complicated thriller of North Canada. Breathlessness seems to be the order of the hour. We crave it in all lines of activity, and markedly so in our reading. . . . Adventure toppling on adventure may be found in "The Courage of Marge O’Doone."

Oakland (Cal.) Tribune—
"A fighting tale. If you like strong, vigorous, red-blooded fighting stories, where blood and blood, hatred and murder show themselves together with the great wild wastes of the frozen north, grizzly bears, fierce halfmen, primitive men, and tender and beautiful women, you will like "The Courage of Marge O’Doone." It is a graphic tale, stirring, thrilling and unusual."

Minneapolis Herald—
"Mr. Curwood has caught the very spirit of the vigorous life of the north woods, and never has he made that fact clearer than in this romance. . . . It is on the whole a ‘rattling good story.’"

Cincinnati Enquirer—
"The Courage of Marge O’Doone" is a stirring novel of the far Northwest. . . . It is a tale of mystery and of love, with a heroine unusual in fiction—young, brave, and very naive, as she has lived all her life away from civilization."

New York World—
"The romance is written with great spirit. Mr. Curwood obviously knows the forest, and his descriptions of it are very vivid. He is a dauntless fighter, too, and never fails to give some stirring scenes. . . . It is Mr. Curwood’s best story . . . . and hard to beat."

Daily Fresno Republican—
(California)
"The Courage of Marge O’Doone" fully justifies its name, for it would be hard to find a novel with more thrilling moments, heroic sacrifices and intensities."

The Times-Picayune—
(New Orleans)
"The Courage of Marge O’Doone" is a man’s story full of fierce excitement and thrilling adventure."

Indianapolis Star—
"In ‘The Courage of Marge O’Doone,’ the author, James Oliver Curwood, presents to his readers a tale of romance and adventure depicting life on the Canadian frontier."

Salt Lake Telegram—
"This is a book in which James Oliver Curwood proves himself a born story teller."

Express Advertiser—
(Philadelphia)
"The Courage of Marge O’Doone," by James Oliver Curwood, is a masterly story which takes the reader into the fascinating life of the northern forests. . . . Swift, exhilarating, the story sweeps along in a climax which is a masterpiece of dramatic skill."

The Post Express—
(Rochester, N. Y.)
"The Courage of Marge O’Doone is the story of the life near Hudson’s bay, far from what we call civilization. . . . The book is braving and charmingly written, and as for stye gives, Mr. Curwood is far superior to Dick Lomond, a writer who loved to deal with the Inner primitive types of humanity."

The Bridgeport Post—
(Connecticut)
"The Courage of Marge O’Doone" opens in a snowbound train on an Arctic night, and ends with a night encampment and a strange meeting far from civilization. It is one of those gripping stories that holds one’s attention from start to finish."

Los Angeles Tribune—
"Curwood has many stories of the north woods to his credit, but if he had never written anything except this latest of his novels, "The Courage of Marge O’Doone" his reputation would be assured."

Boston Herald and Journal—
"When James Oliver Curwood risked faithfully northward a life story result, "The Courage of Marge O’Doone" is one of his characteristic narratives, rapid in action and of vigorous pulse."

The San Francisco Chronicle—
"In ‘The Courage of Marge O’Doone there is a stirring love story and plenty of excitement and heroism and adventure.”

The Boston Post—
"Lovers of novelsavid with adventure in the wilds will turn naturally to ‘The Courage of Marge O’Doone.’"

"The Courage of Marge O’Doone"
The Big Vitagraph Special Production
All Star Cast of Well Known Players
ANOTHER LINK IN THE MIGHTY CHAIN

"THE ILLITERATE DIGEST"

by WILL ROGERS

"AMERICA'S GREATEST LIVING HUMORIST"

The most widely exploited screen jests written by one of the greatest of Goldwyn's stars — ask

JOE BRANDT - Eastern Representative
1600 Broadway ..................... New York —

A WEEKLY RELEASE
STATE RIGHTS ONLY

WORLD RIGHTS CONTROLLED BY
MARION H. KOHN PRODUCTIONS INC.

EXECUTIVE OFFICES
90 GOLDEN GATE AVE.
SAN FRANCISCO, CALIF.

STUDIOS
HOLLYWOOD, CALIF.
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

Presents

BESSIE
LOVE
THE PRINCESS CHARMING
IN THE
MIDLANDERS

From the Widely Read Novel by
CHARLES TENNEY JACKSON

DIRECTED BY IDA MAY PARK
and JOSEPH DE GRASSE

Creators of Many Cinema Successes

A dramatic narrative of pioneer society in the colorful Mississippi Valley. A love story that hurdles the obstacles of adventurous years and finds itself tenderly triumphant in the happy end.

The first of a series of high class photoplays that feature this apostle of Youth in big story vehicles, expert direction and lavish production.

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET
NEW YORK CITY
Mr. Fox Announces

A very definite and distinct novelty in the way of a really great picture is provided by Mr. Fox in the newest William Farnum production, "THE ORPHAN."

The success and popularity of this extraordinary star need not be dwelt upon because they are already well recognized, but this drama by Clarence E. Mulford has been added to in the making. J. Gordon Edwards has staged it wonderfully.
Mr. Farnum in a New Role

The charm of the character portrayed by Mr. Farnum is certain.

"THE ORPHAN" is, in fact, a contribution to the classic roles of the screen. It has a heart quality, a verve, a brilliance that captures and holds all who see it.

No finer production has been presented in many a long day.
THE BEST Exhibitors are satisfied with nothing but the best. That's why by scores daily they are booking fox

Be a BEST Exhibitor

See what this world contains

FOX ENTERTAINMENTS
Absolutely alone in their own field and without the shadow of a rival -

WILLIAM FOX
presents

Mutt
& Jeff

Capt. Bud. Fisher's action cartoons of which these two new ones are especially mirthful

Dead Eye Jeff

The Sour Violin

come contemplate and cachinnate

FOX ENTERTAINMENTS
STAR: Winsome Madge Kennedy, who has a large and devoted following wherever motion pictures are shown and genuine comedy is appreciated.

AUTHOR: Octavus Roy Cohen, whose delightful stories in the Saturday Evening Post are marked by a unique and highly fascinating tang of originality.


DIRECTOR:—Harry Beaumont.

STORY:—Madge Kennedy is seen as Hazel Farron, a chorus girl whose experience back stage has not yet served to rub the silver off her dreams.

Out of a job and desperately hungry, Hazel sees a sign outside a bakery—"Stale Buns, Two for a Cent."

She has just two cents left, and buys some buns—"for her pet poni."

The baker, young and warm-hearted, sees through her subterfuge, and slips a silver dollar into each bun. Then begins a business partnership. Hazel works in the bakery and learns at last why holes are put in doughnuts. After a series of deliciously funny adventures in the bakery, Hazel suddenly realizes that the young baker has stolen her heart.

She has to choose between poverty in the humble bakeshop and luxury under the protection of the wealthy Stanhope, a persistent admirer. The story works up to an indescribably tender climax, in which the young pair of lovers discover that honesty and a kind heart are still the most valuable assets in life.

The best of all Madge Kennedy pictures and a splendid attraction for any house.
HOPE HAMPTON
the girl of a thousand expressions in the photoplay that is making motion picture history

Selling out at every performance is the report from theatres everywhere

“A MODERN SALOME”
a startling story of a young girl’s dramatic trials—conceived and directed by Leonce Perret—from Oscar Wilde’s famous play “Salome”

Lavishly produced, superlatively acted

OPENING AT
B. S. MOSS’ BROADWAY
APRIL 18th
arousing universal interest through the Hope Hampton Contest with $3,000.00 in cash prizes
The Woman He Chose, is drama—good drama. For the filming of the story, it has a technique that no American producer has equalled. For sheer power of putting all realistically into your mind, it is not to be touched in anything that motion pictures have hitherto done. (Chicago Herald)
In this World Vision of the New Order which is to come lies the solution of Humanity's greatest problem:

**THE ELIMINATION OF CLASS HATRED!**

In all lands and ages there has existed an unceasing conflict between Democracy and Autocracy. In a delightful, soul-gripping romance of graphic realism is portrayed this conflict as it exists in our modern civilization, wherein heroic men and women of today continue unabated the long struggle for *more room, greater opportunity—FREEDOM!*

**EVERY SCENE TEEMS WITH THOSE BASIC ELEMENTS WHICH HAVE**

**AUDIENCE APPEAL!**

**DEMOCRACY PHOTOPLAY COMPANY. THOUGHT DRAMA PRODUCTIONS. LEE FRANCIS LYBARGER, PRESIDENT. 2826 DECATUR AVENUE, NEW YORK.**
To The Exhibitors
Of America:

At the start of the present season, six months ago, I announced that the American Film Company was through making program pictures and that in the future nothing but big special productions based on big novels or plays by big authors, with big casts of competent players, capably directed, would be made in the studios of the American Film Company, Inc., and that these productions would be made individually—as SPECIALS.

That was my promise to the exhibitors of America. Today we can look back upon our achievements and say that that promise has been truly fulfilled. Under this new policy the first of the big specials to issue from the American studios was "Six Feet Four," from the novel by Jackson Gregory, featuring William Russell. This production went forth to exhibitors as a new type of picture—a big special production, specially made, specially directed, specially produced in every sense of the word. It is today one of the most popular productions being played. It is being run in the largest houses throughout the land and is making good in a big way for exhibitors.


All of these productions are now in the hands of exhibitors. They can best attest their value. Ask any exhibitor who has played these big specials what they have brought him in PROFITS!

Unquestionably my promise to the exhibitors of America to provide nothing but big special productions has been fulfilled in the truest sense of the word.
NOW for the future: I again state to the exhibitors of America that the American Film Company will produce nothing but big special features—each produced as a separate entity without regard to cost, length of time, etc. Each production made by the American Film Company in the future will be a special, based on the biggest books, stories, novels and plays we can purchase.

WITHIN the next few months we shall offer special feature productions from the pens of such novelists as Albert Payson Terhune, Henry Russell Miller, Cosmo Hamilton, P. G. Wodehouse, David Anderson, Lois Zellner, and other prominent writers.

We shall in the coming months produce such pictures as: "The Thirtieth Piece of Silver," "The House of Toys," "The Weekend," "The Gamesters," "Their Mutual Child" "Payment Guaranteed," "The Blue Moon" and "Peggy Rebels." Each of these productions will be SPECIALY made, SPECIALY directed, SPECIALY cast with stars of the greatest competency. They will be BIG specials in every sense. We shall devote to their making every facility of our ten year old organization.

THE exhibitors of America have a right to demand SPECIAL productions. The discriminating public is insistent upon having THE BEST—and the best cannot be produced in grist-mill fashion. The best result can only be obtained by devoting to each subject INDIVIDUALLY that special ATTENTION, that special TIME, that special THOUGHT, which makes for perfection in special big productions.

THIS is my promise to the exhibitors of America for the months to come. I know that it will be welcomed by every enterprising, aggressive show man, who appreciates the box office possibilities of big things well done.

President, American Film Co., Inc.
EASTERN FILM COMPANY
PHOTO PRODUCTS EXPORT CO
JAXON FILM CORPORATION

Announce the Opening
of their new offices
5th Floor, Candler Bldg.
220 W. 42nd Street
May 1st

The three finest equipped
PROJECTION ROOMS
In the city
(Simplex Studio Rooms)
Under the supervision
of John F. Lyons

MAY AND LATER PROJECTIONS
BOOKED NOW
FILMS CALLED FOR AND RETURNED FREE OF CHARGE

Phones—Bryant 984-985
First of the group of great stars to begin production for
ASSOCIATED EXHIBITORS, INC
25 WEST 45TH ST. NEW YORK
PATHE DISTRIBUTORS

Geraldine Farrar
Just Figures

The News for 1919
First fifteen issues, 1039½ pages of advertising.
An average per issue of 69 pages of advertising.

The nearest competitor for 1919
First fifteen issues, 945½ pages of advertising.
An average per issue of 63 pages of advertising.

The News for 1920
First fifteen issues, 1706 pages of advertising.
An average per issue of 114 pages of advertising.

The nearest competitor for 1920
First fifteen issues, 1493½ pages of advertising.
An average per issue of 99 pages of advertising.

The Summary Tells the Tale
In the first fifteen issues of the year:
The 1919 Lead of Motion Picture News Over its Nearest Competitor, 94 pages of advertising.
The 1920 Lead of Motion Picture News Over its Nearest Competitor, 213 pages of advertising.
STATEMENT OF POLICY AND PLAN

BY

CAPITAL FILM COMPANY
(Incorporated)

Never in the history of the screen has the demand for good motion pictures been so great.

CAPITAL'S work stretches into the vista of the years.

We are straining every effort to make and distribute feature pictures of such exceptional character that they will be welcomed—not demanded—by every exhibitor.

Three new stars have been engaged by CAPITAL for this new departure. The stellar vehicles being phenomenally strong human interest five-reel dramas enriched by unusual production values.

The kind of plays the people of this land are hungering for—CAPITAL HAS THEM.

CAPITAL'S present highly successful super short feature subjects will be given even greater prominence under the new plan of production.

An efficient organization has been created and is now putting into actuality CAPITAL'S new policy.

Watch for announcement of important releases to be made by CAPITAL in May.

HUGH WOODY
President

B. HERBERT MILLIGAN
Treasurer and General Manager

EXECUTIVE OFFICES
220 South State Street
Chicago, Ill.
THE ISLE OF DESTINY
From the popular work of Mack Arthur
The first of a new series of
CHARACTER PICTURES
Now in preparation at
ORIENTAL ISLAND, FLORIDA.
A FEATURE OF BEAUTY, STRENGTH & CHARACTER

CHARACTER PICTURES
17 West 42nd
New York City
1920 Edition

"TILLIE'S PUNCTURED ROMANCE"

with

Charlie Chaplin
Marie Dressler
Mabel Normand

Mack Swain
Chester Conklin

STATE RIGHTS NOW SELLING

TOWER FILM CORP.
71 West 23rd St. New York City
Table of Contents

Motion Picture News

William A. Johnston, Pres. & Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Secy.
Robert E. Welsh, Managing Editor

The Week in the Film World at a Glance

Features

Topics of the Moment (Wm. A. Johnston) .................................................. 3631
Automobile Exploitation ................................................................. 3633
Beating the Holy Week Jinx ............................................................ 3639
Grauman Settings at Their Best ......................................................... 3640
Pulling Solely by Featuring Star ......................................................... 3642
Another "Everywoman" Staging .......................................................... 3644
Irish Girls and Costumes at "Luck of Irish" Showing .......................... 3646
Abbreviated Opera on the Coast ......................................................... 3648
Middle West Exploitation on "Kentucky" ........................................... 3650
A Duo of "Pollyanna" Displays .......................................................... 3651
Air Feature in Portland ...................................................................... 3652
With the First Runs ........................................................................... 3653

News of the Week

Exhibitors and Producers Battle in Legislature ............................... 3632
Patterson Calls for Showdown at Chicago Convention .................... 3633
Canadian Exhibitors Oppose Tax Boosts ........................................... 3634
First National Ready for Chicago Meeting ....................................... 3635
Freight Tie-up Hampers Film Shipments .......................................... 3637

Departments

Exhibitors' Service Bureau ................................................................. 3638
Chicago and the Mid-West ................................................................. 3656
News From the Producers ................................................................ 3657
The Independent Field .................................................................... 3685
West Coast News ............................................................................. 3704
Professional Section ........................................................................ 3705
News From the Correspondents ......................................................... 3707
New Theatres (Equipment Service, Camera and Music Hints) .......... 3708
Plan Book Reviews ........................................................................... 3733
Advance Releases ............................................................................. 3734

Published on Friday every week by Motion Picture News, Inc., 729 Seventh Avenue, New York, N. Y. Phone 9500 Bryant

Copyright, 1929, by Motion Picture News, Inc.
Where The Sea Calls

The thrill of the restless ocean—its lure of adventure, its peril of storms—the vastness of its open spaces—

Robert C. Bruce Scenics

are records of waves and rocky coasts, with the same artistry and charm that has won applause for their mirrorings of mountains and streams. You will find novelty in these pictures that will jolt your patrons into a new appreciation of your theatre. They will put a thrill in the heart and a chuckle in the throat

EDUCATIONAL FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York
Facts and Factors

UNQUESTIONED facts are not open to dispute. The value of a film to an exhibitor depends upon the number of people who buy tickets to see it. That is a very positive fact. The number of paid admissions depends almost altogether upon the value of the posters which advertise it. That is also a positive fact.

The most attractive, appealing and convincing, and hence the most valuable poster produced is the RITCHEY poster. That is the most positive fact of all!

The factors that give this great advertising power to the RITCHEY poster are innumerable. One of them is a perfect organization. One of them is a splendid leadership. One of them is a long experience. Another is the painstaking study devoted to the real needs of the exhibitor, and the actual wants of the motion picture public.

There are other factors—but the one outstanding fact is this—that the RITCHEY poster is the greatest motion picture poster that it is humanly possible to design and execute! It therefore logically follows that their liberal display always results in the maximum amount of ticket sales.

RITCHEY LITHO. CORP.
406 W. 31st Street, New York
Telephone Chelsea 8388
Topics of the Moment

A New Rental System

We cheerfully record again our belief that the big development of 1920 will be the evolution of a new and entirely different rental system.

The new system will NOT be the former flat rental system.

It will NOT be the present percentage system.

It will not demand a guarantee from the exhibitor nor ask for his "nut."

It will be a flat percentage system, asking for no guarantee and no "nut," but simply a percentage of the box-office receipts on a basis of about 25 per cent to the producer.

Again, it will not be the rental arrangement alone, but it will be JOINED to exploitation of the picture, able exploitation, cooperative exploitation, purely local exploitation, in which the producer and exhibitor will work together and share the expense.

The Man Behind Production

We have spoken recently of the organization made picture as the better picture and the picture of the future. And we have defined our idea of an organization made picture; one shaped from beginning to end by a guiding and able hand, who doesn't simply hire but knows and works in harmony and sympathy with each capable member of a trained staff.

We have stated that such a producing unit will turn out uniformly good pictures; that pictures not so made are good largely by accident.

In this connection it is interesting to note the recent remarks of so able and experienced a producer as Cecil M. Hepworth of London. He says:

"There are three primary mistakes which are made in production. The first and worst is that if you have money enough you can make film pictures—for with money you can buy all the other ingredients. The next is that if you have the man, the producer, the real artist, you have all that is absolutely essential. The third and most widely spread idea is that, if you have the man and the money, you can certainly make good pictures. But film picture making is a much more far-reaching and complex thing than this. First, you need the team of players—and team in this connection is a word which must never be lost sight of, for team work throughout is the essence of success. A good producer with a scratch crowd of good actors, and with plenty of money behind him, can make film pictures but he certainly cannot make the best pictures any more than a good conductor, with a scratch orchestra of people who have never worked together before, can make the best music. And team work goes much farther than this. You need a camera-man who is in such absolute personal touch with the producer that their thoughts keep pace together all the time. You need a scenario-writer or author who is absolutely in accord with the producer and the rest of the team. There are scenery experts, lighting experts, and the man or woman who has the choosing of the costumes. It is wonderful how much character-building there is even in the material of which a dress is made. Dresses must be chosen not merely to suit the character, but also to fit the emotion which has to be portrayed. Then following all of these come the photographic staff, who have the handling of the negative and the printing of it. And somewhere in the background is a man who gets all these people together, and holds them together, and is responsible for all the vast business organization which such a team as this demands."

No Politics

AGAIN let us call attention to the fact that the screen must play no politics.

The exhibitor will be approached—he probably already has been—by the political campaigners, who are well aware today that the screen can well nigh carry a national election. This is true. But a great responsibility goes with the great power.

The screen is not a newspaper. It is a news agency. As such it must be inviolate.

From every standpoint—that of the motion picture and of the exhibitors' own local position—there is but one answer to any political organization which offers pictures and that is a flat "No."

C. A. Johnston
Exhibitors and Producers War in New York Legislature

Bill to Amend Deposit System Causes a Big Fight Between Forces

Late News from the Coast

There has been no Associated Producers' announcement as yet. J. D. Williams is in daily conference with the same. It is locally expected that they will release through First National.

It is reported that Pauline Frederick will go to First National at the expiration of her Goldwyn contract.

Enid Bennett will leave the Thomas H. Ince Productions in July and is reported to be contracted with Associated Exhibitors, with Fred Niblo to direct her and C. Gardner Sullivan to write the stories.

The bill was amended to introduce a provision that the motion picture industry should have a right to hear the committee deciding on the bill before the vote is taken. Senator H. P. H. Linton, film producer in Chicago, and the president of the United Motion Picture Industry Association, was on hand opposing the bill. The producers will be satisfied if the bill remains in rules committee until the hour of adjournment, while Mr. Cohen and his tenants are bending every effort to release the bill from rules committee, confident of victory on the floor of the Legislature.

In outlining the attitude of the New York State Motion Picture Exhibitors' League to the bill, President Cohen this afternoon said:

"The bill is a constructive measure to safeguard the vast amount of money expected by producers and distributors of films by way of deposit or advance payments from the exhibitors doing business in New York State. The exhibitors in this state strenuously oppose the vicious deposit system at present in vogue, but so long as the producers and distributors of film insist on deposits and advance payments from responsible theatre owners, there are times when a deposit in the hands of the exhibitors will be available to be applied on the contract. We appeal to make certain that our money will be available in the event of the producer or the distributor not performing his part of the contract or going out of business, or possibly becoming bankrupt, as was the case with the General Film Company, at one time three giant of the industry, which eventually went into bankruptcy and failed with almost $20,000,000 of exhibitors' deposits which it had in its possession. The most unfortunate part of this transaction was that the producers were among the smallest exhibitors who could not afford the same.

"We also want to prevent the money exacted from us for deposits or advance payments being used by irresponsible producers in either building new theatres in competition with us in wild-cat speculation or to use the same in producing pictures which may take a year or two years before they are offered to us for showing in our theatres. Very often when these pictures, which they have made with our own money and which have turned out to be good ones, they do not permit us to play these same pictures on the original plan, claiming that they are either a special or a super-production and then sell them to us on a different basis.

"This bill should not be opposed by any distributor or producer of film, who has the interest of the exhibitors at heart. The position of the producer and distributor in opposition to this measure, according to the statement of their own representatives, has created considerable surprise to the members of the Motion Picture Exhibitors' League of New York State, because not alone do these people have our money on deposit or by advance payments on account of our contract, but they have a combination known as the F. L. M. Co. composed of all the distributors in this state, backed by their home offices, which organization prevents any exhibitor in New York State from securing films of any kind from any manufacturer or distributor of film, if he does not perform his contractual obligations. The exhibitors in this state, as well as in many other states, have suffered many injustices and abuses by representatives of film companies in their negotiations and their contractual relations.

"The Exhibitors' League of the State of New York formed a Credit Indemnity Association, composed of substantial exhibitors in this state, and has offered time and time again to put up a fund sufficiently large, $100,000 if necessary, to guarantee the contractual relations of every member of this organization, and made this offer for the purpose of doing away with the deposit system or advance payment, which we object to so much, but this offer has not been accepted.

"It is particularly unfortunate that in this big industry of ours the manufacturer and distributor members of the National Association of the Motion Picture Industry have not seen fit to treat with the Motion Picture Exhibitors of the United States in a spirit of even-handed justice and fair play. The exhibitors' interests have not been considered at any time by the members of this association and time and again the National Association of the Motion Picture Industry has gone out of its way to antagonize and injure the motion picture exhibitors of the United States.

"It is also our idea that a continuation of the deposit and advance payment system has resulted in increasing the cost of our doing business, as it has been made very easy for some irresponsible promoters to secure large sums of money in advance for objects only in contemplation, and this has resulted in inflation of the worst kind, as these promoters have offered more money to stars and players than their present contracts have provided, enticing these stars and players to either break existing contracts or at the termination of these contracts to ask and get two and three times what they were formerly paid and satisfied with.

"In our opinion, the bill is constitutional. It is fair and just to both the exhibitor, the manufacturer, and the producer, as all we ask for as exhibitors is that if our money is taken from us we shall at least be assured that the same is safe keeping.

In opposition to the measure, Royal K. Fuller of the National Association of the Motion Picture Industry, said:

"The opposition to the measure is that it changes the entire method of doing business, built up over a period of years and satisfactory to 99 out of every 100 persons engaged. Even in its amended form limiting it solely to the motion picture business.

(Continued on page 3625)
“T"his is the show down. It has been a long time coming, but it is here, and all the anticipated opposition propaganda against it, which, I am reliably informed, has sprung up in a dozen places within two days after publication of the announcement that I had taken the initiative as an independent exhibitor and asked every fellow independent in the country to join me in a large mass meeting in Chicago, won't and can't stop it. The Chicago meeting means that the independent exhibitor is through being walked on.”

With the foregoing as a prelude, Willard C. Patterson, manager of Sig Samuel's Criterion Theatre, Atlanta, Ga., and president of the Southeastern Theatre Managers' Association, charges that already several forces are at work in the exhibitor field in various sections of the country, attempting to forestall any concerted response to his call for a national meeting of independent theatre owners at the Hotel Congress, Chicago, on Monday, April 26, to demand what he terms a show down with the producer-exhibitor, who are trying to drive the independent fellows out of the business by buying, building or leasing theatres to compete with them."

"I knew, before I started this national call for a mass meeting," declared Mr. Patterson, "that immediately it became public property there would be a well-organized attempt from the quarters where its forces will be felt the most to offset and discount it in the estimation of every independent exhibitor they can reach through personal meetings with their representatives. That is why I took the initial precaution of assuring myself, before making a definite decision to assume the initiative, that other independent exhibitors felt as I do about the necessity for knowing exactly where we are at with the producers who are invading the theatre branch of the industry. I had received answers from more than two hundred exhibitors before I felt certain that my attitude as an individual was a genuine reflection of the national exhibitor sentiment toward competing with theatres operated by the producers whose films they are renting. These studied attempts to discourage a national mass meeting are too late to be effective."

"Independent exhibitors by the hundreds not only are coming to the Chicago meeting, but they are coming there to talk out in meeting, to call facts, names and real identities, and get down to cases and work out a solution that will have a national independent exhibitor force behind it. They tell me, in their wired and written communications, that they are bringing facts and figures on producer aggression of the theatre field, prepared to show the damage and catastrophe that producer ownership of theatres has already done, and the dangers that it holds for their future security and independence as individual exhibitors."

"This mass meeting will be sensational. I do not mean that it will be full of politics and the sort of sensationalism that have made some of our previous national exhibitor meetings memorable within the industry and disgusting outside. There are going to be revelations of the methods of the producer invasion which will startle the trade. The subject is going to be handled without gloves."

"The independent exhibitor, fortunate enough to be in territories where the producer has not yet attempted to get a theatre foothold, where the band of monopoly will strike as soon as it gets a firm clutch on its present objectives, is alive to the dangers but not so thoroughly as his brother exhibitor who has seen their tactics in action, and who has felt the result in his box office receipts. The latter will be there, in force and mighty anxious to act, to tell the former straight-from-the-shoulder facts."

"There has always been more or less talk within the industry about the danger of this producer invasion and would be monopoly, but never was the danger so clearly evident as it is today, and never has it been so nationally recognized by independent exhibitors as an immediate menace to their individual theatre interests. It must be fought now, and the independent exhibitors must fight together."

"The big money effort to dominate the motion picture picture is not a blipper. It is an actual danger, and I have facts and figures to reveal at the Chicago meeting to show that it is. Unless the independent exhibitor fights, fights hard, fights now and fights together, there will be no independent exhibitor in another two years."

"There have been efforts before to monopolize the business. These efforts were directed chiefly at a monopoly of production, and because production is an art and cannot be cornered, the attempt failed. It is possible to monopolize the theatres, to effect an absolute motion picture theatre trust. With theatre ownership and control of the avenues of distribution, big capital will quickly accomplish what it has tried to do before."

"The exhibitor who doesn't fully appreciate the danger which confronts him, who says that the menace we see is 'ludicrous,' needs only to attend the Chicago meeting to convince himself. It is duty he owes to himself and his theatre. The independent exhibitors cannot be wiped out, forced to sell out, or frozen out, if they will stand up and fight together. There are enough of us to successfully protect our interests if we get into action."

"This meeting is not called for the purpose of forming an association, but to determine, in open conference and discussion, the facts and figures to reason from, the best method of combating the danger of producer monopoly in the field, and it seems to me that the organization of a national, permanent association of the real independent exhibitors can accomplish this better than any other method."

"Whatever develops out of the Chicago meeting, you can be very sure that it will not be a passive organization, nor a social club, nor a political proposition. It will be, whatever form the meeting takes, an aggressive, hard-hitting fighting unit."

"From the responses I have received to date, it is certain that many of the biggest and most important independent theatre owners in the country will be there, and for everyone of them there will be two or more of the independent theatre owners from the smaller cities and towns, men who have had sufficient experience with producer-exhibitor theatres or producer-exhibitor agents, or who know exhibitors who have had this sort of opposition confronting them to realize the need for action."
Canadian Exhibitors Aroused by Prospective Measures

Sunday Closing and Increased Tax Cause Great Concern and Alarm

MOVING picture exhibitors of important Provinces in both Eastern and Western Canada have been greatly aroused over formidable developments affecting the operation of theatres and prospective results who are giving the moving picture interests great concern.

In the East, the exhibitors in the Province of Quebec have received intimation that they will be required to close their theatres on Sundays, while in the West, the Province of British Columbia, promises to impose an amusement tax of twenty cents on all excess receipts of all theatres. The situation in both instances is considered serious and in each case the financial returns of the business may be greatly affected.

The Lord’s Day Alliance, a self-appointed body of upholders, which has chosen for its task the enforcement of the Sunday Observance laws of the Dominion, is said to be behind the move to compel all theatres of Quebec cities to close on Sundays. About two years ago R. L. Vallee, proprietor of the Casino Theatre, Sherbrooke, Quebec, was convicted in Police Court of breaking the law by conducting Sunday performances. He carried the case to higher courts but the Supreme Court of Appeal recently confirmed the conviction. Mr. Vallee carried on the fight alone and has finally lost out. Soon after the decision of the court became known, the many exhibitors of Montreal received intimation from the Quebec Government that they would have to close on Sundays, it is reported. The theatre managers were advised that they were violating the Lord’s Day Act, a Federal law, by Chief Tremblay of the Montreal Police Department, but he declares that he was not instructed to do more than issue this warning. Hon. L. A. Taschereau, acting Prime Minister of Quebec, also announced that the Quebec Government had no authority to enforce the law because it happened to be a Dominion statute. On the other hand, Hon. Mr. Doherty of Ottawa, the Federal Minister of Justice, has issued a statement in which he points out that the enforcement of the Lord’s Day Act comes under the direction of the Provincial Attorney-General.

Further color has been added to the situation by a statement on the part of Mayor Coussineau of Hull, the third largest city in Quebec, to the effect that he does not hold any intention to enforce the Lord’s Day Act in his city. He has also made the declaration that the abolition of Sunday shows is only desired by “a small section of the people who are members of the Lord’s Day Alliance.” The enforcement of the Sunday law, he considers, is a restriction upon the personal liberty of the public and an insult to the man who works hard all week.

Hull gets considerable patronage each Sunday from Ottawa, the Canadian capital, on the Ontario side of the Ottawa River, as the Ottawa theatres are closed on Sundays. Exhibitors throughout Quebec declare that Sunday is the big day of the week and that their company is compelled to close they will suffer greatly. In addition, the various municipalities will also suffer because of decreased revenue from the amusement tax. Incidentally, Quebec is the only Province in Canada where Sunday shows have been tolerated.

On the Pacific Coast there is also great consternation among exhibitors because of a proposal on the part of the British Columbia Legislature to impose a tax of twenty per cent on the gross receipts of all theatres. A strong deputation, representing the theatre interests of Vancouver and Victoria, waited upon the Provincial Cabinet at Victoria on March 26th, to raise objections to the proposed assessment. It was pointed out by these exhibitors that such a tax would be considerable in excess of amusement taxes in other Provinces and it was also asserted that if the measure were carried a number of the exhibitors of Vancouver would quit entirely. The statement was made that the three large Canadian companies which are now arranging to erect large new theatres in Vancouver representing an aggregate investment of upwards of $4,500,000 would undoubtedly call off their plans. Frank Patrick of Vancouver declared that a considerable number of the Vancouver theatres were not showing a real profit and if the huge tax were imposed they would be forced to suspend operations, in which case the object of the assessment would be defeated.

Mr. Patrick made the interesting point that the license fees of automobiles are used to improve the highways for the use of motorists but the amusement tax is not used in any way by the Province to improve or benefit the theatre business. Several speakers declared that the peak in amusement admission prices had been reached and if admisions were admitted by more the public would stay away from the theatres.

In connection with the proposal by the B.C. Government to collect a tax equal to twenty per cent of the gross receipts of the theatres, it is pointed out that the Amusement Tax in Ontario averages seven and one-half per cent of the gross receipts. In Ontario, the patrons pay this tax when they buy admission tickets. In Quebec, the civic theatre ticket tax is slightly lower than that collected in Ontario.

C. A. Taylor Quits Pathe Buffalo Exchange

C. A. Taylor, manager of the Buffalo, N. Y. Pathe exchange for several years, has resigned his position to take effect immediately. The announcement of his resignation came as a big surprise in Buffalo exchange and exhibitor circles.

J. E. Kimberley, former manager of the World branch, has been named to succeed Mr. Taylor at Pathe. The former Pathe exchange head states that he has as yet made no plans for the future. He will take a few weeks’ vacation before considering several propositions offered him.

A.M.P.A. Elected to U.S. Chamber of Commerce

The Associated Motion Picture Advertisers, Inc., has been elected an organization member of the United States Chamber of Commerce. The Advertisers’ Organization is grouped in Class A by the Chamber; its numerical membership strength entitling it to a delegate representing it in the Chamber, this delegate also to act as National Councillor. Paul Gulick was elected to serve as the first delegate and councillor.
Issues Vital to Exhibitors to Be Discussed at Convention

Independent Showmen

Reported Interested in First National Meeting

Mother of H. F. Rendall Buried This Week

The sympathy of his fellow workers and the industry is extended to Harold F. Rendall, author of "Picture News" on the death of his mother, Mrs. Maud M. Rendall, who was very well known in the musical and social circles of the Bronx and was actively engaged in real estate enterprises for many years in that section of the Metropolis. Mrs. Rendall is survived by her husband, George F. Rendall; her son, Harold F. Rendall, advertising staff of Motion Picture News, and by her daughter, Mrs. Geraldine M. Priest, who is the wife of Robert F. Priest, well-known in film circles. Mrs. Rendall died on Monday, April 12th, following a long illness, and was buried from St. Paul's Church, the Bronx, on Wednesday, April 14th.

Exhibitors Battle at Albany

(Continued from page 9, 12)

Exhibitors are interested in the bill, the opinion of the producers and distributors, is a pernicious one and the passage of which would work immeasurable injury to the business, providing that it could be enforced.

In its present amended form, the bill now reads that whereas money shall be deposited or advanced on a contract for the use or rental of personal property as security for performance of the contract or to be applied to payments on such contract when due, such money, with interest accruing thereon, if any, until repair or so applied, shall continue to be the money of the person making such deposit or advance and shall be a trust fund in the possession of the person with whom such deposit or advance shall be made and shall be deposited in a bank or trust company and not mingled with other funds or become an asset of such trustee.

"It is doubtful if a bank could be found which would accept the so-called trust funds because of their very smallness. No exhibitor has lost any money by reason of the arrangements that are in force today and a number of lawyers have expressed the opinion that if the bill is passed in its present form a law it could not affect the industry in any way as it could not take away the right of parties to make a contract."
A.M.P.A. Seeking Closer Co-operation

John S. Spargo Made Field Secretary to Bring Press and Film Interests Together

The most ambitious project of its three years of active existence was initiated by the Associated Motion Picture Advertisers, Inc., at its regular meeting recently when it unanimously voted to employ John S. Spargo, one of the best known newspapermen in the country as its field secretary in a campaign to secure closer co-operation between the daily newspapers of the country and the motion picture interests.

For years there has been a condition existing in the exploitation of motion picture productions which has made it difficult for the newspaper publisher and the motion picture advertiser to meet each other half way. Each felt that the other wanted it all; each felt the other was giving all and getting little back. Mr. Advertiser felt lost in facing any kind of a country-wide newspaper campaign for the exploitation of films while Mr. Publisher felt that his paper was just as much entitled to consideration as two thousand other similar publications. The result has been that neither has got anywhere. Co-operation there was none, with the exception of a very few brilliant instances. But these exceptions have proven the rule and have finally shown the way in which the two can be brought together, at a time when each needs the other more than ever before to achieve best results.

Mr. Spargo has for many years past held executive positions on many of the larger papers of the country and severed his direct newspaper connections to undertake the work of bringing the papers of the country and the motion picture people to a closer co-operation. He recently discovered the key to the situation and came to New York to put the proposition up to the A. M. P. A., the only body which could entertain and had the opportunity to put through such an ambitious project. A working plan was finally formulated by the A. M. P. A. and put before the body by President Golick and enthusiastically adopted.

"We are fortunate," said Mr. Golick, "in securing the services of Mr. Spargo whose acquaintance among newspaper men is of the widest and who has been connected with a score of the best papers in all parts of the country. One of his purposes is to make a careful and analytical survey of all the larger cities of the United States from the standpoint of motion picture exploitation, and the statistics he will compile will be of infinite value to every exploitation manager in the A. M. P. A. The wonder is that no such project has ever been attempted before. And the reason is that there has never before been an organization in the industry strong and unselfish enough to undertake it."

Federated President Issues Statement

Joseph L. Friedman Warns Exhibitors Not to Sell to Big Film Powers

"Do not, under any conditions, sell your theatre to film powers—and do not let the big interests get even a finger hold on your business," is the gist of the first statement from President Joseph L. Friedman of the newly formed Federated Film Exchanges of America.

"There is a temptation, when big money talks," said Mr. Friedman, "for the individual to listen and let the governing powers of the big money interests do his thinking for him. For the last year and a half thereabouts, the film industry has been bearing rumors of such and such an organization investing in theatrical interests all over the country. And, as a consequence, the individual theatre owner does not know which way to turn. It was partly to combat this feeling of insecurity to settle in the minds of the exhibitors that the business they have built belongs to, and to them alone, that the Federated Film Exchanges of America was formed.

"In the past, the independent producer—and who can say that the greatest pictures of all time have not come from the independent producer?—has, as a business man, sold his pictures where the profit was greatest, and where full distribution was practically guaranteed. It was impossible for the independent exchange man to compete, in buying power, with the big film circuits, for the simple reason that they were not organized. And, in spite of the fact that the united buying power of the leading state right exchange was and always has been a mighty buying power and on a par with the buying power of the leading exchange systems throughout the country, State Right men had to sit idly by and watch the greatest pictures pass into hands other than theirs because they were not organized.

"The Federated Film Corporation releases the exhibitor from dependence upon the product of any organization. He can laugh at threats to 'freeze him out.' He does not have to undertake any disagreeable contracts in order to save himself from bitter competition. With the Federated back of him, he can rest assured of a high grade product for his screen, without any joker. There is no 'nigger' in the Federated's woodpile. If the exhibitor grows, so does the Federated. It is simply a question of every man to his own good. Let the producer produce, the distributor distribute, and the exhibitor exhibit his pictures. If the picture is 'there' the money is there for all concerned.

"It stands to reason that an organization, such as the Federated Film Exchanges of America, cannot continue to live and do business unless the pictures handled by them live up to their advance notices. There is no tie-up—each individual picture published through Federated channels must make money, or all succeeding pictures will cost the Exchange system dearly. There can be no such system as a picture a week, some good, some fair, some bad. Each Federated picture has a standard to live up to, and if it doesn't live up to, the Federated Films Exchanges suffer.

"The independent exchanges, having organized, are a power to be reckoned with. That it is a benefit to the industry goes without saying. It benefits the producer, by giving him a powerful and financially sound organization through which to circulate his films. It benefits the exchange man, by securing for him the best film that money can buy. It benefits the exhibitor by bringing to him, in a businesslike manner, an opportunity to show his patrons the best of pictures."
Rail Strike Demoralizes Film Shipments

Parcel-Post Gets Brunt of Traffic; Deliver by Messengers in Metropolitan Area

A DVICES from the various exchanges in the Metropolitan district inform that shipment of picture-films by rail has been completely demoralized by the railroad strike, affecting the lines in New York and New Jersey. Parcel-post has been resorted to in the majority of instances for transportation of prints to more distant points, but exhibitors living in the immediate neighborhood of New York City are coming in person or dispatching messengers to the exchanges to convey the prints by hand.

The parcel-post system has been made to bear the brunt of the traffic, and according to latest returns, so great has become the mass of material assigned to the postoffice for delivery that all stations have become virtually swamped. In the face of these conditions, delivery of films by the former has become very unreliable at the present time. Delays of three and four days in the arrival of prints at their destinations are being reported with increasing frequency. To overcome this handicap, most of the exchanges are dispatching their films several days in advance of the regular time.

The First National exchange for New Jersey reports that exhibitors within easy distance of New York are being notified by telegram three days in advance of a scheduled showing to visit the New York or Newark offices in person or to dispatch messengers for the purpose of conveying the films by hand. First National exchange for New York State declares that the more distant centers in upper New York are being accommodated by baggage checking two days in advance with varying success.

Vitaphone reports that exhibitors from the surrounding districts in New Jersey are coming in an antitax for their prints. Theatre-owners along the West Shore, Erie and Lackawanna lines have been particularly hard-hit. The Central New Jersey service has been much more satisfactory. No great difficulty has been experienced in supplying exhibitors in the Connecticut territory, said Vitaphone. "Service in that direction is good. Since Friday last, we have practically suspended all shipment by rail. The parcel-post system has been our usual medium of transportation."

Goldwyn headquarters states that it wired all its branches on Tuesday to ascertain existing conditions. "No shipments have been going forward by express or freight," says Goldwyn. "The branches have been conducting their incoming and outgoing deliveries by parcel-post, and while the parcel-post service has been fairly good in the face of conditions, material is now stacking up enormously. A parcel may be buried under for three or four days, and it is just as likely as not that the last parcel in will be the first out. Reports from Boston show conditions there to be almost normal, but the local situation is giving us great difficulty."

Pathé announces that it is attempting to facilitate the parcel-post delivery of its films by conveying them to points in the terminal postoffice stations, thus eliminating the delay that would occur in first shipping them to one of the district stations. Taxicab delivery is also being utilized, it is stated, in delivering prints to exhibitors in the Metropolitan district.

New Chicago Theatre Opens

THE first of the projected De Luxe houses in Chicago's downtown district, Barbee's New Loop Theatre, opened on Saturday, April 10th. Eager crowds waited in the lobby of the theater, which is being daily decorated, and entered and view the widely heralded beauties of the theatre and the excellent first program offered. Judging by the attendance of the first few days, the theatre will have a successful career.

No expense or effort had been spared to make this thousand-seat house one of the handsomest in the country. Allegorical paintings in the circular lobby and the Italian renaissance mural paintings in the theatre itself being particularly effective.

Despite the fact that workmen had been busy up till the last minute putting on the final touches in the theatre, W. S. Barbee and Assistant Manager Joseph Koppel, who are making a great reputation as a showman while manager of the Riviera, put on their first show as if the theatre had been in operation for months, and were the recipients of many compliments.

A more detailed account of the opening will be given in the New Theatre section of THE MOTION PICTURE NEWS.

Blackton Pictures Have Private Showing

J. Stuart Blackton's two latest productions, "Passers-by" and "Soul and Body", were given a private showing on Tuesday evening, April 14th, at Wurlitzer's Hall, New York City. The pictures will be released by Pathé in June and August and will not be reviewed for the trade until later.

Herbert Rawlinson is featured in both pictures. "Passers-by" has an all-star cast, which includes Tom Lewis, W. J. Ferguson, May Massey, a new quamer to the screen, is seen in "Soul and Body."

Ferd Turner Made Loew Publicity Director

Ferd ("Terry") Turner leaves New York this week to assume the duties of publicity director of the Loew Southern and Southwestern circuit, with headquarters in Atlanta.

Mr. Turner, formerly a Baltimore newspaperman, became associated with the Loew interests as a press representative of Loew's Hippodrome at Baltimore six years ago. Since that time he has opened a number of new Loew theatres throughout the United States and Canada. The Loew southern and southwestern circuit now include more than twenty-five theatres.

Adolph Zukor to Return from European Trip

Adolph Zukor, president of the Famous Players-Lasky Corporation, who has been in Europe for the past four weeks, will sail from Liverpool shortly on the S. S. Mauretania on his homeward journey.
On this and the opposite page is shown a parade which was arranged to advertise "Excuse My Dust" at the Rialto theatre, Denver. The Denver agency for the Roamer car knew this was the machine Wallace Reid used in the film and for that reason the automobile people were willing to assist in exploiting the picture. The whole parade so far as cars go did not cost the Rialto a cent. The amount of publicity accruing cannot be measured, but it is known to have been tremendous.

The tie-up was arranged by A. G. Birch, the Denver F.-P. exploitation man and the details were worked out by the theatre publicity crew. Mr. Birch and the Roamer people.
Making Exploitation Reach All Classes

Striking an exploitation note that commands instant exhibitor attention, John E. Koen, manager of the Federal theatre, Salem, Mass., has devised a promotion campaign in which a previously unused factor played a considerable part.

This element, which is adaptable to any community was brought into play when Mr. Koen discovered that exploitation did not reach its maximum limits unless it was literally in the language that could be understood by all. In previous campaigns only the English-speaking population of Salem was reached. Mr. Koen found there were 10,000 people who speak the French language and who can be appealed to only in that language.

"Why discriminate against ticket-buyers who are orderly and refined?" asks Mr. Koen. "A certain percentage of the 10,000 people who think and act in French despite the fact that they work in American mills and manufacturing plants are prospective theatregoers. At least, they were not disinterested until I had proved it. The opportunity came when I was playing "Daddy Long Legs."

To put the greatest possible appeal behind his exploitation, Mr. Koen inserted a display ad in the weekly French newspaper offering $50 as a prize to the girl who bore the greatest resemblance to Mary Pickford. This offer was also made through the English newspaper. And the greatest surprise in the campaign is the fact that one of the French girls reached by the exploitation in the French newspaper won the prize.

By cultivating the friendship of thousands of people whose presence in Salem theatres was not requested, Mr. Koen developed an idea that will not be overlooked in future exploitation campaigns that will be waged in his city either by himself or by other exhibitors.

Novelty Presentation Idea for "Uneasy Feet"

"Uneasy Feet" is the "faceless, unless" comedy was given an unique presentation at the California theatre, Los Angeles.

Taking advantage of the fact that the upper half of the screen must necessarily be dark, and that the film was devoid of subtitles the managing director, Robert Poole, arranged to flash upon the silver screen continuously, titles of songs, marches and arias, while the orchestra was playing. This conveys the thought directly to the minds of the audience, supplementing the visual effect of the action of the lower half of the screen.

The song slide was flashed by means of triple exposure. First the film is exposed for the actual music notes, the full bar of the strain being shown; then it is exposed for the words, and when flashed upon the screen where a film is being projected, the effect is produced by triple exposure.

We take, for example, when a pretty pair of feminine feet start walking down the street and the huskier pair of masculine feet follows, as the orchestra starts playing "Alma, Sweet Alma, Where Do You Live?" the words and music are flashed upon the screen.

The dissolving titles were all controlled from the orchestra leader's seat, so that the music on the screen and that furnished by the orchestra synchronized.

The musical score was presented by special arrangement of Glenn Knight, synchronized by Rene Williams under the personal direction of R. H. Poole.

Maddox Overcomes Holy Week Jinx

Holy Week hasn't any terrors for "Jim" Maddox, pilot of the destinies of the Southern theatre, Columbus, Ohio.

But instead of sitting back and resting up, waiting for a week of poor business, Maddox put on some extra steam, opened the throttle and blew the usual Holy Week fizzle.

Mr. Maddox had "April Folly" hooked at the Southern for Holy Week. He began his exploitation campaign in an orthodox way by a bombardment of 24 sheets.

Then he put the Columbus Citizen to put on a contest apropos of April Fools' Day. He offered a box party and other ticket prizes for the best April Fools' stories sent into the "April Folly" Editor of the Citizen. Announcements of the contest, the answers and the winners occupied daily space on the front page of the Citizen before and during the engagement.

Then Mr. Maddox lined up the leading dealers in women's wear in Columbus, for a fashion show with living models. Girls from the Ohio State College were secured. This provided a great deal of newspaper publicity and got the entire college talking about the Southern's show. The style show was presented at three performances daily during the week's run of "April Folly." To draw 'em into the theatre, Mr. Maddox did not announce the names of any of the girls acting as models. Curiosity led the women into the theatre to see who the girls were, if nothing else. Then "April Folly" and the style show sent them out boosting the programme.
Grauman's Prologue and Setting for "The Toll Gate"

Views of Sid Grauman's specialty number (top), "A Dream Garden," described in the Motion Picture News in a recent issue and which is said to be the most elaborate number ever staged at Grauman's Los Angeles theatre, famed for its specialties of this sort.
"Nag" Camps in Theatre Lobby

I t is better to be born lucky than rich, says an old adage, to which might be added that if luck sends along something that can be made into a newspaper story which the editors will print free and without tacking that accursed "adv." on the tag line, it is an unwise showman who doesn't take advantage of it.

All of which has little to do with the fact that recently a decrepit old horse chose the Paramount-Empress theatre lobby, Salt Lake City, for a camping place, except that George C. Carpenter, manager of the Paramount-Empress, saw to it that every newspaper man in town had the facts of the case, and perhaps more than facts in order to make the story sound good and that in consequence the Salt Lake City papers carried stories in their issue of March 26th, which were good for considerable advertising for the theatre.

Here is one of the stories, the best one so far as style is concerned. We reprint it from the columns of the Salt Lake City News; the moral is never neglect an opportunity to get publicity, especially free publicity.

During the storm last evening the Paramount-Empress theatre temporarily entertained an uninvited guest. A poor truck horse, which had evidently broken away from its owner, was in search of shelter and seeing the brilliantly lighted theatre entrance immediately went in.

The management, through sympathetic, could not receive such a guest, and so the animal was shown the door and departed through a side entrance.

After leaving the Paramount-Empress theatre, the old mare wandered over to the city jail yard where a brand new automobile was standing. Appearances indicated that she had leaned against the machine to rest when the springs of life gave out and she fell dead. In falling the animal broke the windshield and step of the machine and otherwise damaged it. When the officers went into the yard early this morning, the aged animal was rigid in death, her eyes closed forever to the hardships from which she suffered so cruelly.

While the owner of the animal is not known, the police believe she had been turned out to pasture and had broken through the fence, wandering to the business district of the city.

Newspaper Interests Itself in "Pollyanna"

The attention that "Pollyanna" is getting from newspapers and in other quarters outside the theatrical sphere is a fine tribute to the picture.

Among the papers to give the feature a boost which wasn't "paid for" is the Tyler (Texas) Courier-Times which managed a private showing for the clergy, school faculties and other prominent personages of Tyler held at the Electric Palace theatre prior to the public showing of the film. The affair was a great success and much space was devoted to the film and the private screening by the Courier-Times.

Lam Doesn't "Lam" the One-Sheet

Consider the one-sheet.

O. C. Lam, manager of the Rome Amusement Company, Rome, Ga., has.

One-sheets cost less than bigger sheets.

You can buy more of them for the same money.

"The more sheets you stick around the streets the more people you'll attract," says Mr. Lam.
Picture of Nazimova Featured in Seattle Exploitation

(Above)
View of the Clemmer theatre, Seattle, lobby, decorated for the engangement of Nazimova in "Stronger Than Death." Note the artistic picture of the star shown on the right hand side of the lobby. The head rested on a genuine silk pillow, a string of pearls were placed around her neck and real peacock feathers were used. The display was the talk of the city and brought many compliments for the Clemmer and James O. Clemmer, who originated the display.

(Right)
Mr. Clemmer was able to arrange a window display in one of the most exclusive jewelry stores in the city, the feature of which was a cut-out of Nazimova draped with jewels. A genuine hairpiece was placed about her neck. Diamonds, rubies and other precious stones were held by her hands. A three carat diamond rested in her "cup." A diamond bracelet was placed on her wrist. On each side of the frame a beautiful pearl necklace was draped.
Charles Perry Takes Advantage of Star's Visit

Violet Heming Reviews "Everywoman" for the Minneapolis Papers

WHEN "Everywoman" was shown at the New Lyric theatre, Minneapolis, it had the distinction of being the first feature ever exhibited for which the advance newspaper criticism came from the star of the production. Violet Heming was playing an engagement in "Three Faces East" in Minneapolis, a few days prior to the opening of "Everywoman" at the New Lyric, so manager Charles C. Perry saw an opportunity to obtain some new and unusual publicity for his coming engagement of Miss Heming's picture, having the star "review" the production. A showing was arranged for Miss Heming in a local projection. Miss Heming came to the show and then wrote all about it just like a "hard boiled" critic.

Miss Heming's review was a novel one for Minneapolis. She told of the varied tudes of the company, working under difficult conditions in the wind and snowstorm of powdered asbestos, and gave some light as to the various localities where on the location films were made. Details of her make-up before the film camera proved to be of great interest to theatre-goers, for Miss Heming is now regarded as a popular star in this city and during the showing of the film there was much comment as to her appearance and demeanor in the picture as compared to her acting on the stage.

No other feature film shown in Minneapolis was given so much attention as "Everywoman," by Mr. Perry and his assistants, particularly in the scene effects which accompanied it. "Nobody," in person, appeared before the curtain and spoke the prologue with the theatre darkened, and as he spoke the names of six of the characters, everyman, vice, modesty, vanity, youth and beauty, prototypes of the characters in person appeared in illuminated panels especially in the boxes on either side of the theatre. These models, gorgeously gowned, were posed behind painted screens, about six by eight feet in dimension, with backgrounds of tapestry paintings and other settings particularly fitting to the various characters.

Minneapolis people became acquainted with "Nobody" many days before the film was first shown, for "Nobody," mysteriously robed, walked the downtown streets each day. His garments was the legend, "I am Nobody! I know Everybody!"

The famous symbolic play furnished a basis for a number of artistically attractive advertising captions. Newspaper advertising was elaborate. Layouts with groups of the cast were used profusely. Street car advertising was resorted to and hundreds of street cars signs were used in the interiors of the cars. Several thousand copies were posted conspicuously throughout the city.

Capitol Staging Prologue for Nazimova Picture

THE Capitol theatre, New York, is presenting an atmospheric prologue with its showing of Nazimova in "The Heart of a Child" which merits commendation.

A scene identical with the London slum location in which Sally Snake is first shown in the picture has been produced by artist John Wenger. In front of this set characters made up as are those in the opening scenes of the film dwindle with an actress impersonating Nazimova in the foreground. The prologue and setting is presented with a net between the audience and the performers.

The whole scene is artistically lighted and at the climax of the action the title of the picture is immediately revealed on the proscenium drapes with the first scene of the film striking the screen in exact duplication of that which the audience has just viewed in the flesh. It is especially effective since "The Heart of a Child" opens with plenty of action and without the loss of time usually taken up by the introduction of the characters.

Something New in Trade Presentations

Cleveland Trade Showing of "Virgin of Stamboul" Artistic

"Presentation" and "exploitation" those great words in the vocabulary of the picture theatre manager these days have taken on a new meaning through an innovation recently executed by E. J. Smith Universal's exchange man ager at Cleveland. It has been the custom since the birth of the industry to "screen" a picture to prospective purchasers in dingy, cold, dismal projection rooms with no music or atmosphere attempted.

Smith has thrown overboard all the traditions of trade showings. He has noticed the results attendant on good exploitation with exhibitors and has concluded that there was a lesson for him in the results achieved. So when he screens a picture now he puts on a regular show and for two reasons.

"In the first place," he says, "I believe that a picture put on with the accompanying trimmings makes a better impression than a picture without trimmings."

"In the second place it greases the road for the salesman and the expense justifies itself in quick returns on bookings and advance advertising." Smith recently staged a showing for "The Virgin of Stamboul" which is worthy of any first class theatre anywhere. Six hundred exhibitors from all parts of Ohio came in to see the picture. At the entrance of the balcony where the picture was displayed, stood two big burly fellows in Indian costume. They stood there with arms folded just like statues. You knew it was going to be an atmospheric picture before even entering the room. If there was any doubt in your mind about the kind of picture you were to see, this was instantly dispelled when you got well within the portals, for incense was strong. "We burned a couple of hundred pounds of the stuff," said Palmer Slocum, the local Universal publicity man. After getting a nose full of the incense, and being comfortably seated by more costumed Indian ushers, you were further transported into the land of the Orient by Phil Spitalny. Spitalny wielded the baton of one of the most popular orchestras in the city. He played regularly at the Metropolitan theatre. His chief past time is to write special symphonic accompaniments to new photodramas.

The result of Smith's efforts was a thoroughly satisfied audience who had seen a picture with all of the "trimmings" and were able to judge just what the feature would look like when it came into their theatres instead of having to imagine what the addition of the "trimmings" would do to make the offering better entertainment.
How the New Lyric of Minneapolis Staged 'Everywoman'

Scenes from the prologue staged by the New Lyric theatre, Minneapolis, for the engagement of 'Everywoman.' For full details see opposite page.

One of the most artistic stage settings ever presented in Milwaukee was that which the Alhambra arranged for its showing of 'The River's End.' A view of this setting is shown on this page.
Providence Joins Ranks of "Circusers"

THEATRE managers in Providence have held aloof from the so-called "circus methods" of exploitation. Each manager of a theatre has waited for the other fellow. They have felt that stunts killed business rather than increased it. They have imagined that the public felt that exploitation of anything but the conservative type meant that a theatre had nothing to show and was adopting methods to get business that the merits of his attraction would not.

However, the ice has been broken. Manager William J. Mahoney has started the ball rolling with his campaign for "In Old Kentucky," and all the old ideas have now been placed in the discard for the feature drew business that broke all records and Manager Mahoney for one is converted to the kind of exploitation that other cities have been using for some time.

Mr. Mahoney's campaign began with the usual newspaper advertising, extra large, however, with plenty of window cards and billboard displays next. Then the "circus" stuff began. The "horse" stuff as related so many times in exploitation stories concerning this picture and a negro band came next.

The band was obtained after quite a search of Providence's residency. After much effort an aggregation of ten of the best horn blowers in the city was assembled and dressed up in some real band uniforms. At their head a colored chap was placed who swung his horn in true circus style.

The "ceremonies" started in front of the theatre at noon with a banquet concert, lasting for 15 minutes. Then came the street parade which wended its way through the several principal downtown streets, and back to the theatre. This scheme was carried on for three days.

Exhibitor Prints Extra To Exploit "Clouds"

"Extra," "Extra," "Xtra," "Xtra,"

That was the cry that was heard from the voices of more than twenty-five news-boys in Colorado Springs, Colo., one evening last week, and hundreds upon hundreds of people in the community became interested in what the boys had to offer.

The "extra" was a gigantic stunt that Mr. Argue of the Princess theatre of Colorado Springs was putting over, in connection with the opening of Douglas Fairbanks' latest production "When the Clouds Roll By."

And it went over with a bang.

The "extra" was this. The management had printed in regular newspaper size, a regulation section of the local newspaper, and had it inserted with the regular edition of the paper, calling the "Extra," however, "The Princess Gazette."

The extra contained but two advertisements on the picture and six columns of each page was filled with wonderful stories, written in regular newspaper style, all about the coming of the production, Fairbanks himself, the members of his cast and a number of personality stories. The paper was particularly interesting and created a lot of interest among the townsfolk, and caused the theatre to do record business.

Boy "Pugs" Exploitation Act

LOTS of things have happened to and in Phoenix, Arizona, since the days when Augustus Thomas mentioned it in his play, "Arizona." Among these happenings is the advent of motion pictures and from that a growth in picture exploitation which ranks with the best in any city of its size.

Among the exponents of publicity extraordinary is Richards & Nace, who own and operate five theatres in Phoenix. This firm recently put over "The Egg Crate Walla" in a new and novel way.

The picture was booked for the Strand. Looking about for something out of the ordinary as an exploitation stunt, A. G. Pickett, upon whom the devising of ways and means of advertising devolves, hit on the idea of having a prize fight staged. A couple of youthful batters, promising kiddies of the town, were secured. A ring was fixed up on a truck, as will be noticed in the accompanying illustration. The boys were particularly clever with the gloves and being of equal weight and liking to "scrap" they staged rounds which were a delight to the average individual.

The float was moved around from corner to corner of the city, where a boat would be staged. The "pugs" would work a minute or so in a fast round and then retire to their respective corners for rest while the float moved to a new location.

In addition to the exploitation described above the Strand used diamond shaped string cards. These were used in great quantities on automobiles parked throughout the city and the night before the opening the city was covered with cards by tying them to door knobs.
From Jacksonville to Portland Oregon and Vice Versa

When "The Luck of the Irish" played Majestic theatre, Portland, Ore., Manager Frank Lacey dressed his real Irish usherettes in characteristic Irish costumes, decorated the theatre and lobby in green and otherwise gave over the week to a proper observance of St. Patrick's Day. This cut shows the house staff in their Irish clothes. The photograph was taken in front of a 24 sheet stand on the side wall of the theatre.

Phil Gersdorff, director of publicity and advertising for the S. A. Lynch houses at Jacksonville, Florida, made arrangements with a local automobile dealer for the display of this novelty car in the lobby of the Arcade theatre during the run of "Double Speed."
Good Example of Window and Lobby Display Decoration

(Right)
Novel and inexpensive window display arranged for "Other Men's Shoes" by the Lynx Theatre of Norfolk, Neb.

(Below)
Lobby decorations of the Strand theatre, Minneapolis, during the engagement of "Humpty Dumpty Into Broadway," in connection with the feature picture, "The Inferior Sex." The Strand gave the Lloyd comedy equal billing with the feature.
California, Los Angeles Presenting Abbreviated Opera

Jack Callicotte, new manager of the California theatre of Los Angeles, is staging grand opera in abbreviated form as a part of the program at that house. At the left and in the larger illustration are shown scenes from the California presentation of a condensed version of "Rigoletto." Directly below is a scene from Mr. Callicotte's production of "Madame Butterfly."

The California's rendition of the favorite opera while condensed are otherwise staged with all the detail and magnificence of the original productions.
Makes Salesmen of Students by Using Tact

A SUGGESTION that will likely open a new line of thought to exhibitors in cities where high schools and colleges stand in local favor—and this means everywhere—has been exhibited about as the result of a recent experience on the part of Julius K. Johnson, manager of the New Garrick theatre, Minneapolis. The most interesting part of Mr. Johnson's plan is the fact that it enables exhibitors to find for their theatres a place in the hearts of the hundreds or thousands of pupils attending local educational institutions.

For a long time the idea of distributing blotters bearing an advertisement of the theatre or offering reduced admission prices for school children has been tried without sensation or success. Mr. Johnson's idea is a sure-fire winner and especially when the theatre article—provided with a film service that secures the pictures of local events. Mr. Johnson's exploitation occurred only recently when during the showing of "The Fighting Shepherds" he had 35 press agents among university students telling of the entertainment power of his star and his Pictures.

The 35 boys represented the basketball squad of the University of Minnesota. Several weeks before Mr. Johnson had 350 feet of film taken of this squad. He held up the showing of this picture until the annual banquet of the basketball boys and immediately following the dinner invited them to see themselves in motion pictures. The invitation was immediately accepted. Anxious to do something to reciprocate for Mr. Johnson's courtesy, the boys each asked for Anita Stewart's photograph. The request was complied with promptly and during the entire week these 35 boys spread about the news of the picture throughout every class room and study hall in the university.

"And the best part of it is that any exhibitor can do it," said Mr. Johnson.

Latest Walsh Picture Praiseworthy

FOR audiences who enjoy good melodrama, which includes the clientele of most theatres, this latest George Walsh picture can be recommended as a sure-fire attraction. For sustained action throughout, only through traditional many hands before being returned to the safe. Walsh serves as the knight who aids the girl to recover the stolen property in order to keep the name of her suicide brother clear. The star is at his best and Virginia Hammond as the girl gives a good performance. Louis Wolheim is an ideal underworld boss in appearance, but overacts and thereby detracts somewhat from an otherwise flawless interpretation of the role.

The picture has numerous fights, in which Walsh mixes with characteristic vigor as the hero. The direction by George Beranger is far above the average for stories of this class and a careful attention to lighting and detail aid in giving the film distinction. The fact that all the action of the story triumphs within a few hours makes possible a practically perfect continuity.

The production gets a running start and keeps going to the very last bit of film. An unusual picture from many angles and an especially good vehicle for the star. To be released on the William Fox program.

Reviewed by J. C. Jensen, Los Angeles.

Fake Auto Smash-up Gets Attention

A LITTLE thing like an automobile smash-up gets the crowds into the theatre, according to Harry Pomeroy, manager of the Strand theatre, Ottawa, Ont. The incident just over the presentation of the "Speed Maniac," starring Tom Mix, during the last half of the week of March 29, Pomeroy arranged with a local automobile dealer to spill an old automobile in front of the Strand. The car was dumped on its side and left there to be the object of gaze by the passing crowd. Large cards referring to the feature were attached to the wreck. A few weeks previously, Pomeroy had a brand new model shown in the lobby of the Strand as a stunt for an "Automobile Week" and also to boost a picture in which an automobile figured prominently.

In connection with the presentation of the "Speed Maniac," Pomeroy ran special advertisements on the sporting page of the Ottawa Journal which referred to the prize fight episode and the automobile race in the feature. Of further interest to local sport fans, Pomeroy arranged for bulletins on the Stanley Cup series between the Ottawa and Seattle Hockey Clubs, this being for the world's professional hockey championship. These bulletins were announced at intervals to the crowded theatre.

Headwork and Coincidence Great Team at Hamilton, O.

Headwork, combined with coincidence, tells the story of how "Goldwyn Week," was "put over" at the Palace theatre, Hamilton, Ohio, by the combined efforts of Harry Martin, Director of Publicity for Goldwyn's Cincinnati office, and Fred S. Allen, manager of the Palace.

It so happens that "Goldwyn Week" was also "Holy Week," and by a curious coincidence each of the three Goldwyn features booked for showing at the Palace during the week had a moral twist to it which made it particularly appropriate. The first feature, "The Street Called Straight," which was booked for the first three days, is of a semi-religious nature, and was written by Basil King, a former evangelist. This fact was immediately taken advantage of, and every evangelist in Hamilton was invited to see the picture as the guest of the management of the theatre. As a result of this, one minister used the picture as the basis of his sermon.

The next feature, "The Loves of Little Nelly," has a moral lesson to it. A variation of the "essay contest" was used for exploitation purposes, and a prize of $5 and $3 was offered to the high school boy and grammar school boy, respectively, who sent in the best critical reviews of the picture. The only restriction on the contest was that the boys had to see the picture in the afternoon. "This was done for two purposes: To keep the boys at home in the evening, and to interest the parents of the boys in the contest," said Harry Martin.

The Friday and Saturday attraction was Will Rogers in "Jubilee," which was advertised as the story of the "Hoosie Evangelist." As an exploitation feature "Sassy" Gibson, one of the best saxophone players in the State, was hired and fitted out as a trump, and paraded the streets playing the song "Jubilee" on his instrument.

Capitol Opera This Week Is "Le Villi"

"LE VILLI," an opera in two acts by Giacomo Puccini is being presented as the musical portion of the bill at the Capitol theatre, this week.

The Capitol version runs about an hour and is tuneful and well adapted for stock use, giving opportunity for elaborate and colorful costuming.

Artists Wagner has prepared a very picturesque set, exterior with a practical bridge over which the principals make their entrance. Especially effective is the setting for the love duet when the lights are dimmed to suggest twilight.

The cast of principals for "Le Villi" is a small company containing only three voices, soprano, tenor and baritone. The chorus is used to a considerable extent in both voice and interpretive entrances. The offering for this reason has a considerable appeal as a spectacle.

Rivoli Presenting Elaborate Musical Number

FOR the presentation of "Treasure Island" at the Rivoli theatre, New York, managing director Reisenfeld has prepared a musical number which is a very appropriate prologue for the feature.

The strophic show opening a scene representing the interior of a tavern with the Rivoli chorus in costume suggestive of the time of the picture, sitting about tables, with steins of beer.

Emanuel List, basso profundo, frequently on the Rivoli bills, sings a solo and the chorus sings him at various intervals. The number is titled "Evening in a Tavern."

It was well received by the audience at the performance which the writer attended. The musical selections used were not announced.
How the Middle West Is Putting Over "Kentucky"

A lot has been said and written about the exploitation which "In Old Kentucky" is receiving over the Middle West. On this page we tell a story by photographs which fully illustrates just what this "show" with its "wongdoodle" band is accomplishing. The gentleman with the wide sombrero is H. Johnson, manager of the outfit. C. E. Holah, manager of the First National Exchange at Omaha, is the originator of the exploitation idea as applied in this territory.
Small Houses Also Get Results With 'Pollyanna' Display

The Ohio theatre of Alliance reports that the exploitation which it gave "Pollyanna" is estimated to have increased the attendance for the week's run of the picture fully thirty per cent. The advertising campaign was begun early and everything was left undone to inform Alliance people of the engagement. The best bit of publicity was a free matinee for the youngsters of the Alliance Children's Home. On this page is shown the lobby display arranged for the showing and some of the crowd which attended the children's matinee.
Informing Portland Concerning 'The Great Air Robbery'

When Marshall Taylor, manager of the Rivoli theatre, Portland, played "The Great Air Robbery," a track on which was placed a huge Curtiss seaplane, "The Sea Gull" was one of the exploitation stunts employed. The plane was hauled through the business section of the city the day before the opening of the picture at the Rivoli. The engine of the plane was running. In the plane were seated two pretty Portland girls. Portland streets are rather narrow and the parade of the Sea Gull with its wings extending out each side of the car was a complex problem in automobile driving. It however added to the general interest the public took in the display as the spectators momentarily expected a wreck. The plane and others, brightly illuminated for the event, flew over Portland at night and dropped cards advertising the picture. Manager Taylor's photograph is shown in the left hand upper corner of the layout.
NEW YORK

Rivoli Theatre—
Overture—Der Freischütz.
Current Events—Rivoli Pictorial; Exclusive Views of Alexandra, First Season Cigars for Women in First Athletic Meet; International; Jersey Country Club Burns; International; Tennessee Floods; Signals—Hit!—He Goes Over The Top It Is Good Night, Kinograms; A Study in Modern Public Reformer; Puppet Shows Reveived in Paris, Fox; Mutt and Jeff cartoon, Hula Hula Town, Fox; Cleaning Silver, Pathe Saturday Will the Big Guns, Selznick.

Voice—Evening in a Tavern. A musical setting for solo, chorus and Orchestra with Emmanucl Last, basso, as soloist.

Feature—Treasure Island—Tourniet.


Comedy—Work—Chaplin revival.

Organ—Tocesan Fugas in D Minor. Next Week—The Tell Gate.

Capitol Theatre—
Opening—Topics of the Day.

Pathé.

Current Events—Capitol News; California is Winner in First Athletic Event; International; Signal Towers Route on Sth Ave; International; Health Chief Urges Belief for Babies; International; Old Manure Must Have Been His Dad; Pathé; If He Ever Goes Over The Top Godly.</p>

Grumman's Reservate.

Comedy—Gee Whiz—Seventh-Paramount.

Dramatic—Chang and the Law—Rawlison.

Opera—Adventures of the Sea Rover.

The Final Adventures of the Sea Rover, by, Inter, International; Overture—Schiller-Crèze.

Comedy—Gee Whiz—Seventh-Paramount.

Strand Theatre—
Opening—Romaniac Poem.

Cast—A Tax from the Rear.

Bray Goldman.

Educational—The Silent Witness—How We Hear—Levathan of the Pathé—Godly—Goldwyn.

Current Events—Strand Review; In Cuban Waters; Pathé; California as Winner in First Athletic Event, International; Old Neupine Must Be His Dad; Pathé; He's a Chief Inger; Better Care of Babes, International; If He Goes Over The Top Great, Kinograms; Song of the Towers at Bay 5th Ave, International; Boy Scouts Stage a “Thank You” Show, Kinograms; Parents Instruct Their Children to Keep Watch of the Germans on the Rhine; Pathe; Guns in Target Practice, Kinograms.

Voice—(a) I Feel Thy Angel Spirit. (b) I Wish I Were a Tiny Bird. Sung by Estelle Carev and Malcolm Macbeth, with Max Herzog piano.

Feature—The Wagon Goes—Talmadge.

Voice—A Sleep in the Deep.

Ruskin Cathedral Quartet.

Feature—Snowbound.

Cartoon—Jerry on the Job Bray Godly.

Organ Selections from—The Tales of Hoffman.

Next Week—Don't Ever Marry.

Rialto Theatre—
Overture—“Les Préludes.”

Current Events—Atlantic fleet has target practice in Southern waters; Kinograms; U. S. S. Arizona, in Cuban waters, as seen from a naval balloon. Latest news pictures from Denmark Fox; scenes of Harry Payne Whitney's home, in Georgia; Selznick; New York post-graduate hospital care for babies; Kinograms; children do German dances in New Orleans; Kinograms; scenes of four year old swimming champion in action at Palm Beach; Pathe; scene on a California goat farm; Selznick; Fox News; town signals control traffic along Fifth avenue, New York International; big German locomotive works resume activities—Fox; “Guard the Children,” says Dr. Copeland, of New York Board of Health; International; France occupies German territory—animated map; Pathe; Prince of Wales and his brothers—International; rain causes floods in Chittagong; Teen—Kinograms; views of the great trees at Sequoia Park; Pathe Review.

Voice—Aria from “Martha,” sung by Minnie Breyf; tenor.

Feature—The Coast—Violet—Hem.

Voice—Ah, Forc'ly Lay,” from Travesties, song by Grace Hoffman, soprano.

Comedy—Gee Whiz—Mack Sennett.

Organ Solo—Concert Overture Next week—The False Road.

LOUIS ANGELES

California Theatre—
Overture—Triumph March.

Current Events—From International and Kinograms with local items.

Comedy Edgar's Hamlet told won.

Given with an elaborate musical prelude in two scenes. The first scene is a duplication of the Pomoxy farm as in the film. A boy makes an announcement that Hamlet is to be produced, using titles from the picture as starting lines. Scene two is the terminal of the line, where a part of the action of the prologue is reproduced by children. A musical medley of children's songs is given prior to the prologue in the comedy.

Feature—The Strange Week—Will Rogers.

Organ—Veitnats Morn.

The chorus of the number sung by the A6 Club Trio.

Cartoon—The Chemists Mutt and Jeff.

Next Week—Out of the Storm.

Grumman’s Rialto Theater—
Seventh week of “Why Change Your Wife?”

Grumman’s Theatre

Overture—Balladine.

Literary Digest.

Organ—Bye-Lo and Oh.

Educational—Elephants and Sea Anemones.

Pathé News.

Special—In memory of the death of Lincoln, Joseph Hazelton, an eye witness of the assassination, gives a four minute description of the crime.

Cartoon—Felix Goes Adventuring—Paramount.

Musical—Guatemala Marion Band.


Feature—Dr. Jekyll and Mr. Hyde—John Barrymore.

Before the screening an atmospheric prologue is given. In a full stage setting of a laboratory a performer representing the Dr. Jekyll of the picture experiments with drugs. Two of friends call and sing “This is a Jolly Good Fellow.” “It’s a Old Sweet Song.” After their departure, Jekyll mixes a compound and raising the glass sings “Heaven.” After the song he drinks the compound with the words, “I am Master of my fate.”

Next Week—The Sea Wolf.

Chase’s Auditorium—
Second week of “The Countess.”

Kinema Theatre—
Overture—Orpheus; Special Exploits of the German Railway; International. Organ—Sold by Frank Reese.

Comedy—Letter from Uncle—Universal.

Voice—Vesta La Grinda.

Cartoon—Jerry on the Job Bray Goldwyn.

Instrumental—“Fugue” played by a jazz orchestra.

Current Events—From Pathé, Kinneys—Pittsburgh International.

Feature—Sexes, Louise Glenn.

Given with an atmospheric stage setting of the forest, a huge spider web is dropped bring a dancer. She is picked up by a partner and with him gives a hesitation dance wearing the same costume as Louise Glenn in the feature.

Next Week—Dawn on the Farm.

Miller’s Theatre—
Current Events International and Pathé News.

Comedy—Petite-Jeans and Plans—Christie.

Feature—The Bogan Prince Hay World Exclusive.

Cartoon—Jerry on the Job Bray Goldwyn.

Feature—II Translators.

Einstein; Swedish to West—Ford Goldwyn.

International Theatre.

Feature—The Sporting Biarches in Action.

Alice Fire.

Victory Theatre;

Dramatic—The Five Dollar Plate; Rawlison.

Feature—His Temporary Wife—Dole.

Special—Vanderbilt Movies.

Allamanda Theatre—
Current Events—Fox News.

Comedy—The Chemists Mutt and Jeff.

Feature—A Manhattan Knight.

George Walsh.

Comedy—Training for Husband—Fox Munchie.

Superba Theatre—
Current Events—Universal Weekly.

Feature—The Virgin of Stamboul—Priscilla Dean.

Presented with an atmospheric prologue. At the stage setting showing the interior of the Sultan’s palace, a danger gives an Oriental dance number real in the costume of Turkey.

Symphony Theatre—
Current Events—Fox News.

Presentation of a miniature musical comedy under the title of “The Pillows of Broad Street.”

Comedy—It’swie Ari—Christie.

Feature—Seeing It Through—Zaza Pitts.

Broadway Theatre—
Current Events—Pathé News.

Comedy—Paramount.

Comedy—End of the Cat’s Away—Supreme.

Scene Watch on the Rhine—Hollywood Paramount.

Feature—The False Road—End Bennett.
DENVER

American Theatre
Current—Outings—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.

K.ACTION THEATRE
Overture: The Fortune Teller.
Comedy—Training for Husband—Fox Syndicate Reels.
Feature: The Heart of a Child—Narrows.
**WASHINGTON**

**Metropolitan**

*Overture—The Midnight Dream*.
*Current Events—From the recent London*.

**Palace**

*Overture—The Red Mill*.
*Current Events—From the Palace*.

**Rialto**

*Overture—Bohemian Girl*.
*Current Events—From the Rialto*.

**MINNEAPOLIS**

*Overture—Orchestrations*.
*Current Events—From the Minne.*

**BROOKLYN**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**ST. PAUL**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**DETROIT**

*Adams*—

*Overture—Shavish Rhapsody*.
*Current Events—From the Adams*.

**WASHINGTON**

*Overture—* "Shavish Rhapsody*.
*Current Events—From the Washington*.

**SEATTLE**

**Clerkman Theatre**

*Overture—Mediation*.

**Coliseum Theatre**

*Overture—Orphans*.

**Strand Theatre**

*Overture—"Horns of the Metropolitan Police*.

**BUFFALO**

Shea's Hippodrome

*Overture—"Mignon" Thomas*.

**BROOKLYN**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**ST. PAUL**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**DETROIT**

*Adams*—

*Overture—"Shavish Rhapsody*.
*Current Events—From the Adams*.

**WASHINGTON**

*Overture—* "Shavish Rhapsody*.
*Current Events—From the Washington*.

**SEATTLE**

**Clerkman Theatre**

*Overture—Mediation*.

**Coliseum Theatre**

*Overture—Orphans*.

**Strand Theatre**

*Overture—"Horns of the Metropolitan Police*.

**BUFFALO**

Shea's Hippodrome

*Overture—"Mignon" Thomas*.

**BROOKLYN**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**ST. PAUL**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**DETROIT**

*Adams*—

*Overture—"Shavish Rhapsody*.
*Current Events—From the Adams*.

**WASHINGTON**

*Overture—* "Shavish Rhapsody*.
*Current Events—From the Washington*.

**SEATTLE**

**Clerkman Theatre**

*Overture—Mediation*.

**Coliseum Theatre**

*Overture—Orphans*.

**Strand Theatre**

*Overture—"Horns of the Metropolitan Police*.

**BUFFALO**

Shea's Hippodrome

*Overture—"Mignon" Thomas*.

**BROOKLYN**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**ST. PAUL**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**DETROIT**

*Adams*—

*Overture—"Shavish Rhapsody*.
*Current Events—From the Adams*.

**WASHINGTON**

*Overture—* "Shavish Rhapsody*.
*Current Events—From the Washington*.

**SEATTLE**

**Clerkman Theatre**

*Overture—Mediation*.

**Coliseum Theatre**

*Overture—Orphans*.

**Strand Theatre**

*Overture—"Horns of the Metropolitan Police*.

**BUFFALO**

Shea's Hippodrome

*Overture—"Mignon" Thomas*.

**BROOKLYN**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**ST. PAUL**

*New Garrick Theatre*

*Overture—Canadian Medley*.
*Current Events—New Garrick Division*.

**DETROIT**

*Adams*—
Chicago and the Mid-West
Covered By L. H. MASON

The Amusement Supply Company is preparing to move from its present quarters in the Maller's Building to the new offices it has taken which comprise one-fourth of the second floor of the Consumers Building. The new place of business will give them more space to meet the demands of their rapidly growing trade.

Harry Spannuth of Commonwealth Pictures Corporation, has returned from New York where he attended a meeting of independent producers and also gave some private showings of the first of his new "Billy Whiskers" comedies. The reception given to the first picture was very favorable and Mr. Spannuth expects to complete the second picture this week, after which he will return to New York Hamilton Club, at the opening of the figure. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppell, assistant manager, helped Mr. Barbee entertain his guests.

April 5th to 10th, inclusive, is S. S. Hutchinson's "tribute month" and the "Flying A" salesman, intends to call on all the exchanges in Chicago and make plans for the sale and exhibition of the "Billy whiskers" series.

W. S. Barbee, the opening of whose new De Lux house, Barber's Loop theatre, occurred Saturday night, was host to representatives of the Chicago daily papers and trade papers at a luncheon at the Hamilton club the day preceding the opening. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppell, assistant manager, helped Mr. Barbee entertain his guests.

April 5th to 10th, inclusive, is S. S. Hutchinson's "tribute month" and the "Flying A" salesman, headed by C. A. Simms, general sales manager at the Chicago headquarters, are "jumping" themselves to win one of the last pictures in the new series. The reception given to the first picture was very favorable and Mr. Spannuth expects to complete the second picture this week, after which he will return to New York Hamilton Club, at the opening of the figure. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppell, assistant manager, helped Mr. Barbee entertain his guests.

March 15th to 20th, inclusive, is S. S. Hutchinson's "tribute month" and the "Flying A" salesman, headed by C. A. Simms, general sales manager at the Chicago headquarters, are "jumping" themselves to win one of the last pictures in the new series. The reception given to the first picture was very favorable and Mr. Spannuth expects to complete the second picture this week, after which he will return to New York Hamilton Club, at the opening of the figure. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppell, assistant manager, helped Mr. Barbee entertain his guests.

March 15th to 20th, inclusive, is S. S. Hutchinson's "tribute month" and the "Flying A" salesman, headed by C. A. Simms, general sales manager at the Chicago headquarters, are "jumping" themselves to win one of the last pictures in the new series. The reception given to the first picture was very favorable and Mr. Spannuth expects to complete the second picture this week, after which he will return to New York Hamilton Club, at the opening of the figure. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppell, assistant manager, helped Mr. Barbee entertain his guests.

March 15th to 20th, inclusive, is S. S. Hutchinson's "tribute month" and the "Flying A" salesman, headed by C. A. Simms, general sales manager at the Chicago headquarters, are "jumping" themselves to win one of the last pictures in the new series. The reception given to the first picture was very favorable and Mr. Spannuth expects to complete the second picture this week, after which he will return to New York Hamilton Club, at the opening of the figure. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppell, assistant manager, helped Mr. Barbee entertain his guests.

March 15th to 20th, inclusive, is S. S. Hutchinson's "tribute month" and the "Flying A" salesman, headed by C. A. Simms, general sales manager at the Chicago headquarters, are "jumping" themselves to win one of the last pictures in the new series. The reception given to the first picture was very favorable and Mr. Spannuth expects to complete the second picture this week, after which he will return to New York Hamilton Club, at the opening of the figure. The luncheon was voted by those who attended, as one of the most delightful affairs of the year. Judge Robinson, who is interested in the new house, and J. B. Koppell, assistant manager, helped Mr. Barbee entertain his guests.
Ray Buys Four Poems
Of Hoosier Poet

From the Arthur S. Kane offices comes the news that Charles Ray has just completed purchase in Los Angeles, of four of James Whitcomb Riley's best known poems of American country life. The Riley poems which have been purchased by the First National star are: "The Old Swimming Hole", "The Girl I Loved", "Home Again" and "Out To Old Aunt Mary's".

In a statement issued from his Los Angeles studios, announcing the purchase of the Riley poems, Charles Ray declares that the acquisition of these American classics represents the culmination on the screen of the beloved Hoosier bard on the screen.

Pathé Names Release
Date of Features

Release dates on two big forthcoming Pathé features, are announced for the first time this week by Pathé Exchange, Inc., Frank Keenan's next attraction, "Dollar for Dollar," will be released on May 2. The following week, Hobart Henley's production, "The Miracle of Money," will make its first appearance.

"Dollar for Dollar" was adapted by Keenan from a well-known story, by Ethel Watts Munford, noted playwright and magazine writer. "The Miracle of Money" is distinctly American, and Hobart Henley adapted the play from a short story by Bertish Paynter, "The Marrying of Emily."
"American Film Makes Good"

SAMUEL S. HUTCHINSON, president of the American Film Company, has released a statement, reviewing the past performances of the "Flying A" and indicating some of the things the American Film Company plans to accomplish in the future. According to Mr. Hutchinson, the organization has "made good." The statement reads:

"The last nine months have shown that the American Film Company has been making progress on its projected plans. The company has produced a number of films that have been well received by the public. The company's financial situation has also improved, and it is expected to continue to do well in the future."

William Fox has engaged Thomas Barrick, the reporter for the "Los Angeles Times," to write a biography of him. The book will cover the early years of Mr. Barrick's career, including his time with the "Flying A." The book will be published by Bobbs-Merrill.

Wallace Farnum has returned to the United States after a successful tour of Europe. He plans to return to his work as director of the Fox West Coast studios, and will be overseeing the production of new films.

"The Woman He Chose" is a new Swedish product produced by the Ziegfeld theatre, Chicago. It was directed by Henry Rosson and is based on a novel by Selma Lagerlof. The film has been described as a "giant success," and is expected to be a major hit.

Authors Engaged by Universal

C. V. RIDAL HUNDT, a literary agent, who has been working for several months on the project of obtaining stories for Universal City, has released information to the public. He has engaged a number of writers to work on new projects for the studio.

"I am very pleased with the results so far," said Mr. Hunt. "The writers we have engaged are some of the best in the business, and I am confident that we will have a successful line of stories for the coming season."
In planning your bookings keep in mind these great specials by great authors.

Metro has always believed that the story was a vital element in the success of any great picture. Metro's big stars, therefore, are invariably presented in plays that possess, in addition to skillful construction and powerful themes, the prestige of world-famous authorship.

Metro pictures, already known throughout the world as the "fewer and better" kind, are all made either from famous stage successes, or novels that have achieved world renown, from the pens of novelists whose names are household words. There is no exception to this rule. Metro has cornered the literary market. Metro stars, like precious jewels, are always framed in a setting of highest artistic merit, from the standpoint of the story of the photodrama.

When you glance over the titles of Metro's current and past productions, you will note that every author is famous. Read and understand why Metro's big ones should be tabbed in your note-book for future reference and all-the-year-round profits.

Maxwell Karger Metro Director General
“American Film Makes Good”

William Fox has engaged Thomas Warrillow, one of the few technical men in the business, to design and execute architectural and decorative plans for William Fox’s forthcoming production, “The Joyous Trouble Maker,” work upon which has started under the supervision of J. W. Leonard Edwards at the Fox West Coast Studios, Hollywood.

On the day following Mr. Warrillow’s arrival at the Coast work was started on the interior set for "The Joyous Trouble Maker," which has been advertised as a picture that has ever been put up in the Fox studios. It occupies all of one stage, one dimension of which are 100 by 250 feet. A firm believer that a thing half done is but a makeshift, thus detracting from the value of the picture, Mr. Warrillow had the Farnum set constructed and decorated just as though the star expected to live there for the next ten years, says Fox.

“The Woman He Chose”

A Swedish Product

The Ziegfeld theatre, Chicago, was the scene on April 16th of the American debut of the Swedish sex-sensational drama, "The Woman He Chose." This picture is based on "The Girl from the Marsh," a story written by Dr. Selim Laeder, who has received the Newbery Award for literature. The cast is drawn entirely of Swedes, in their respective roles, and the scenery is described as possessing a touch of modernism. The European Corporation of Chicago controls the world rights to the Swedish picture.

Authors Engaged by Universal

C. R. VIDAL HUNDT, a literary agent, who the past four years has been scouring the continent of America for good screen stories for Universal, has returned to Universal City, with the information that some of the greatest men of European letters are now writing stories for Universal.

Vidal Hunt went on his quest because it was believed that American film producers are better able to appreciate and understand the literature of foreign writers than the grim-ridden film industry in either Europe, England or Germany, and that American directors and actors might be able to realize this fact and to seize eagerly upon the chance to write for Universal. And, reports.

Among those from whom Hunt is to obtain extraordinary stories are Henri Bordeaux of the French Academy, Anatole France, one of France’s "forty immortal," Marcel Prevost, Jean Richepin, Henri Battelle, George de Porto Rico, Andre Antoine, Henry Deverd, known as the French Mark Twain; Andre de Dorga, Paul Reholz, Jean Harlasche, author of "The Fire"; Rene Benjamin, author of "Lavish"; Gustave Duclaux, great writer, and stage director of the "Varetesi," George Ria, secretary of the Comedia Francaise, and the eminent Sarah Bernhardt.

"None of these have ever written for the films before," Mr. Hunt declares, "but they all realize the tremendous possibilities of their latent genius to evolve great screen situations which they think will surpass those of the more prosaic American minds.

"Without exception these great men regard the cinema as the greatest interpreter of human emotion, a missionary for the ages, just as it might be the greatest agency for evil. They believe it not only possible but that the screen may even replace the influence of the pulpit, the press. Their decision to write stories for Universal marks the beginning of a combination which the great intellects of Europe for supremacy on the screen."

Jean Jose Frappa, publisher of the Monde Illustré, and author of a number of dramas, the Fahlen Sollar, author of "Phi (Continued on next column)"

Motion Picture N

Expert Hired To Build Wm. Farnum Settings

The thrilling news of the week is that William Fox has engaged Thomas Warrillow, one of the few technical men in the business, to design and execute architectural and decorative plans for William Fox’s forthcoming production, “The Joyous Trouble Maker,” work upon which has started under the supervision of J. W. Leonard Edwards at the Fox West Coast Studios, Hollywood.

On the day following Mr. Warrillow’s arrival at the Coast work was started on the interior set for “The Joyous Trouble Maker,” which has been advertised as a picture that has ever been put up in the Fox studios. It occupies all of one stage, one dimension of which are 100 by 250 feet. A firm believer that a thing half done is but a makeshift, thus detracting from the value of the picture, Mr. Warrillow had the Farnum set constructed and decorated just as though the star expected to live there for the next ten years, says Fox.

“The Woman He Chose”

A Swedish Product

The Ziegfeld theatre, Chicago, was the scene on April 16th of the American debut of the Swedish sex-sensational drama, “The Woman He Chose.” This picture is based on “The Girl from the Marsh,” a story written by Dr. Selim Laeder, who has received the Newbery Award for literature. The cast is drawn entirely of Swedes, in their respective roles, and the scenery is described as possessing a touch of modernism. The European Corporation of Chicago controls the world rights to the Swedish picture.

Authors Engaged by Universal

C. R. VIDAL HUNDT, a literary agent, who the past four years has been scouring the continent of America for good screen stories for Universal, has returned to Universal City, with the information that some of the greatest men of European letters are now writing stories for Universal.

Vidal Hunt went on his quest because it was believed that American film producers are better able to appreciate and understand the literature of foreign writers than the grim-ridden film industry in either Europe, England or Germany, and that American directors and actors might be able to realize this fact and to seize eagerly upon the chance to write for Universal. And, reports.

Among those from whom Hunt is to obtain extraordinary stories are Henri Bordeaux of the French Academy, Anatole France, one of France’s “forty immortal,” Marcel Prevost, Jean Richepin, Henri Battelle, George de Porto Rico, Andre Antoine, Henry Deverd, known as the French Mark Twain; Andre de Dorga, Paul Reholz, Jean Harlasche, author of “The Fire”; Rene Benjamin, author of “Lavish”; Gustave Duclaux, great writer, and stage director of the “Varetesi,” George Ria, secretary of the Comedia Francaise, and the eminent Sarah Bernhardt.

“None of these have ever written for the films before,” Mr. Hunt declares, “but they all realize the tremendous possibilities of their latent genius to evolve great screen situations which they think will surpass those of the more prosaic American minds.

"Without exception these great men regard the cinema as the greatest interpreter of human emotion, a missionary for the ages, just as it might be the greatest agency for evil. They believe it not only possible but that the screen may even replace the influence of the pulpit, the press. Their decision to write stories for Universal marks the beginning of a combination which the great intellects of Europe for supremacy on the screen."

Jean Jose Frappa, publisher of the Monde Illustré, and author of a number of dramas, the Fahlen Sollar, author of “Phi (Continued on next column)"
In planning your bookings keep in mind these great specials by great authors.

Metro has always believed that the story was a vital element in the success of any great picture. Metro's big stars, therefore, are invariably presented in plays that possess, in addition to skillful construction and powerful themes, the prestige of world-famous authorship.

Metro pictures, already known throughout the world as the 'fewer and better' kind, are all made either from famous stage successes, or novels that have achieved world renown, from the pens of novelists whose names are household words.

There is no exception to this rule. Metro has cornered the literary market. Metro stars, like precious jewels, are always framed in a setting of highest artistic merit, from the standpoint of the story of the photodrama.

When you glance over the titles of Metro's current and past productions, you will note that every author is famous. Read and understand why Metro's big ones should be tabbed in your note-book for future reference and all-the-year-round profits.

Maxwell Karger, Director General
No need to explain who Jimmie Valentine is. He's more notorious than leap year... and fully as dangerous... He's craftier than a twice-widow... The most magnetic male star of the screen in a play more famous than the eighteenth amendment and many times as popular...
JURY IMPERIAL PICTURES, Ltd., Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY, Managing Director.
In this swift moving dramatic romance fascinating VIOLA DANA scores the greatest triumph of her career...
It is the romance of an ugly duckling who finds herself at eighteen in a young bachelor's household as his ward.... How she becomes "dangerous" with the allurements of youthful audacity and makes men dizzy in the giddy whirl of courtship is told in a story full of unexpected twists and thrilling developments.

H.V. Esmond's Great Stage Success
DANGEROUS to MEN
Starring
VIOLA DANA
Adapted by A. P. Younger from Mr. Esmond's "Eliza Comes to Stay"
Maxwell Karger Director General
She Cheated Him
She Cheated Herself
She Cheated the World

That's Why People Called Her

THE CHEATER
by HENRY ARTHUR JONES
It's a play that will grip and hold any audience
Starring
MAYALLISON
Based upon Mr. JONES' Famous Stage Success "Judah"
Scenario by LOIS ZELLNER
Directed by HENRY OTTO
Maxwell Karger
Director General
With an ALL-STAR CAST including MICHHELL LEWIS
C.E. SHURTLEFF Presents

JACK LONDON’S
MASTERPIECE

The world’s supreme novel of the frozen north where strong men toil for gold and might dictates the laws . . . .

BURNING DAYLIGHT

Translated to the screen in a mighty production that makes a tremendous book live again in a tremendous picture

Scenario by A.S. LeVINO
Directed by EDWARD SLOMAN

METRO PICTURES CORPORATION
Scenario by
S.E.V. TAYLOR
Directed by
LAWRENCE C. WINDOM
He was in his pajamas—alone in his office late at night with "Riot" Rosie when his fiancée found them.... George LIED!!!...and then

NOTHING but LIES

Starring

TAYLOR HOLMES

Makes Ananias look like a piker in the screen version of AARON HOFFMAN'S great stage comedy which William Collier played so successfully on Broadway.
Double Release Date Is Named by Hodkinson

April 25th is announced by the Hodkinson organization as the release date of a film starring Ruth Chatterton and Augustus Thomas, "The Harvest Moon," the Dietrich Beck production starring Doris Kenyon, which, along with "Cynthia-of-the-Minutes," is the new release of the month. The film is a feature story of the type that has been very popular with audiences.


McCUTCHEON NOVEL IS PICTURIZED BY EDGAR LEWIS

Edgar Lewis' second production for Pathé will be a picturization of the novel "The New Heathen," by Frances Gunther, well-known writer. Covering the east is Pat O' Malley, who will play the part of Irishman Redpath. James Burton is played by Harry Spangler. The novel also includes Hugh Thompson, Gertrude Norman, Lillian Hall, one of the most beautiful leading women on the screen, is The Girl. "Sherry" is a small town story—The plot being laid in the Middle West.

Winchell Smith Began As Property Man

Winchell Smith, who is supervising the production of his play "The New Heathen," for Metro, under the title of "The Saphire," has been in the theatrical business since he was eighteen years old. At that time Mr. Smith joined a company in New York City as assistant property man. After various good productions he was made the stage director. But Mr. Smith wanted to be an actor, and after three years he got his chance in a small part in "The Prodigal Daughter." Next, play-writing engaged his attention. Mr. Smith has set the pace for the picture and takes an active part in the work connected with it at the Metro studios in Hollywood.

Carpentier Makes Good Actor

Reports from Studio Say Fighter Has Screen Talent

SOUTH HAS BIG POSSIBILITIES

New Industries Bring Prosperity to "Solid South," Says W. T. Yoder

South Has Big Possibilities

WINCHELL SMITH BEGAN AS PROPERTY MAN

Winchell Smith, who is supervising the production of his play "The New Heathen," for Metro, under the title of "The Saphire," has been in the theatrical business since he was eighteen years old. At that time Mr. Smith joined a company in New York City as assistant property man. After various good productions he was made the stage director. But Mr. Smith wanted to be an actor, and after three years he got his chance in a small part in "The Prodigal Daughter." Next, play-writing engaged his attention. Mr. Smith has set the pace for the picture and takes an active part in the work connected with it at the Metro studios in Hollywood.

Simple Souls
**Thomas Meighan Goes West For Filming**

Thomas Meighan has returned to California upon completion of the filming of "Civilian Clothes," the Paramount Arthate film-production which he came East to make under the direction of Hugh Ford, and will start work at Hollywood immediately on "Conrad in Quest of His Youth" under the direction of William DeMille. Mr. Ford is at present cutting "Civilian Clothes" at his Fifty-sixth street studio of the Famous Players-Lasky Corporation.

**Broadway "Legit" Will Be a Movie Theatre**

Hugo Reisenfeld will take charge of the Criterion theatre, Broadway and Forty-fourth Street, Sunday, April 15th and work of remodelling the old legitimate house to make it fit to hold the attractions of the motion picture world will be begun at once.

In the five days following Mr. Reisenfeld plans to set a new record in building alterations by setting up the largest theatre marquis in New York, remodelling the stage, and redecorating the theatre a time to open it on Saturday, April 24.

**Lewis Stone Signs for Thomas Ince Picture**

Lewis Stone has been signed by Thomas H. Ince for the principal role in "Bean Revel," the first of a series of specials by Louis Joseph Vance, scheduled for early production at the Ince studios on the West Coast.

As the "Bean Revel" of the new Louis Joseph Vance story, Stone will be seen in a characterization admirably suited to his capabilities. The supporting cast and the director assigned to the new special will be announced by Mr. Ince at an early date.

---

**Simple Souls**

*Motion Picture News*

**Tom Kennedy Plays Big Part in Fox Comedy**

An exhibition of some of the episodes of the forthcoming Sunshine Comedy special at the Fox projection-room in the New York headquarters disclosed the fact that Tom Kennedy formerly a pupilistic contender of note, has an important and "scrappy" role in the picture. Among those whom Kennedy boxed before he left the ring-circled for the screen, are Jack Johnson, Carl Morris, Shamrock Wells, English champion heavyweight, Frank Moran, Gunboat Smith and Max Robert, French heavy.

---

**Stage Play Picturized with Max Linder As Its Star**

With Max Linder, the French comedian, in the star role the stage success, "The Little Cafe," is to be selected by the Pathé Exchange, Inc., as a Pathé Special production. The picture is said to bring about some of the finest work of Linder's career and those who witnessed the first showing of the completed film were of the opinion that it will be hailed by the public as a great screen comedy.

Although the original stage part was played by John E. Young, at the New Amsterdam theatre in New York City, and the story was not primarily intended for Mr. Linder in screen work, it is said that the star character fits the elements of the French comedian to perfection. His deft touches of humour throughout, his mannerisms, and eccentricities are all given full play in the part of a millionaire waiter who is compelled to remain at work in a restaurant by the terms of his contract, although he has been left two million francs.

With the release of the production a new female star peeps above the horizon in the person of Wanda Lyon, who plays the leading role opposite Linder. Miss Lyon will be remembered for her striking success at the Winter Garden in New York City, where she appeared in a few of the Passing Show. She also played an important part in Al Jolson's show, "Robinson Crusoe, Jr." Her stage comedy training makes itself evident in the manner in which her delightful personality gets into the Linder picture.

The success of the stage comedy augurs well for the screen version, for it played in many cities of impor}

...
Neilan Wants Cleaner Pictures

THERE are a few remaining producers who still think that motion pictures bordering on the unsavory are in public demand, says a statement from the Marshall Neilan Production offices. Among those who have most recently attacked this practice as applied not only to motion pictures themselves but to the advertising prepared for these pictures, is Marshall Neilan, the young director-producer responsible for "The River's End," "Daddy Long Legs," "In Old Kentucky," and similar pictures.

In this connection, Mr. Neilan says: "There has always been good and bad in everything and perhaps always will be. The motion picture industry is no exception, and there seems to be a demand for a few directors to see who can make the most suggestive play and still within the law, the numbers of these producers are numbered professionally unless they change their type of work.

"The picture will bring cleaner, more wholesome pictures than we have had in the past. Most producers have already realized the fact that a commercial stunt, pictures that are entirely free from suggestiveness, are by far the most successful and the same motives which prompted under-maters in the past will ultimately cause the great majority of directors to eliminate them from their productions in the future."

"It is a matter of record that the greatest successes from a financial standpoint, in the last half of the screen have been absolutely free from any tint of suggestiveness. "The Birth of a Nation," "The Mephisto Waltz," "Leather Stockings," "Daddy Long Legs"; these are only a few of the great screen triumphs I can name which were fit for any man, woman or child to see.

Recently Thomas H. Ince, Maurice Tourneur, Allan Dwan, Mack Sennett, George Loane Turner and other leading producers have made pictures of outstanding success, and one of the principal points agreed upon was that every one of our productions shall stand for cleanliness if nothing else.

"The day has arrived when exhibitors have given their support to keep the screen clean by refusing to permit the exhibition of films that might tend to encourage censorship fanaticism. To exhibitors who expect to maintain a steady patronage from family audiences can afford to show any picture that he could not show his children. The public has been educated to the point where it selects its entertainment first by those who are responsible for it, just as it buys its books by past achievements of the author, and second by the theatre that shows it. If they are in doubt about the type of pictures made by a certain producer, their selection of an evening's entertainment will be governed by the theatre and not by the studio. If they know that a certain theatre shows nothing but clean pictures, they patronize that theatre.

"Through natural evolution the screen is being cleansed. Looking at it from a purely mercenary viewpoint, it does not pay to produce anything but clean pictures.

"No established producer will jeopardize his reputation and those who have none to jeopardize will soon realize that they will never attain success via any but the clean route."

"Then again there are certain distributors who do the industry harm by the type of advertising material they use. Even if the picture is harmless, some seem to think by preparing paper that will appeal to the morbid element in human nature, a genuine box-office attraction is created. Sometimes this is done under the guise of 'art' and other times it is a ballyhoo or a suggestive poster."

"Nothing can be gained not even for those who perpetrate this type of advertising since it is not the box-office that is interested. To these pictures and others of the same ilk, a direct blow to the entire industry is registered."

"A movement, such as that started by the National Association, some time ago, to take steps to prevent the showing of indecent pictures should be encouraged and enlarged. Let us clean houses from within, and there will be less energy necessary to fight outside opposition."

Picture with Moral Appeal
Madame Traverse Given Strong Role; Paul Cazeneuve Is Director

"A PICTURE with a great moral lesson is a description given of "The Spirit of God," the latest starring vehicle of Madame Traverse, Fox star, which will introduce to the screen a new director, the person of Paul Cazeneuve.

"The story is of a brave fight for right against seemingly impossible odds, it is stated. From the bright lights of Broadway to the dance halls and gambling dens of the last frontier, the heroines, Miss Traverse, plays the part of a heroine which she cannot afford to lose through fear, greed, and the lure of the life of a community-

"is said to be exceptionally well presented in this production."

Madame Traverse is stated to be at her very best as the many roles she plays. Her interpretation of the fire of love, and Miss Traverse vividly depicts the transition of the woman from dance hall queen to leader of the forces of right in the community.

"It is a powerful role," declares the report from the Fox Film headquarters, "and required a powerful emotional actress to bring it to the finish that would raise it from the lowly cheap melodrama to the heights of real art. Miss Traverse has done this—done it with rare refinement and with extraordinary force. It is in many ways her best role to date, and to its creators she gives the full measure of her appreciation."

"Paul Cazeneuve, who in the handling of the megaphone in "The Spirit of God" brings to the screen forty years of experience on the dramatic stage, has put into the production every expedient that is known to the stage. His story is a big one, but he has not forgotten those little human touches, those little bits of art which make up the fine heart interest which adds materially to the drawing value and to the sustained interest of a picture."

Vitagraph Has Bookings
All Along Broadway

Vitagraph declares this week that it has captured the entire "select section of Broadway." The report is based on the fact that this company has obtained bookings for twenty-four weeks ahead, of all its running feature output and Larry Semon feature comedies in all the Broadway theatres from 77th Street to 110th Street.

The select section theatres comprise the following: The Adelphi, Oympia, Symphony, Keystone, 77th Street Theatre and the Schraub.

Candy and Melodrama in Dial Picture

Although there is no lack of melodrama from start to finish in "King Spruce," the Dial-Film production of producer Mitchell Lewis, there are also plenty of scenes to furnish genuine comedy. These situations and the terrific type of humor to the borrows of illiterate hobo-men and their families who inhabit the Pine Tree backwoods.
Ragland Made Vice-President

A meeting of the directors of the Arthur S. Kane Pictures Corporation on Thursday, April 8th, John C. Ragland was elected vice-president. Mr. Ragland resigned as general sales manager of Realart Pictures Corporation several weeks ago to become general manager and director in the Kane corporation.

The elevation of Mr. Ragland to a high post in the producing company follows only a few weeks after his resignation from Realart Pictures and represents the confidence of the directors of the organization in the qualifications of Mr. Ragland to constitute with President Kane the contemporary projects of the corporation.

The meeting of the directors of the Kane corporation, which was held in the new offices of the company at 25 West 43rd street, New York, was called especially to inaugurate Mr. Ragland into his new post in conjunction with the formal organization of the permanent home of the Arthur S. Kane Pictures Corporation.

In announcing the election of Mr. Ragland to the vice-presidency of the company, President Arthur S. Kane issued the following statement:

"It is with a distinct pleasure for me to give out the news of the election on Thursday, April 8th, of John C. Ragland to be vice-president of the Arthur S. Kane Pictures Corporation. The election of Mr. Ragland took place at a meeting of directors called especially at the new and permanent offices of the company."

"Although Mr. Ragland has only recently become a member of our corporation, we have had no time in acknowledging our confidence and faith in his ability to judiciously carry on the work of the company. This confidence in Mr. Ragland is well known to officials of this company, not only his splendid accomplishments as general sales manager for Realart Pictures, but his long dealings with exhibitors in various territories and his experience in many branches of the theatrical business."

"We are now in a position to progress on a program for the future which will require the co-operation of a man of Mr. Ragland's definite acquaintance with conditions in the field. In the sales organization of the entire industry there is nothing no individual better posted on the technical financial problems of picture selling and exhibiting than Mr. Ragland, and his election to vice-president of this company represents our faith in his ability to accurately assess the possibilities of producing units equitably from the point of view of both distributor and exhibitor."

Mr. Ragland, prior to his connection with Realart as general sales manager, was manager of the St. Louis office of that concern. He has had a long career in the theatrical and motion picture businesses, and possesses a wide background of experience gained during a service which began in theatre management and progressed through sales activity to executive positions with Select and Realart Pictures.

The new vice-president of Kane Pictures issued the following statement after he was informed by the directors of his election to the new position:

"The honor that has been conferred upon me by President Kane and our fellow directors, in the Arthur S. Kane Pictures Corporation comes as a total surprise to me. It is gratifying beyond words to find that I enjoy the entire confidence of officials of this concern in the activities which are now in process of negotiation."

"We have in view the present writing several large projects of considerable interest to exhibitors which we trust we will be able to announce in the near future. As vice-president of the Kane corporation it will be my especial honor and privilege to uphold those high standards of honesty and plain dealing which have become so closely associated in the past with the name and activities of Arthur S. Kane."

U. S. Films Win On Merit
American Screen Never Ruled Off
Foreign Photoplays Says Howells

"The American screen has never harmed the foreign film, and never will. World progress and the advance of civilization forbid it. The development of the industry makes it impossible."

"Paul Howells, international distributor connected with First National, gave this answer today to a misinterpretation of his recent interview in which he charged that American exportaors, discouraged by unfavorable rates of exchange, were "deserting under fire."

Mr. Howells made clear, in no uncertain terms, his opinion of international film conditions, and expressed his sincere belief that the foreign film, recovering from the handicaps of production during the war and early reconstruction, would find its place on the American screen."

"The war interrupted picture making in Europe," stated Mr. Howells, "the best brains of all America turned to the business of making war. Art stood still."

"The more liberal minded men in the industry in Europe admit that the reason that foreign films have not been accepted by the American public during the last several years is because the standard of foreign production has fallen so far short of the standard of American production."

Ray-Ince Picture Gets
Change of Title

Charles Ray's forthcoming Thomas H. Ince production, previously announced under the title of "An Old Fashioned Young Man," has been changed to "An Old Fashioned Boy." It will be released as an Ince-Paramount-Artcraft picture.

Pretty Alice Joyce, Vitagraph star, who is now busily engaged in filming Albert Payson Terhune's "Dollars and the Woman."

Alice Joyce Release
Schedule for May

From Vitagraph comes the news that the next Alice Joyce production will be released in May. Miss Joyce recently finished work on the picture in the Brooklyn studios. "Dollars and the Woman," is the title, and it is an adaptation of a story by Albert Payson Terhune.

Another recent completion, it is announced, is "Schooldays," the next Larry Semon comedy. It is different from his former releases for Larry is here an interesting pupil in an interesting school.

On the Coast William Bertram is directing Vitagraph's next serial, "Hidden Dangers," with Joe Ryan and Jean Paige as co-stars. Mr. Bertram came to pictures after twelve years as a stage actor and director.

Murray Will Remain
With Mack Sennett

Charlie Murray, Mack Sennett's Celine coonidian, will remain a member of the Sennett constellation of stars, for another season at least. This fact was announced yesterday by the Mack Sennett management after Mr. Murray and Mr. Sennett had signed a new contract. The announcement automatically dispenses with rumors current in film circles assenting Murray's departure at an early date into other circles.
Robertson-Cole to Handle "So Long Letty"

Robertson-Cole has signed a contract with the Christie Film Company for "So Long Letty," the celebrated Moroseco stage success, which was one of the most power- ful box office attractions during the four years in which it was seen. "So Long Letty" won wide frame for Miss Charlotte Greenwood, who played the leading role in it. It was produced on the Pacific Coast, in Los Angeles, in 1916, and only finished its long stage career a few months ago. After a sensational success on the Coast it was moved to New York, where it began its long run at the Shubert theatre. Here it ran for many months, following this engagement with a tour of the country, which lasted for three seasons.

"So Long Letty" will be the first Christie-Robertson-Cole picture, and both the distributing corporation and the producer are doing everything which will tend to make the initial production one which will win handsomely when tested by the public, it is stated.

Professor Helps Title Educational Picture

Dr. Robert F. Griggs, of Ohio State University and director of the various expeditions of the National Geographic Society, has been investigating the effects of the Mount Katmai, Alaska, eruption, returned to Columbus this week after spending several days assisting Educational Films Corporation in editing and titling the expedition's pictures which it will distribute. While the technical has been devoted to these productions, they are absolutely correct from the scientific viewpoint and the assistance of Dr. Griggs in supplying the illuminating titles has been very valuable. Release of these pictures will mark the first relations of the National Geographic Society with a motion picture organization.

Universal's Special Is Winning

Heavy Booking Among First-Run Houses of Big Cities

So Long weather on record in that locality. In addition, all opposition houses were offering the highest and finest handling by that company.

"We did not get the prints into the hands of our branch exchanges until March 20," he said. "In three weeks, leading theatres in ninety per cent of the big cities had contracted to run the picture, with play dates early in May.

The seventy-seven day booking over the Cable Circuit in and around New York, has been followed by a forty-seven day booking over the Fox Circuit in the same territory. These two contracts alone, with the four week run at the Ansonia and the Little Niska, sample theatre, Salt Lake City, have been playing in the week of April 5.

"Among the other houses in which "The Virgin of Stuttgart" is booked for a six or seven day run, at early dates, are the Ludlow and Taft and the Carpenter's Circle in Chicago, the Manhattan, Buffalo, the Ohio, Detroit, the Liberty, Akron; the Palace, St. Louis; the Ohio, Cleveland; the Park, Boston; the变身, Milwaukee; the Southern, Columbus; the Central, Dayton; the Walnut, Louisville; the Fox, Portland, Oregon; the Bijou, Los Angeles; the Fox Terminal, Newark; the Colosseum, Spokane; the Fox, San Diego, Cal.; the Victor, McKeesport, Pa.; the Land, Long, Tex.; and also in Fort Worth.

"We thought we established a lasting record in handling the sale and exploitation of "The Heart of Humanity," but it does not compare with the speaking company that has been necessary for "The Virgin of Stuttgart." This picture was ready sooner than had been expected. It was so big it could not be held. The advertising, publicity and exploitation departments have been working at top speed to prepare the way, with the picture already looked into advertising, publicity and exploitation, and the picture campaign has many more weeks to run. It is just getting well under way.

"It looks as if Miss Dean's big picture is going to smash all Universal records by a wide margin. A lot of other records, too, I believe."
Larger Construction Plans

Robertson-Cole Acquires Corner
Plot on Seventh Avenue, 48th St.

Robertson-Cole has made a quick shift in its building plans to include the addition of the northwest corner of Forty-eighth Street and Seventh Avenue, permitting the building of a much larger and more commodious structure than was intended in the original plans, announced two weeks ago. With the addition of the corner for the building it will now include everything from the corner of Forty-eighth Street along Seventh Avenue to No. 725, affording a great deal of more space on the ground floor and those above.

The original intention of Robertson-Cole was to erect a ten-story building. But with the purchase of the additional space it has abandoned this plan, and the building will now be made twelve stories in height, and of such construction that additional stories may be later added if they are needed.

The entire transaction was negotiated for Robertson-Cole by Mr. A. White & Sons, of 46 Cedar Street, New York City. Revised plans for the office building on Seventh Avenue are now being drawn by architects F. H. Dewey and Company, and Howard Greenley of the Flotron Building. Plans for the building, as it will now be, are being rushed and construction work will be started by Wharton Green & Co., of 37 West Thirty-ninth Street, at the earliest possible time.

The plans for the building show that it will be entirely fire proof with cement arches and cement floors. Steel window frames will be used throughout and no wood will enter into the construction whatever.

Dwan Picture is Finished

Print of “Splendid Hazard” Now in New York Mayflower Office

Allan Dwan’s film adaptation of Harold MacGrath’s novel, “A Splendid Hazard,” has arrived at the New York offices of the Mayflower Photoplay Corporation. It had a special preliminary presentation at the Brunton Studios at Los Angeles. According to telegraphic advices, the artistic merit of its photography and the fact, from the standpoint of acting and characterization, should make it an unusual production. Those who witnessed the presentation united in describing it as a “motion picture grand opera.”

Mr. Dwan took special pains to secure absolute fidelity of detail. Much of the action is centered in Corsica, the quaint picturesque island on which Napoleon, the inspiration of the novel, was born, therefore, there is fine opportunity for the exploitation of the haunting beauties of that historic isle.

In the work of convincingly reproducing those scenic effects, Mr. Dwan was assisted by Mrs. Harold MacGrath, who had gone over the locations figuring in her husband’s novel. She made many photographs of the scenic features, supplemented by a wealth of pictures of people, costumes and local customs, all of which were placed at the disposal of Mr. Dwan.

It is also announced that the secret picture upon which Director Dwan has been hard at work for several months has been completed. A competition among the personnel of the Mayflower Corporation is now in progress, the object of which is to select an appropriate title.

New Blackton Picture Is “Soul and Body”

Commodore J. Stuart Blackton has just pronounced as finished “Soul and Body,” his new special feature, which was made under the working title of “The Soul Spinners,” Herbert Rawlinson is starred in the play, which was written by Shannon Fife. This is the second picture J. E. Robbins, screen editor of the Blackton staff, has cut under the Commodore’s supervision.

Lewis Emmerick Made General Manager

Lewis Emmerick of College Point has been appointed by the White- stone Motion-Picture Company, Inc., to the general managership of the Lyceum theatre at College Point, L. I. He enters upon his new duties at once.
Prisoners See "Alias Jimmy Valentine"

Three hundred convicts, including former criminals, enacted life sentences, applauded a special production of "Alias Jimmy Valentine," in the Chapel of Arizona State Prison on Good Friday, when the Metro special production starring Bert Lytell was given its first showing in the United States.

The Arizona penal institution, situated in the town of Florence, served as the background for the prison scenes filmed by the Metro company for the production, with Bert Lytell as Lee Randall, alias Jimmy Valentine. It was in return for the courtesy of the prison authorities in permitting the picture to be taken there that B. F. Rosenberg, manager of the Metro Exchange, arranged for its first presentation before the prisoners.

It is a model prison, with its own screen in the Chapel, where pictures are regularly shown. Most of these pictures are old. "Alias Jimmy Valentine" was the first "first night" that the prison had known.

"TheSaphead" Co-Stars Crane and Keaton

"TheSaphead" has been selected as the release title for Loew-Metro's forthcoming production of Winchell Smith's and Victor Mape's play, "The New Henrietta," which Smith, producer and playwright, recently joined the staff of actors at Metro's west coast studios in Hollywood, Calif., is personally supervising the picturization of "TheSaphead," in which William H. Crane and Buster Keaton will be co-starred at the head of a strong ensemble, as stated.

"TheSaphead," as known as the new film of the picture, because June Mathis's scenarioization of the play brings into greater prominence than it enjoyed in the former version, the role of Gertie, played by Mr. Keaton. This comedian is making his first venture into high class comedy cameratively, playing famous as a slapstick artist with Fatty Arbuckle.

Company Will Feature Robert Gordon

Announcement is made that a producing company is now being organized which is to present as its star Robert Gordon. The pictures made with Mr. Gordon in the studio will be under the Robert Gordon Photoplays. It is stated that plays will be selected with a view of supplying suitable material for Gordon's better characteristics. In view of Mr. Gordon's advance from the status of an "extra" to a star, it is asserted that the young actor's rapid rise is indication of both his ability and favor with the public.

Sea Raider Scenes in International News

The third installment of the only official motion pictures in this country of the German sea raider Moewe are revealed in International News Number 15, released through Universal April 6th.

"Campaign Proving Effective"

Cosmopolitan Reports Success of "April Folly’s" Drive

COSMOPOLITAN PRODUCTIONS' advertising, publicity, and exploitation campaign on "April Folly," Marion Davies' latest starring picture, is said to have elicited printer from exhibitors everywhere, because of its effectiveness. Thoroughly as were Cosmopolitan's campaigns on "The Miracle of Love," and "The Cinema Murder," the "April Folly" campaign is declared to be even greater, and according to the producers, it might well be called "the greatest send-off ever given a motion-picture."

In describing the campaign launched in behalf of "April Folly," an announcement from the offices of Cosmopolitan Productions states:

"Prior to the release of "April Folly," Cosmopolitan announced that it would be given such an impetus as no other picture had ever received, and judging by what has been done so far Cosmopolitan has kept faith with its exhibitors.

"The campaign embraced every known legitimate means of bringing to the attention of the public the merits of "April Folly," and its star, Marion Davies. Eleven newspapers in eight key cities were used in the preliminary broadside with full pages, half pages, and quarter page of advertising copy. Famous artists and writers gave their genius towards the exploitation of "April Folly" and such well known people as Pernell Stanlows, G. B. Hatcher, Neil Brindle, Mrs. Wilson Woodrow, Mrs. Van de Water, Fay King, Ada Patterson, Allan Dale, Nellie By, Harry Herschfield, creator of "Able the Agnt," Beatrice Fairfax, etc., were among the contributors.

"The posters used in the beginning were the New York American, the New York Evening Journal, the Los Angeles Examiner, the Boston Advertiser, the Wash-

ingtion Times, the Wisconsin News, the Chicago Herald and Examiner, the Chicago American, the Boston American, the Atlanta Georgian, and the San Francisco Examiner. The combined circulation of these newspapers is approximately two and a half million, and it is estimated that they are read by over twelve million people.

"In addition to the newspaper campaign the whole country was the center of a publicity display in the form of a full sheet, six-sheet, three-sheet, and twenty-four-sheet sizes in several styles. The twenty-four-sheet and the flat one-sheets were done by Purnhyn Stanlows, featuring a head of Marion Davies, and all the lithographs were done in five colors.

"Also, every one of the special local exploitation experts attached to the various famous Players-Lasky exchanges through which "April Folly" is released, gave his efforts towards the making of "April Folly's success.

Blackton Films in Demand

Pathe Says Blackton's Features Have Realized a Steady Increase

THE real test of a producer's success is to create a demand for his productions. J. Stuart Blackton has accomplished this, declares Pathe, and the proof lies in the solid, steady increase of business Pathe Exchange, Inc., has enjoyed on all Blackton features from "The Moonshine Trail" to "The Blood Barrier," the current release.

Five special features have been marketed through Pathe, "The Moonshine Trail," "Blood," "My Husband's Other Wife," "Respectable By Proxy," and "The Blood Barrier." Business on each has shown an increase of twenty-five per cent, over the preceding release, according to the Pathe statement.

The greatest volume of sales as indicated by Pathe reports was an "Respectable By Proxy," but figures already in the general offices of Pathe show that "The Blood Barrier" business will exceed those sales. Commodore Blackton has come nearer to his public with each successive picture. "Dawn," Eleanor H. Porter's novel, created a demand which was better than that of "Moonshine Trail," for in it the true Blackton charm of production was revealed in the simple heart story of the blood boy who came to see through the eyes of his sweetheart.

In "The Blood Barrier," written by the late Cyrus Townsend Brady, Commodore Blackton has a story different from any of the other four. It is a tale of mystery, set in a patriotic atmosphere that appeals to every true American. The tempo of the picture is swift, the situation builds to the end, and the cast and settings are in keeping with the producer's best efforts.

The intense in business each succeeding picture has enjoyed is proof that J. Stuart Blackton continues to find his public with his independent productions.
You may not believe it but this is Mary Pickford as she appears in her forthcoming United Artists picture, "The Duchess of Sude." And they used to say that Mary couldn’t act.

To Expose Fakirs’ Tricks
Art of Parlor Spooks and Sharps
Shown in Universal’s One-Reeler

Universal’s weekly novelty-reel being prepared for early release by Hal Holden, editor of the Universal New Screen Magazine, will contain a series of interesting subjects photographed during spiritualistic seances, it has just been announced.

The novelty reel will show the "inside" workings of well-known parlor spooks. It will include pictures showing how "fake" mediums produce "supernatural" effects and fool credulous believers. The mechanics of phoney spirit visitations is shown in detail, from ordinary stage makeup and table tipping to the visualization of spirit images and voice manifestations.

This remarkable series of moving picture subjects has been obtained through an arrangement with Waldemar Kueenpert, editor of the Popular Science Monthly, a publication of wide circulation. There will be a section in the novelty reel every week devoted to curious scientific subjects, supplied through the Popular Science Monthly. Another series of unusual interest will be an expose of the various devices and dexterity used by professional mediums and sleight of hand artists.

In connection with the Popular Science Monthly series to be used in Universal’s novelty reel that publication will devote two pages in each issue to the novelty reel. The two-page section in the Popular Science Monthly will bear the same name as the novelty reel. That name has not yet been chosen but will be determined by a trio of judges from suggestions now being submitted by exhibitors in all parts of the country.

Universal has offered a prize of $250 to the exhibitor whose suggestion or one of whose suggestions is decided to be the best. The contest opened March 26, and will close April 30. If the lucky name is submitted by two or more exhibitors, each will get $250.

Florence Deshon Signs For Tourneur Drama

Florence Deshon has been engaged by Maurice Tourneur to play the leading feminine role in his forthcoming production, "Caleb West Master Diver," work upon which was started this week.

Mayflower Releases Soon
Charles Miller and R. A. Walsh
Pictures Available Next Month

UNUSUAL interest attaches to the announcement that Real-art Pictures Corporation has two important Mayflower features which will be available to exhibitors in May.

Departing from the usual custom in the trade of holding the best spring special productions over for presentation at the opening of the new fall season, Realart has responded to the call of exhibitors for noteworthy attractions to carry the year’s prosperous business through the warm months.

The two features are: "The Law of the Yukon," a Charles Miller production, which was inspired by Robert W. Service’s famous poem, and "The Deep Purple," an R. A. Walsh production, founded on the famous stage success by Paul Armstrong and Wilson Misner.

Director Walsh has enlarged the original story of "The Deep Purple" to emphasize its spectacular phases. One of the largest casts ever assembled for a production was engaged by him to carry out these original ideas. There are seventeen players in all in the production.

One of the big features of the Mayflower picture is a spectacular cabaret scene in which Bird Millman, the aerial performer who has been a featured attraction at the Midnight Follies, and now performing for Barnum and Bailey’s Circus, is featured. The production is said to abound in spectacular and dramatic incidents developed in the manner for which Mr. Walsh has become famous.

"The Law of the Yukon" is a story of life in the Canadian Northland. The Hakseensaquash months were required to make the picture. Charles Miller had a company of forty-five men, wandering through the Yukon, taking advantage of the most severe winter in years to obtain his Yukon effects.

Contestants on Their Toes
"Flying A" Representatives Have Variety of Matter to Work With

A "FLYING A" contest as a tribute to the President, H. H. S. Hutchinson, instituted by C. A. Stimson, general sales manager of the organization will close April 30. Never before in the history of the American Film was there such a list of super-specials on which to try their mettle, says American Film. The representatives of the "Flying A" organization are said to be engaging in the competition with great enthusiasm.

Prizes will be awarded for the highest records in three classes: First to salesman who have the largest number of contracts on the following recent specials, viz., "Six Feet Point," starring William Russell; the story by Jackson Gregory; "The Hellion," a story of love, mystery, hypnotism and intrigue, "Annie Oakley," picturing Annie Oakley’s novel, with an all-star cast; "The Valley of Tomorrow," a Russell picture of rapid action, and "Ma and Mr. " acting filmed in Lake Tahoe; "The Dangerous Talent," a typical "Jim" the Penman type of story, said to be full of surprising twists and turns, with a girl as the central character; "The Honey Bee" in which Mme. Marguerite Sylva carries the leading role in the picturization of Samuel Merwin’s best seller; "Sham-Bang Jim," a comedy-drama supplied by the High Noon Novelty Society and sham-bangs existing situations to the Western mountains; and "The Thirteenth Piece of Silver," an excellent story by Albert Payson Terhune.

The second prize will be awarded to those doing the largest amount of business, and the third prize to those placing the largest amount for cash collections during the month. Each man has his own territory. The contest started on April 5th. There is everything from "jazz to highbrow literature picturized," according to the general sales manager. Everything in the way of cooperation and assistance is being done in the home office in Chicago, the whole office sales department standing at "ten-shun" to cooperate, says American.

Will Write Stories For Fox Actors

Major A. Hamilton Gibbs has been engaged by William Fox to write special screen stories for the Fox stars of the Fox aggregation. This will be no little task as the screen actors, now listed under this plan, include such popular artists as William Farnum, William Russell, Tom Mix, Buck Jones and George Walsh. Some time before the great war he established himself as a writer of much promise by a couple of novels for Munsey’s Magazine, subsequently published in book form, under the titles, "The Hour of Conflict" and "Persistent Lover."
Harry Corman Presents

CLARA KIMBALL YOUNG

IN

“The Forbidden Woman”

From The Famous Story By Lenore J. Coffer

The Romance of a Dazzling Parisian Opera Star

Distributed By

EQUITY PICTURES

Corporation

AEOLIAN HALL ... NEW YORK
FROM every section of the country we are receiving remarkable reports of the success of Clara Kimball Young in "THE FORBIDDEN WOMAN."

We expected this picture to draw capacity but we did not expect bigger business for the exhibitor on "THE FORBIDDEN WOMAN" than with "EYES OF YOUTH" yet the reports show this to be true.

We have learned from this that NOBODY: Producer, Exchange Man or Exhibitor, can tell just how big a picture is going to go and that the proof of the pudding is the record of BOX OFFICE RECEIPTS in hundreds of houses.

It proves that if you haven't played Clara Kimball Young in "THE FORBIDDEN WOMAN" you have a pleasant surprise coming to you. Your nearest Equity Franchise Holder will arrange your playing engagements. Communicate with him at once, and . . . .

WATCH for the biggest and most important announcement EQUITY has ever made,—to appear in the trade papers in the issue after the next. In the meantime prepare for the biggest production Equity has ever released, one that will establish a new series of Box Office records in every theatre in America. Watch and Wait!

EQUITY PICTURES
CORPORATION
AEOLIAN HALL . . . NEW YORK
**New Contract for Opera Star**

Associated Exhibitors Acquire Geraldine Farrar

Gerardine Farrar, opera and screen star, has signed a contract with Associated Exhibitors, Inc. Production of the first picture will begin in New York as soon as arrangements connected with the making of the attraction have been completed.

Every possible effort will be made by Associated Exhibitors to make Miss Farrar's initial Associated picture one of the biggest attractions of the year—and to make it an indication of the quality of the pictures to follow.

The steps leading up to actual production are being taken with extreme care, according to General Manager F. C. Quinby. One of the strongest stories written in years—and one particularly suited to the star—is being considered at present. Mr. Quinby says. He adds that nothing will be decided positively, however, until those most vitally concerned have agreed to work story, director, support and other important elements.

In signing the contract Miss Farrar is reported to be delighted to know that she was to work with such an organization as Associated Exhibitors, Inc. She stated that she had signed up with Associated only after she had become convinced of the unlimited advantageous possibilities of such a connection.

**Goldwyn Begins Two More**

Work Starts on Mrs. Rinehart Novel and "Officer 666"

Ork on two elaborate productions was started last week at the Goldwyn Studios in Culver City, California. They are a Mary Roberts Rinehart Eminent Authors picture based on her story "Empire Builders," and an adaptation of the famous stage and screen "Officer 666," by Augustin M. High. With the beginning of the filming of these two pictures, all of the stages at Culver City were occupied by the Goldwyn producing units.

Under the title of "Empire Builders," Mrs. Rinehart wrote a two-part serial story, "Young Eve," Sunday evening post weekly story dealing with life at a boys preparatory school. The characters and atmosphere in the novel's episodes are placed in the Goldwyn studios, to be published in book form by George Duran, suggest Booth Tarkington, "The Dummy" and Mr. Rinehart's handling of the subject is marked by individuality.

The first contribution of the distillation will be the powerful Eminent Authors series, "Dangerous Days," is said to have been received by exhibitors, the public and the press as one of the greatest productions in the annals of the screen.

E. Mason Hopper has again been assigned to the direction of Mrs. Rinehart's newest story, with a cast that includes Cullen Landis, Molly Malone and Ralph Bushman, son of Francis X. Bushman, who is known to all motion picture fans. This is Bushman, Jr.'s first appearance in a Goldwyn production and he has given a prominent role. Others in the company are Otto Hoffman, Howard Robinson, Tom Perrin and John Lynch.

Again working with Harry Beaumont, who has directed all but a few of Tom Moore's pictures since that popular young actor was made a star. Moore is now engaged in the filming of "Officer 666," the rapid action force that in play form scored a record-breaking run on Broadway under the management of Colan & Harris. The supporting company is not yet complete, but thus far it includes Kate Lester, Jerome Patrick, Harry Dunlavin and George Kawa.

**Ray Keeps Business Up During Holy Week**

Harold C. Franklin, the Buffalo showman, and William Mason of the Grand theatre, Pittsburgh, were visitors in New York City this week, and both of these exhibitors paid their respects to the drawing power of Charles Ray through Arthur S. Kane, who is handling Eastern interests of the First National star.

Mr. Franklin reported to President Kane that he was in a position to refute the general impression that Holy Week was an off week, at any rate as long as Charles Ray was looking for his screen. Mr. Franklin had just completed a run of "Alarm Clock Andy," the latest film offering of the star. Similar sentiments were expressed by Mr. Mason.

**Three Weeks Run for Lloyd in Frisco**

One of the highest tributes yet paid to Harold Lloyd was accorded him by the Imperial theatre, San Francisco, and supervised the direction of the Imperial, looked at "Haunted Spooks," he immediately decided to move to the Imperial. He felt the Portola would be insufficient to accommodate the audiences.

**Release Date is Named for "Locked Lips"**

"Locked Lips," a five-reel Universal special production starring Tsuru Aoki, heads the list of releases for the week of April 28. The picture is based on "Blossom," written by Clifford Howard. Other releases during the week will be: the closing climax of "The Lion Man," the fifth episode of a new serial, "The Moon Riders," the twelfth episode of "Elmo the Fearless," and Eddie Lyons and Lee Moran connect in a western comedy, and the News reels.
Organize to Aid Producer

Company Formed to Supply Matter Suitable for Screen Production

The newly organized Authors' Stage and Screen Plays, Inc., announces that its purpose is to supply producers with adequate material for screen production. The following statement, issued by this organization, is of greatest interest to producers, confirming the idea of securing suitable material:

"The dearth of suitable material constitutes today the chief worry of the average motion picture executive's existence. That the demand far exceeds the supply, is proven by the fact that every available story or play, irrespective of its adaptability for the purposes of screen visualization has been picked up by producers in their efforts to keep up the business of presenting to the public productions of a high standard."

"Even this questionable field of nearly successful plays, and ordinary magazine stories are the subject of every searching. It is true that we have not seen a play such as the famous 'We Faced it,' which has created such a sensation in several years ago. This condition is unfortunate, and if permitted to exist, will work great havoc to the industry in general."

"This organization has been formed for the express purpose of eliminating the abuses in the present situation. We have secured an organization of men who know every angle of the motion picture business. They can differentiate between a poor stage play or magazine story of questionable value, for which an enormous price is asked, and against the story possessing all the elements necessary for perfect picturization and real box office value. Authors of international reputation will write these stories, always keeping in mind the fact that they are intended for filming. This point has been badly overlooked by authors in a great deal of material now being used.

"A special direct to the public publicity campaign will be inaugurated with every story the author writes, as well as a campaign publicizing the author to the public. The value of this can be appreciated as against the same publicized publicity attached to a play which has a Broadway run for several weeks, probably never seen the road, is taken off and then done in pictures as a big special production. Whereas, in our publicity campaign, the stories of the authors will be published in magazine or book form, or both, in conjunction with the production and release of the picture."

"All plays or stories will be handled by us only under exclusive arrangements. Producers will readily appreciate this, as it will eliminate competitive bidding and prohibitive prices which are now being paid for an average story or play."

Comedies Please Europe

So States Exporter, Telling of Success of Christie Productions

Reginald Warde, exporter of Christie Comedies, who has just left the Coast to return to his New York office after an extensive observation of film production in Los Angeles, has taken exception to the remarks published by John Hohenwarter, declaring that Europe likes our American drama but frowns on our comedies.

"As an interview with Mr. Hohenwarter, who is a European director, published in the Screen News Service, Los Angeles, American comedy is not up to the standard of foreign. He says 'We have come to regard American comedy as consisting of a series of slap-stick and unconnected incidents with no idea of plot. That kind of comedy is not liked in Europe. There, the plot is the thing. It comes first, with comic and unexpected incidents worked into it gradually.' As a rule American comedies are seldom seen in Europe—at least on the continent."

Mr. Warde says that the answer to this assertion is that the company alone the Gaumont Company, a house of high reputation for quality, has every right to record that the Christie Comedies produced since 1916, when the first one was made, and that all Christie Comedies have been sold for the entire European territory up to the end of 1923 and that dealers for the individual

countries are making offers for the series of 1921. The house of Gau

nt is now the contract for two-reders and secure an option for 1921.

Double-Director Experiment Interests

Los Angeles professional circles are watching with particular interest the results of the striking departure in recent picture production which is now taking place at the Bessie Love Studio. Star, for the first time in the history of the industry is having the benefit of two directors, male and female, in the supervision of her work. The directors of Miss Love are Mr. May Park and Joseph de Grasse.
“Invasion Protests Continue”

Additional Exhibitors Endorse Views of J. D. Williams

**Manager J. D. Williams of First National Expects**

Circuit certainly “started something,” when he expressed himself in a recent dispatch on the subject of the alleged invasion of the exhibiting field by producer-distributor interests. Since Mr. Williams’ views on the various implications from exhibitors have been pouring in to lend approval and support to the stand of First National’s management, follow-up excerpts from exhibitors’ letters just received.

Benjamin L. Linch, manager of the Hippodrome Theatre, Williamsport, Pa., warns:

Once he is supreme in all three of the fields, the producer-distributor will hold the great future of the motion picture industry in his grasp. Competition, that great factor in the life of any business or industry, will have been destroyed. The producer will be able then to give the public just what he wishes them to have. There will be no incentive to create photoplays of real worth. The public picture will lose the great future which all are agreed, is in store for it. The invader will thus ruin himself utterly, and in addition, he will set back the industry. For the good of the industry, I, and I am sure I am not alone when I take this stand, hope the producer-distributor will advance his light before he learns blindedfolded to his destruction.

Warner Oland, in his perfect film, has a perfect right to invade this other field, if he wishes. There is no one on the face of the earth who hasn’t “It is not a question of right, but of policy.” To attempt this new step, is certainly not the best policy on the part of the producer.

John T. Belger, manager of the Gaiety Theatre, Bluffton, Ind., calls for concerted action against all the factors that go to make up the opposition forces. He says:

“In this great invasion many of the stars, so made by us little fellows, are being taken away by the greedy producer-distributor. So often, and many have been the unjust dictatorships attempted by producers and stars, and that, in this day and age, the exhibitor is hardly able to call his life his own. Never before has this time been so ripe, the opportunity so great, as at the present moment, for every independent exhibitor, in the country to join forces against this unjust invasion, cancel all contracts with greedy magnates, boycott the grabbing stars, and sign up with the respective independent producers who are warning against the coming evil and are after these scenes may well baffle the cowardly invasion.”

Ralph B. Kreutzer, president and manager of the Public Amusement Company of Springfield, Ohio, which controls the Liberty and the Colonial Theatre, writes:

“The principal reason I am against the invasion of producer-distributor, is because such a syndicate uses the money of the various exhibitors with which to build its large and imposing palaces. I understand it, fostered mostly by one of the largest producing distributing companies. Now even the fact that pictures from this concern which we are booking, we must pay 25 per cent. Of course, this is the same rule followed by all of the producers, practically. I should judge therefore out of Springfield alone there comes something, like $150,000, which this concern continually has in its hands. With larger cities it is of course, much more, and you can readily see how with such vast sums of money, the producer-distributors can build their palaces. Naturally this money applies on the payroll of the rental of the film, and if we should stop using their films altogether we would be harmed.”

*Jacob Conn, manager of the Gaiety Theatre, Providence, R. I., asserts each theatre at the present time uses methods adaptable to legal conditions. As a result of this, says Mr. Conn, each house has a different plan of its own, and each has a different soul.*

“This individuality, this soul, Mr. Conn continues, ‘which makes big business progressive, would be lost if the theatres were controlled from unit centers far removed from the present time. We have seen in many instances that chains of theatres are not as profitable as those operated by independent owners. This is true in cities of any size, but the effects are more striking in cities with populations of 20,000. Massachusetts, New Hampshire and the Berkshire county in Vermont have experienced cases where a good plan has been tried, but it invariably has been abandoned quickly or, continued until it met with complete failure.”

*Maeterlinck Finishes Story For Goldwyn*

Maeterlinck, the Belgian poet and playwright, who has been at the Goldwyn studios at Culver City since the middle of February, has completed his first story, for Goldwyn and left for New York this week from where he will sail for France. The title of the picture has not yet been decided upon.

*Curwood Pleased With Story* Author Says “Courage of Marge O’Doone” Is Among His Best

Mr. Curwood, who has been at the Ziegfeld, Chicago, for an indefinite run, has the most favorable comments from critics of the daily and trade press.

A specially high-class musical program has been arranged in connection with the presentation of “The Woman He Chose” at the Ziegfeld, Mabelle Beyer, well-known soprano, being featured in vocal solos. Hans Hanke is rendering some high-class piano clas-sies and the music incidental to the picture, played by an orchestra. The Mickey Film Company, Inc., which controls film for the United States, is putting the picture on the State rights market.

The cast is headed by Lily Damita, who has played the title role, and co-starring with her is Miles Welch, one of the best known young leading men of the country.

The other notable characters are huge grizzly bears, and a third is an outlaw dog, these animals starring as clashes of tusk and claw against bone and flesh. It is a matter of regret that such a film trade that a human life very nearly went into the price of this picture. This was on the occasion of the near escape of a grizzly bear. A score or more film players and attaches of the company pursued the animal for several days but were unable to capture if possible, but properly armed to kill the brute if necessary.

John M. Quinn, general manager of Vitagraph, Inc., stated yesterday that the picture arrived at the Brooklyn Studio and that prints would be distributed to all Vitagraph Exchanges throughout the United States and Canada within a week.

James Oliver Curwood has been invited to be one of the first to see in finished form the film version of this story.
A Good Story, Well Told

This, Says President of American Film, Will Win Favor of Public

"THE THIRTIETH PIECE OF SILVER" will prove one of the most popular photoplay novels ever presented, a picture which will make a strong appeal to all classes," is the prediction of S. S. Hutchinson, president of the American Film Company.

"To begin with, the public wants a good story, well told. This is an exact description of 'The Thirtieth Piece of Silver.' Every detail of environment and action is so suggestive of the points to be put across, every step in the development of the plot so clear and convincing, the continuity so excellent, and the actors' performance is such perfect accord with the concept of both director and author, that the result is a masterpiece. Mystery, humor and suspense are well interlaced with the unfolding of romance.

"The spectator who is not well acquainted with the novel is not interested in the story. As the plot unfolds, the story itself becomes the dominating factor. The story is told in a way that makes it easy for the audience to follow. The actors give excellent performances, and the whole production is a joy to watch."

Baremore Handles Big Film's Publicity

R. W. Baremore, who for the past several months has been in charge of advertising and publicity for the United Picture Theatres of America, has resigned to accept several offers which have come to him recently.

Recently he began handling the advertising, publicity and exploitation for the Haring and Blumenthal Enterprises, for the time being, concentrating his efforts on the New Jersey theatres of the firm. Two well known stars, a prominent director and a new producing company will also avail themselves of Baremore's services within the next few weeks, it is stated.

Baremore will be temporarily located at 1600 Broadway, at United's headquarters.

Eduational Drive Soon

Record Breaking Is Claim; to Be Offered Shortly

EDUCATIONAL Films Corporation is preparing to open its new drive with what is claimed to be the largest amount of new product ever accumulated by a motion picture organization. This material will be offered to exhibitors just as soon as the final details of the exchange system are completed and controlled directly by Educational can be completed.

The Educational product is more than two reels in length, but it is claimed by the company that its product on hand surpasses the magazine in the number of subjects embraced, but in actual footage. In addition there is a large amount being added to the library during the coming month, and cutting departments here and on the coast are being kept busy getting the matter into shape. This accumulation of material has been planned by Vice President and General Manager E. W. Hammons, to give a full range of exploitation material may be ready for each exhibitor. The product actually on hand is not only a volume, but a great variety of material. Especially welcome to exhibitors will be the Robert C. Bruce Sceneries, which will be released shortly.

The first half dozen of Chester Sceneries have also been completed. In process of editing and titling there are some thirty reels of travel pictures, taken in almost every portion of the world that Educational promises will reveal a new artist among photographers.

Record Breaker Reported

"Why Change Your Wife?" Brings Big Returns in First Run Cities

FROM the offices of the Famous Players-Lasky Corporation comes the announcement that Cecil B. De Mille's latest Paramount-Artcraft spectacle, "Why Change Your Wife?" has started on a career of record breaking in first run houses. This promise is made to box-office performances of previous releases, not excepting "Male and Female." 

"Starting with an engagement of record-breaking length and receipts at Grauman's Kiao Lo in Los Angeles, according to Famous Players-Lasky, "Why Change Your Wife?" so far has not failed to set big attendance figures in any house in which it has played, and last minute reports indicate that this unique record is not due to be interrupted.

From John F. Goring, Kansas City, the following wire was received at the home office recently: "Starting today on the third consecutive week of an indefinite run, "Why Change Your Wife?" at the Royal theatre, bids fair to eclipse any production heretofore presented in Kansas City. It has already shown to fifty-dollar advance paid admissions, which is twenty per cent. of the total city population. This De Mille masterpiece will easily exceed the record of the "Miracle Man" at the Royal theatre by several thousand dollars.

It is probable that New Yorkers will have an opportunity of seeing "Why Change Your Wife?" at the Rivoli theatre within the next two or three weeks. The picture is scheduled for general release early in May.

Rural Drama to be Re-Made

New Version of "Old Homestead" Will Be a Paramount Production

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, announced that a new version of Denman Thompson's "Old Homestead" is to be made as a George Melford production for Paramount-Artcraft. The role of "Old Homestead" is to be shot in Alaska, and the production is expected to be completed by the end of the year.

Melford is a well-known director, having helmed such films as "The Miracle Man" and "The Winning ofona Woman." His previous works have been praised for their visual beauty and dramatic tension, making him a fitting choice for the "Old Homestead" project.

The original screenplay, written by James W. Natural, revolves around a family's struggle to maintain their homestead in the face of adversity. The new version is expected to bring fresh perspectives and updated themes, while retaining the core elements of the original story.

Incorporating the natural beauty of Alaska, the film promises to offer audiences a visually stunning experience. With Melford at the helm, the "Old Homestead" promises to be a significant addition to Paramount's lineup.

State Right News on Page 3060-3069
Simplex Notes

Charles C. Charles, President of the Albany Theatre Supply Company, Simplex dealers, and for ten (10) years General Manager for the Universal Film Company in New York State, has sent in his resignation to the latter company. This will take effect on Monday, October 12.

The news of this action will come as a surprise to many friends that Mr. Charles has made in the territory, but as he says in his statement, The affairs of the Albany Theatre Supply Company has long since reached that stage where they require the attention of the company's chief executive.

As Simplex selling agents, the Albany Theatre Supply Company has found it necessary to enlarge its quarters. But so great a future does Mr. Charles predict in the territory, that he has just completed negotiations for the ground floor location of the Clinton Theatre Building, North Pearl Street, Albany, which is surrounded by the Clinton Square Strand, Albany; Peek's and Grand theatre, while within a block are situated five (5) well known exchanges.

From the Chicago offices of the Exhibitors Supply Company, comes the news that during the past thirty (30) days, sixteen (16) Simplex Projectors were sold among the theatres of Peoria, Ill., which city had long been considered the stronghold of another make of projector.

Mr. H. A. R. Dutton, President of the Exhibitors Supply Company, is greatly gratified with the results of the past month's activities in Peoria, who saw the Lysaum, Princess, Apollo, Duchess, Hippodrome and Empress theatres equipped with the famous Simplex, while the new Madison and Asher's new Palace theatre have also contracted for Simplex as a part of the projection room apparatus. These two latest and handsomely appointed theatres in the city of Peoria.

Mr. Dutton reports also that besides the Chicago offices doing record business, the Indianapolis, St. Louis and Milwaukee offices of the Exhibitors Supply Company are also working at top speed.

Resume of Realart's Career

The field forces of Realart Pictures Corporation are striving hard to close out the first season's business with a new selling record. The Bob book, which special head the list of productions, and five star productions are included in the schedule. The Law and Order, Charlie Miller Production; and 'The Deep Purple,' an R. A. Walsh Production, both presented by Photoplay Corporation, are two features. Two Mary Miles Minter pictures, and one from each of Realart's other theaters, will be released in the next three months.

These seven productions will round out a total of seventeen handled by Realart during the year. The company was organized on the original basis of making a business about the middle of last summer. The first picture was not released, however, until the first of December, 1919, which reduces the actual time in which the seventeen productions were handled to about six months.

We expect to demonstrate, says a statement from Mr. Woody's office, "that Realart has one of the finest and best organized sales forces in the business. In addition, we feel that the boys are carrying around about the best line of goods any bunch ever started out with at one time.

"Of course, the two big Mayflower specialties, 'The Law of Yuma' and 'The Deep Purple,' are as big a pair as any one could draw to. And, when the balance is considered, it is not difficult to understand why Realart has planned this kit clean-up campaign to finish its first season.

"Coming down the home stretch in this way we can look forward and back toward the season with considerable pride. We did not get going until early in December when we released 'The Three Brothers,' an Allan Dwan production, and 'The Mystery of the Yellow Room,' an Emil Chandochuk production, both presented by Mayflower.

"In the same month came our first star production, 'Anne of Green Gables,' starring Mary Miles Minter as Realartist. In January we put out 'Once Upon a Christmas,' and 'The Praw Market,' in February 'Judy of Rogue's Harbor,' and 'The Luck of the Irish,' an Allan Dwan Production presented by Mayflower.

"We offered 'The Stolen Kiss' and 'Sinners' in March, and 'Nurse Marjorie' this month. Surveying the list will be noted some of the season's most successful and notable productions—pictures of a standard and quality of production that have firmly established the Realart trademark on the market. We have made good on our promises within a year's time. The records our pictures hold in every theatre of the country are sufficient evidence of this. There is no important chain of houses in the country that has not booked a Realart picture. We have landed every one of our first nine productions at big houses on Broadway. "Realart Pictures not only have stood as a standard of quality in production, but they have been awarded presentations by the best and finest exhibitors in the country. Almost a year ago we promised to make pictures that would do this, and we have accomplished it. I'll say it's a record.

"Backed by this wonderful record, and with a handful of seven such productions as we have to offer for the remainder of the season, we expect to wind up the season's business in a manner that will set the entire trade by the ears as not even our early performances have. Things are going to happen fast in this Realart campaign.

National Campaign Started

J. Parker Read, Jr., Opens National Drive for Louise Glauin Pictures

J. PARKER READ, JR., producer of the Louise Glauin photoplay productions, has launched a national publicity campaign.

"It has always been my contention," says Mr. Read, "that the exhibitor and producer should know each other's business as if it were his own. I am filling my executive positions with men who have a thorough knowledge of the exhibition and distribution branches of the industry. In this way I safeguard my production, as my pictures will always be of the type to meet the public demand. There is no question but what the public demands pictures, and the public tired of them, and receipts fell off. That was a signal for the producer to try something else, and in the process of evolution we had the vand type of picture, the problem play, and now it is the adaptation of popular novels and plays.

"The days of F. P. Barrum have faded into the dim and distant past. The exhibitor used to look upon the producer as one distant, aloof and shrouded with mystery. The producer did not give a second thought to the man in whose hands rested the success, or failure of his product.

"I have delegated Mr. Sig. Schlager to make a tour of the country, and he will confer with the exhibitor and the managers of the Hodkinson Exchange, through which organization the Louise Glauin Productions are distributed, and last, but not least, he will arrange with the newspaper editors to aid in the exploitation of the Louise Glauin productions."

Atherton Novel Undergoes Change of Title

Gertrude Atherton's first contribution to Goldwyn-Eminent Authors Pictures, an adaptation of her novel, "The Tower of Ivory," will go under the title "Out of the Storm," according to an announcement received from the Goldwyn offices this week.
Guy Empey at Private Screening of "Oil"

An opportunity to see Guy Empey's latest photoplay, "Oil," was extended to the officials of the Guy Empey Pictures Corporation at a private showing which has just been held at Wurlitzer Hall, New York, for this purpose. The screening was an invitation affair, and only officials of the company and their guests, members of the cast and a few friends were included in those privileged to be present. Mr. Empey greeted a few words of welcome to his friends.

This, the first presentation of "Oil," may be taken as an indication that as a comedian Guy Empey will be a huge success. Both Mr. Empey and Miss Martin, who stars in the picture, were warmly congratulated by those present during the informal reception which followed the screening of the feature.

The negative of "Oil" is now being matched and cut from the working print, and a trade announcement of distributing arrangements and release date will be made shortly.

Sol Lesser to Announce Releases Shortly

It is expected that Sol Lesser will shortly announce the releasing policy for the products of his two producing companies, Annette Keller and George Bogen.

George Bogen has finished the cutting of his initial production, "One Man In A Million," which he wrote and directed himself. His supporting cast includes Helen Jerome Eddy, Irene Red, Lloyd Whitlock and George Bogen, Jr.

The Kellerman picture, "Madame the John," is being withheld and will be completed in about four weeks. He is being directed by Chet Franklin, and Wheeler Oakman is the leading man.

Wolff Heads New York Office of Character

The Character Pictures Corporation announces the appointment of Ellis A. Wolff as head of the New York office. Mr. Wolff is thoroughly acquainted in the motion picture business and has served in almost every branch of the industry for the past ten years.

Activities of the Independents

STATE RIGHTS—EXPORT

Another Company Formed

Fine Arts Pictures, Inc., to Succeed Foundation Film Company

The Fine Arts Pictures, Inc., has been formed to succeed the Foundation Film Company of 1600 Broadway. The new company is considered more suitable to the aims and policies of Murray W. Carson, who was president and general manager of the foundation. Mr. Carson will continue to act as president and general manager of the new company, while George Garsson will be secretary, treasurer and sales manager.

Elaborate production plans are announced by Fine Arts Pictures, Inc. Eight pictures a year are to be made, and all of them are to be of five-reel length. The chief feature will be a contest picture, the details of which are now being worked out. It will be a sequel to the recent beauty contest picture, "A Dream of Fair Women.""

Pioneer Executives Meet

Executive Heads Gather in New York to Discuss Needs and Policy

Last week saw a meeting of the executive heads of the exchanges comprising the Pioneer Co-operative Distribution System, who gathered at the Pioneer headquarters in New York for the purpose of considering the changing needs of the exhibitors and the policy which is to govern the Pioneer for the next half year.

Among those who were present and took part in the deliberations were Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia; Michael Lessy of the Secco Art Films, Inc., of Baltimore; M. A. Liebmann of the Criterion Film Service of Atlanta, Herman Riffen of the Eastern Feature Film Company of Boston; Bill Hazza of the Amalgamated Exhibitors Circuit, which handles the Pioneer product in Canada; D. S. Davidson, manager of the Pioneer's Cleveland office; Floyd St. John, manager of the Pioneer Exchange in San Francisco; R. H. Murphy, head of the Pioneer Exchange in Buffalo and Clyde Elliott, one of the executive heads of the Greater Stars Production of Chicago.

The result of this meeting was so gratifying that it is expected that General Manager M. H. Hoffman will call their bankers $800,000, according to an announcement of the producers. The territory already sold, which includes the Far West, the Middle West, the metropolis, and some of the Eastern states, all average up to the quota which they reached in order that the picture may earn $500,000.

"Empty Arms" Brings Backers $200,000

"Empty Arms," the Lester Park and Edward Whitehouse production, will bring its backers $200,000, according to an announcement of the producers. The territory already sold, which includes the Far West, the Middle West, the metropolis, and some of the Eastern states, all average up to the quota which they reached in order that the picture may earn $500,000.

"Your readers will recall our original statement," said Byron Park today, "and we are proud to announce that we were offered $100,000 for the world's rights to this picture by a prominent producer, and that we refused it. We know what we were doing, however. We knew the property that was in our possession and we were ready to see it through to the limit. Present results show that we were not wrong.
Jans Plans Lavish Production

A ANNOUNCEMENT has been made by Herman F. Jans, president of Jans Pictures, Inc., that the company's latest production "Madamos and Men" will be the third release under the Jans Pictures banner. This feature, according to the announcement, will be the latest in the line of the "typical feature handling" that the company offers.

The film is a moneyed production, set in New York and the U.S. According to Edgar and twelve reports, such a production is being made for herself in "The Son-Daughter," a popular Broadway success, and has been playing in various markets.

The story, according to the producers, is expected to appeal to modern-day picture patrons. It opens with scenes in Rome, during the time when it was customary for Roman slave-girls to convert to the lion and to perform other kinds of tortures upon them. It is a parallel between the action of a certain Roman emperor and his treatment of the high nobility of Rome as compared to modern-day emperors during modern times. According to this, the film will be shown in the future downfall of Rome to the young emperor.

"As Rome treats its women, so will the world treat Rome."

It is understood that the nature of the story dealing with the theme of the Roman and its life in a typical American city affords opportunity for the presentation of several mass-market sets, and, according to the producers, the entire expenditure will be used up in supplying the best that can be had. The scenes in the amphitheater, the lions' den, emperor's palace, and many of the Roman settings have been offered with an expenditure of money not very often equalled in the average motion picture. "Madamos and Men" will be finished in about four or five weeks.

"Daughter of the Law" Full of Fast Action

"The Daughter of the Law," a two-reel western by Grace Cunard, and made by the Marion H. Kohn Production, contains many exciting scenes, and is full of fast action, according to Joe Brandt, Eastern representative of the Kohn interests.

Herbert Cole who supports Grace Cunard in this series of twenty-six two-reel westerns, is seen in the "Daughter of the Law," performing some of his reckless motorcycle feats.

Inter-Ocean Acquires Equipment Agency

Because of the success which has attended Inter-Ocean Film Corporation's distribution of Wold Studio Equipment in foreign territories, the company has been awarded the West Coast Distributing Agency of the well-known studio films. This is the first time an announcement made public this week by Eugene H. Kaufman, manager of Inter-Ocean Film Corporation's Accessory Department.

"Percy and Ferdie" Becoming Popular

Jack Cohn, president of the firm Jack and Harry Cohn, producers of the Half Room Boys Comedies reports that this series of two-reel comedies is increasing in popularity in every section of the country. The list of first-run theatres screening the Half Room Boys is being added to daily.

Chandlee and Laub Are In New Offices

Harry Chandlee and William B. Laub, specialists in editing and subtitles, have moved to their new offices adjoining the Miles Projection Theatre in the Levitt Building, 120 West 46th Street.
Big Comedy Changes Hands

WHAT is described as one of the most prominent five-reel comedy features ever produced has been purchased by the Fine Arts Pictures, Inc., of which Murray W. Garrison is president and Charles F. Schwerin, secretary and treasurer and general sales manager, from Ascher Productions. This production, exploited widely under the tentative title of "Up in Mary's Attic," is said to be novel and elaborate production.

The deal was negotiated through Sidney Asher and Joseph A. Jacobs, representing the Asher interests, and attorneys representing the Fine Arts side. Various representatives were in conference nearly one week before terms were agreed upon, for the reason that Ascher Productions demanded one of the highest figures ever asked for a five-reel comedy subject.

"Everyone to whom we have shown it," said Mr. Garrison, "has been overwhelmed by its bigness and by its wonderful exploitation possibilities. The price we paid was a large one, but all who see it will agree with us that the subject was well worth the expenditure."

The picture, which contains a wealth of humor, heart interest, thrill and suspense, will not be released under the title "Up in Mary's Attic." Announcement of the change in title will be made later, the new owners not having agreed as yet on a suitable merchandising main title.

One of the chief features of the picture is the more than one hundred beautiful bathing girls who grace the various scenes and situations. These beauties were chosen from many applicants, and only those who were beautiful of face and figure and who had had adequate screen experience were chosen. These will be introduced in the new feature in a series of wholly new and novel "stunts" and laugh-a-minute situations.

Since it became known to the trade that Mr. Garrison and Mr. Schwerin had purchased "Up in Mary's Attic," bids have been arriving at their offices on Forty-sixth Street, New York, from all sections of the country. State Rights buyers all over the United States, who have been following the various announcements in the trade papers, have expressed an eagerness to be "let in" on the new feature, which is making a pre-release record for itself. One bidder has already quoted a price for the entire west, according to Mr. Schwerin, who is handling the sales. Others have come from other sections of the country, many of them seeking whole territories.

While there is considerable editing and other details to be done before the subject is released to the trade, it is believed it will be ready for release within a few weeks. Mr. Garrison and Mr. Schwerin, however, have both declared that its preparation will not be hurried, since it is not their intention to place it upon the market until it has received treatment from the most skillful film editors and critics available.

"Up in Mary's Attic" is under trial, and the title when released will be selected for "Up in Mary's Attic." Harry Grishin and Eva Novak, beautiful sister of Jane, are the stars, but as one reviewer put it, "it is difficult to tell which is the cutest—the hundred bathing girls, the baby, Harry Grishin, Emichkov or the dog!"

There is an additional interest in distributing this powerful feature, already planned for a large national run, and as it is one of the very few pictures presented in a five-reel comedy subject, promise to make "Up in Mary's Attic," under its new title, a sensational success.

Kremer Off for Exchanges

States Rights Distributor Leaves on Tour; Handles Fifty Pictures

FOLLOWING a brief visit to the New York offices, Victor Kremer, president of Victor Kremer Film Features, Inc., left again this week on a trip to the various independent exchanges.

Since his acquisition of the five Essanay-Chaplin Productions, Mr. Kremer has made a remarkable record in the field of exploitation. His efforts in this line during the past year have been most noteworthy and the results have been most gratifying.

Among the numerous subjects recently handled by Mr. Kremer, the following are but a few:


Federated Film Buys National Picture

Joe Brandt, director general of the National Film Corporation of America, has announced that "Nobody's Girl," the National production featuring Billie Rhodes, has been purchased by the Federated Film Exchange of America, for distribution under this new organization.

The offices of the Federated Film Exchange of America, no details were given regarding the purchase of "Nobody's Girl."
Written by Ethel Watts Mumford
Produced at the Robert Brunton Studios

Rotten profession for a charming gentlewoman, selling shady secrets to their proper owners, rattling various family skeletons for her own benefit!

Her unwilling clients called it "blackmail;" she called it "capitalizing human frailty." She did not think of the chickens that eventually come home to roost, or of the disgrace of being disgraced before her own daughter. Nor did she anticipate that the big business man who was one of her victims would heap coals of fire upon her head by saving her from her own folly.

A Fine Picture
Arthur F. Beck Serial Productions Inc
presents **STUART HOLMES AND MISS FRANKIE MANN** in
**TRAILED BY THREE**
A SERIAL

A jewel chase that led over the Seven Seas and across a continent; every mile of the way was fraught with peril, every foot of the film has its punch.

Desperate robbers invading the realm of high society in New York; rough-riding bandits on the plains; malevolent "Chinks" in Frisco's Chinatown; boss-ridden savages in the South Sea Islands; and terrible Turks in Constantinople; it's zip rah boom from start to finish!

Written by Chas. T. Dazey, author of "In Old Kentucky."
Take the hot blood of Mexico and mix it fifty-fifty with the cooler, calmer strain of the Northern neighbor and what happens? You can gamble on it that the daughter of the union will blow hot, blow cold; that she will hate her Northern blood and then her Southern blood by turns; that she will be passionate, revengeful, brave, unreasonable and most cussedly lovable.

That's the heroine of "Rio Grande," and the picture sings with action, love, gunfire, hate, jealousy and revenge!
Edwin Carewe Productions Inc. presents

RIO GRANDE

from the famous play by AUGUSTUS THOMAS
Personally directed by EDWIN CAREWE
What will you put on to “brighten up the program,” Mr. Exhibitor?

The feature may be heavy; you need something light and snappy to give it relief; and you have, perhaps, only room for a one reel picture.

You want a comedy, a bright, breezy, wholesome, laughable comedy. You cannot experiment. You want a comedy made by comedy experts, with a well-earned reputation to sustain.

You want Rolin Comedies!
American Lifeograph Makes Two Reeler

Announcement comes from the American Lifeograph of Portland, Oregon that it is putting the finishing touches on its first two reel comedy, produced under the supervision of W. E. Keefe. J. Parks Jones, the well known juvenile actor who plays the leading role, is supported by Clare Morris and Eugenia Guiheur. Before her entrance into pictures Miss Guiheur was a classical dancer and Miss Morris was an artist's model.

Cohn Claims Novelty to Be "Truly Novel"

Jack Cohn, of Jack and Harry Cohn, who produce the Hall Room Boys Comedies, has announced that "Screen Snapshots," the new novelty reel which will be issued weekly, is unlike any other reel ever marketed.

"According to Jack Cohn the new reel will show intimate views of film favorites at home and in the studio. It is to be an animated "fats" column and is to contain the visualization of the things one reads in the newspapers and columns. Practically every star of consequence will be seen at some time or other in "Screen Snapshots," it is said.

New State Rights Exchanges for Coast

Last week saw an opening of new Pioneer Exchanges in San Francisco and Los Angeles. Floyd St. John, one of the best known of the coast exchange men has been appointed district manager and is also in charge of the San Francisco office, while S. W. Whitehead will be in charge of the Los Angeles Exchange.

Thomas Barrett Will Edit Own Release

Thomas A. Barrett, (Pen name Tom Bret) who edited Topical Tips for the past year, is now producing and editing his own release of humorous sayings and clever bits from newspapers entitled Topical Jazz.

Inter-Ocean’s Export Policy

"Continued Export Trade with Assurance of Fair Profit"

THE attitude of Inter-Ocean Film Corporation in the present foreign film crisis is again explained in a statement issued this week from the New York offices of the company. The statement sets at rest rumors which have gained currency in domestic and foreign quarters as to the nature of Inter-Ocean's foreign trade in the future.

Reiterating its stand taken on two previous occasions in statements issued to the press, Inter-Ocean Film Corporation urges the export of a larger quantity of American productions at this time than at any other period in the history of the export business.

Inter-Ocean's statement follows:

"Despite the statements of a certain well-known exporter who maintains that the American manufacturer cannot hope for a ready market for American productions until the exchange in Europe is stabilized, Inter-Ocean Film Corporation urges a continuation of export trade. As an American manufacturer of a fairly marginable profit on the sale of his products to foreign territories.

"The rise of the pound sterling during the past week to a point where it is almost safe to assume that it is on its way to normal exchange is indicative of the strengthened position of foreign trade. This emphasizes the importance of a statement made by Mr. Schlesinger, manager of the Department of Foreign Film Sales of Inter-Ocean Film Corporation, which appeared in the trade press on March 7. He said: 'While speculation is rice in the industry as to the outcome of the problems that at present beset the foreign market, it is obviously apparent that the situation is only temporary, and that in due course of time, conditions will return to normal. While the export situation is at a critical stage, its effect on the trade press was greatly exaggerated. I arrive at this conclusion after a thorough study of the foreign market, and on the counsel of merchants who are intimately involved in the commercial pursuits, and who have experienced the same difficulties in export trades. While Inter-Ocean contends that profits will not be as large as hereinafore, it feels that the present foreign market conditions can be overcome. This conclusion is based on the desire of Inter-Ocean Film Corporation and several other export companies who have expressed their willingness in statements in the trade press, to lend a helping hand to the foreign buyer who is now supposed to be having difficulty in foreign exchanges.

"The stagnation in the foreign market would seriously hinder the future of foreign trade. In this connection, Inter-Ocean Film Corporation refers to a statement it issued which appeared in the trade press of March 8. Among other things, it stated: 'Inter-Ocean Film Corporation maintains that a period of inactivity in the export branch of the motion picture business would lead to fatal consequences. It cannot see its way clear to endorse the policy of "watchful waiting" in the present crisis, but it heartily recommends the transportation of larger quantities of motion picture films and motion picture accessories products to foreign territories. It feels that such action will stimulate motion picture export trade in the future.'

"Inter-Ocean Film Corporation will continue to export American films in the hope of ameliorating the present condition in foreign markets. It maintains that a continuation of export trade is the solution of the problems which at present beset the industry."

Majestic Pictures Is Disposing of These and Other Films

Majestic Pictures, Inc., with offices at 130 West 46th Street, has issued an announcement which is of considerable interest to the film public. It was stated that this organization, which was recently incorporated, has acquired the rights to about two hundred pictures, which will be released on the independent market.

Among the recent acquisitions of Majestic Pictures are Mack Sennett's Famous Features Comedies, featuring Betty Arbuckle and Mabel Normand. Both J. J. Unger, president of Majestic Pictures, and A. Hammell, manager of distribution, were enthusiastic over the deal whereby they had secured these early efforts of the present master producer of comedies, and both officials predicted that the productions would be a success with independent buyers.

"These pictures," said Mr. Hammell, "were produced by Sennett in the Keystone days, before the famous comedy-producer, Mack Sennett, became affiliated with Famous Features. The pictures were produced before the American picture public. Mack Sennett realized his first big stride towards that position which he occupies at the present time as a first-rank producer of successful comedy-pictures. And, Mr. Hammell emphasized with a forcible gesture, it must be remembered that these subjects that Majestic Pictures has now available for release on the state rights market are pictures that have never been reissued before. They are being reissued for the first time and have been re-cut, redressed and relabeled.


Besides the Sennett comedies, the Majestic Pictures will handle short subjects and feature production. Among the pictures announced as available on the state rights basis at the present time are the two-reelers, "Isn't It Warm?" and "Flap Jacks", both of which are described as first-class laugh-getters. A number of single-reel productions are also announced to be ready, including "A Janitor's Fall" "A Good Elk", "Here's Your Hat", "Her Bohemian Party", and "Forb Ozew".

President J. J. Unger of the Majestic Pictures, Inc., was until recently general manager of the Triangle Exchanges. John A. Hammell, treasurer and manager of distribution, was formerly associated with the General Film Company and later became affiliated with Pathé. Both officials are experienced film men and well acquainted with the various phases of the industry. It is stated that further announcements are forthcoming to the trade from the headquarters of the Majestic Pictures.

Hallmark Officer Gets To Coast On Tour

George M. Montgomery, general sales manager of the Hallmark Pictures, Inc., engaged in a nation-wide tour in behalf of the Hallmark product, has returned to Seattle, completing the first leg of his journey. He expects to start East, during the present week, returning via Seattle. Mr. Montgomery has held plans for the exploitation of a large volume of pictures to be released through the Hallmark exchange, and is also negotiating for the production of a serial in conjunction with the Ascher Enterprises.

Far East Photographic Company to Leave

A world-wide hunting expedition, whose objective is to secure unusual still and motion pictures, will leave New York early in May for a trip to the Caroline and Marshall Islands, the Far East and India.

The party will be led by T. Kimwood Peters, and will be known as the Peters Photographic Company. Scientific, educational, commercial and religious bodies are evincing great interest in the expedition.
Metro Executives

Metro Reviews Past Five Years:

Metro Producing in East and West

Metro Pictures Corporation's fifth anniversary finds the company again operating studios in the West and East simultaneously for the first time since the United States Fuel Administration established its wartime regulations governing the consumption of coal for all but essential industries.

This dual arrangement has resulted in bringing Maxwell Karger, director general of Metro Pictures, to New York for the reopening of the company's studios in New York, and in placing upon the shoulders of the individual directors remaining in Hollywood full responsibility for the results of their work.

As yet no announcement has been made regarding the staff of directors who will work in the Sixty-First Street studio, formerly occupied by the people who have worked on the shoulders of the individual directors remaining in Hollywood full responsibility for the results of their work.

Metro Pictures Corporation celebrates the fifth anniversary of its founding. A statement just issued calls to mind again the early beginnings of the now-powerful organization and also those persons and circumstances that were important parts in the development of the corporation through the five years of its career. The Metro resume follows:

"Just five years ago, in April, Richard A. Rowland and a few other kindred spirits launched Metro upon its career—a career that has been marked by steady forward progress in the face of obstacles that might have daunted men less optimistic and less determined.

"That Metro has achieved its present importance is a reflection on the motion picture industry generally conceded to have been due in the greatest measure to the personal attributes and business acumen of Mr. Rowland.

"The success of Metro is all the more to be applauded when it is realized that the company started on what might have been termed a gamble. It was the direct outgrowth of a concern that had failed to make good. In fact, the story of Metro's formation would furnish the basis for an excellent university text.

"Old-timers in the motion picture game will recall the Aco Company. This was a producing and distributing organization financially supported by a system of exchanges. These exchanges relied upon the Aco Company to supply them with pictures. Aco, for some reason was unable to turn out the pictures wanted, and it became necessary to bring in a new organization which was to be launched to be called Metro, to be bought up for a song.

"Maxwell Karger, now Metro's director general, heard about the Aco Company. Mr. Karger at the time was, as he admits, almost 'flat,' but the gap was to be, to be sure, but not enough to hide the operation of the Aco Company, small as the quoted price was. Mr. Karger was successful in his efforts, and his lack of sufficient of the sauces of war—in the shape of ready cash—to take over Aco.

"Mr. Rowland was then an official of the famous General Film Company. Mr. Karger got in touch with him, and finding that the former—a sort of president to him, they took over the affairs of Aco. The new company, which adopted the name of Metro, will not only of Aco, but of Columbia Films, the Dyredon Company, Quality Pictures and Popular Flavours and these last were all taken over and was made president of the new company, which adopted Metro as the name and it has stuck to the production of pictures.

"The beginning was auspicious. Pictures were made on time, and the system of exchanges was supplied with prints as per schedule. Metro was a going concern.

"Mr. Rowland had always been of the opinion that the firm would never wanted to see big stars on the screen, in stories of outstanding merit. He put his theory into practice, and picture-goers will remember some of the memorable productions of Metro in its early days with such eminent stars as Ruth Chatterton, Fritzi Scheff, Robert Booth, Alice Lake, and by the time these stars and pictures were distributed across the country, Metro had a nationwide audience and was operating in all the major cities.

"Metro's story is that of a man with a vision. He saw the potential in the motion picture industry and through hard work, determination, and a love for the art form, he was able to bring Metro to the forefront of the industry.

"Mr. Rowland was then instrumental in developing Harold Lloyd, the big boy next door, into a star. He also had the foresight to sign up Harold Lloyd and several other top comics, which made Metro a great number of special productions with these co-stars. One of the most notable is "The Man Behind the Mask," which was a massive production of Playmates and Julee, Shakespeare's immortal four-four story of the Montagues and Capulets.

"Mr. Rowland was then instrumental in developing Harold Lloyd. When Lloyd was signed up, he was young and not very much of a name, but Rowland believed in him and put him into a starring role in "The Man Behind the Mask," which was a massive production of Playmates and Julee.

"Lloyd's success was assured when he starred in "The Man Behind the Mask," which was a massive production of Playmates and Julee. The film was a huge success, and Lloyd was launched on the road to stardom.

"A. A. Milne's "The Man Behind the Mask," was a massive production of Playmates and Julee, which was a huge success. Lloyd's performance was hailed as one of the best of the year, and he was quickly signed by Metro as a top star.

"Metro's next star was the beautiful Miss Alice Lake, who starred in "The Man Behind the Mask," and went on to become one of Metro's top stars. She was soon joined by other stars, including Henry Harmon, who was one of Metro's most notable composers, and who later went on to become one of Hollywood's most successful composers.

"Metro's success continued, and it was able to sign up other top stars, including John E. Ince and Henry Otto. The two men were instrumental in helping Metro achieve its success, and they remained with the company for many years.

"Mr. Rowland's vision was one of creating a company that could produce films that were not only entertaining, but also had a message and a purpose. Metro was known for its commitment to social issues, and many of its films dealt with important themes, such as the effects of war, the plight of the working class, and the importance of family and community.

"Throughout the years, Metro continued to produce films that were well received by audiences and critics alike. The company's commitment to quality and innovation was evident in its films, and it became one of the leading studios in Hollywood.

"Metro's success was not without its challenges, however. The company faced numerous obstacles, including financial difficulties, competition from other studios, and the impact of the Great Depression.

"Despite these challenges, Metro was able to remain successful, and it continued to produce films that were well received by audiences and critics alike. The company's commitment to quality and innovation was evident in its films, and it became one of the leading studios in Hollywood.

"Metro's past five years have been marked by a commitment to excellence, and the company continues to produce films that are well received by audiences and critics alike. The company's commitment to quality and innovation is evident in its films, and it remains one of the leading studios in Hollywood.

"Metro's future looks bright, and the company continues to push the boundaries of the motion picture industry. The company is committed to producing films that are not only entertaining, but also have a message and a purpose, and it continues to be a leader in the film industry.

"Metro's success is a testament to the vision of its founder, Mr. Rowland, and to the hard work and dedication of its employees. The company is committed to producing films that are well received by audiences and critics alike, and it continues to be a leader in the motion picture industry.
Some of the famous authors, both living and dead, whose works are being adapted to the screen by Metro. Top row, beginning at the left: Sue Herne, James A. Herne (deceased), Vicente Blasco Ibanez. Center—Jack London. Left side to bottom—Bayard Veiller, H. V. Desmond, Mark Swan. Center bottom row—Winchell Smith. Right side—J. A. R. Wylie, Eugene Walter, Channing Pollock.
Metro Lists Literary Acquisitions

EXPANDING and development of its exploitation service is provided for every Metro exhibitor, whether his house be three hundred seats or three thousand, is reported to be under way in that distributing organization, according to a fifth anniversary announcement made by an official of Metro Pictures Corporation.

"There is being worked out, and at the same time applied," declares the Metro announcement, "a system whereby the Metro distributing company in various parts of the country will be able to work in the individual exhibitor, no matter where he may be located in business or what the capacity of his house, for achievement of maximum returns from every one of the Loew-Metro 'fewer and better' pictures shown.

"The backbone of exploitation and advertising, Metro believes, is the press book issued with every picture; and these books have been enlarged and made more comprehensive as to embrace every angle and detail of an advertising, exploitation, and public relations. At the same time Metro holds that no one person or set of persons can be aware of the local conditions and point of view of the thousands of places where constituent attractions of the 'Perfet 36' series of photoplays adapted from stage successes and best-selling novels are run.

"Hence the extensive work of the press books has been augmented with personal and local co-operation from representatives of the Metro exchanges, who being on the spot are acquainted with the exhibitor's theatre and his interests and his community, and by the joint working of the home office, through the issuance of press books and individual advice and cooperation with exhibitors, and of the Metro exchanges, the organization which releases to the world the fewer and better pictures, this exploitation scheme will find itself getting more and more out of each picture.

"After a long and careful period of investigation Metro has found that this arrangement promises to be the most workable of any yet devised by the distributing company for advertising its products. Each company, as the trade knows, has gone to the extreme of the metropolitan film man out through the country for the purpose of selling, rather dogmatically, a picture that we believe will be exploited. Experts, however, though these representatives undoubtedly have, their didactic attitude often has gone so far as to interfere with the exhibition of the picture, who, naturally from seeing his public twice daily knows it rather well, is at the time of exhibition working alone and unassisted to submitting to being told, as if he were incapable of thinking for himself or were hopeless.

"The most experienced advertising men will admit," commented a Metro official, regarding the promotion of the company's exploitation service, "that the game is so new that there are no rules sufficiently defined to be generally observed and that, as we fear, has been the trouble with so-called experts sent out through various territories to the exhibitors in those territories which they should do. They have tried Broadcast with only slight street; at the viewpoint and public on Broadway are not those of Main street.

"Metro believes that the exhibitor is a pretty live wire. He has the one business of making entertainment, and it is only natural that he should be thinking pretty very fully, if not with the entire extent of these pictures. What we aim to accomplish is not to attempt to do that thinking for him, but by day and by night, in advance, to exploit possibilities in our pictures, give him a basis from which to work.

"We say, here are the big points of appeal in this film. Which one of them do you think would make the most attractive story for you?" We talk it over, both profit from the consultation. Then we go ahead, with our shoulders to the wheel, and put the attraction over big.

"The press books in themselves give big and side of exploitation, exploitation and publicity. At the very first is a brief, clear, story of the picture, next a general talk on the tag points Metro believes the film has for advertising. Re-produnction of lobby stands of three sizes, a small company, two additional lines of series, the insertion of the date of show, striking and artistic advertising cuts, scene and star cuts of modern, distinctive style, a wealth of publicity material, advance and review stories, biographical sketches, interesting articles, human interest items, special Sunday supplement material, all ready-to-use reproduction of posters, by color and in black and white, all subject to the big twenty-four sheet; mistrust, not only suggestions for them, but with details worked out.

Cosmo Hamilton Lauds "Shore Acres"

"James Herne, himself, could be his character brought to life as Inger has re-vitalized him, would, I am sure, be as thrilled as I was."

This spontaneous and voluntary tribute was paid by Cosmo Hamilton, the playwright, to Metro's all-star picturization of "Shore Acres," featuring Alice Lake, in a letter received by E. F. Rosenberg, manager of the Los Angeles Metro exchange. The text of his letter follows:

"I am constrained to send you a few lines to say how deeply impressed I was by Rex Ingram's production of "Shore Acres." To my mind it is a tender and most masterly and imaginative play, brought to the screen of that fine old play which has become almost a national institution in the country and James Herne, himself, could be his characters brought to life as thrilled as I was."

April 24, 1920
The Average Must Be Superlative

ACCORDING to Richard A. Rowland, president of the Metro Pictures Corporation, the public of the near future will demand that every production be one of outstanding merit, and that the average must be superlative. This is a claim which he makes with the assurance that the standards of the American picture audience, is Mr. Rowland’s belief, is the same as the standard of the Metro executive follows:

"Whether or not the present equipment is true to the Ameri- can public must, to say the least, be a matter of question, but the very best cuts of meat or wear stockings woven from any material but silk, is certain that none but the first quality of motion picture entertainment is now countenanced.

"Not only the cheap picture, but also the mediocre picture, has gone the way of the cotton socks, the shabby overcoat, and the paper col- lar. Such films are being made which are dwindling in volume with the sureness of the moderately stocked cellar.

"Paradoxical as it may sound, the screen of the future—and it is not a distant future, but one that will come to-morrow—must present to audiences pictures that are sensibly exceptional. Every production must be one of outstanding merit; the average must be superlative.

"No use to hark back to the pio-

ner days when one-reelers were slapped together on the roof of a vacant house in New York, on a stage, or revolved on the sun. Let us look back for a moment at the development of the motion picture. Within the last two or three years, the first adapters were paid high salaries, money was lavished on production, companies were formed to make them, and there was the stereotyped story upon which the photocolors were founded. Picture audiences knew by heart where he had balanced the policy of fewer and better desired than that of the other prod- duction, was fortunate in starting early its drive for the material for a few better pictures and the sure reward that came of it may be seen by a glance over a backspread few weeks ago. From that time on, at the end of the year, the Pictorial quality of the Apocalypse's, by Vicente Blasco Ibanez; 'Fair and War,' by Avery Hopwood; 'Polly With a Past,' by George Middleton and Gay Bolton; 'Par- ker, Bedroom and Bath,' by C. W. Beatty, and 'The Marriage of William Ashe,' by Mrs. Humphrey Ward; 'The Right of Way,' by Sir Gilbert Parker; 'Lam- bards, Ltd.,' by the Hattons; 'Alias Jimmy Valentine,' by Paul Aru- mullis; 'The Willow Tree,' by J. H. Benrimo; 'The Tres de l'Urbervilles,' by Thomas Hardy—are but a few. But you can fathom it.

"Picture stories based on books and plays of that character were put aside for the production of the new Metro stories. In Hollywood, California, last summer. By fall they were ready for release. And the whole- some produce of that noble justice and the American obsession for the rest exten- sion to motion picture entertainment, if tending chie.
Metro Stars

Top row—Alice Lake (left), Hope Hampton. Center—Ina Claire. Left center—Mitchell Lewis. Right center—Taylor Holmes. Bottom row, from left to right—May Allison, Bert Lytell, Viola Dana.
The Latest in Studio Equipment

With the rounding out of its fifth year as a motion picture organization, and with the completion of the third big dark stage at its modern studios in Hollywood, Cal., Metro has at its disposal what is believed to be the most perfectly equipped picture-making plant in the world. In describing the production facilities at its disposal in the West Coast studios, Metro Pictures Corporation states:

"Facilities in the West, not to mention those in the East, now include the original equipment used in Hollywood, with the addition of an equally large lot directly across the street, for future expansion, and also a sixty-five-acre tract adjacent in the wonderful San Fernando Valley. This was acquired recently to furnish Metro's "faster and better pictures." It formerly was known as Rose Hill Park, but since its acquisition by the makers of Metro-Copied, it has been renamed Metro Park. It lies fourteen miles northeast of Hollywood, some thirty miles from the country, but a stretch of land in the distance—ideal space for the making of outdoor pictures.

There are in the main Metro lot in Hollywood five stages—two of which are open, and the other three, the last of which is now undergoing finishing touches in the shape of installation of electrical equipment, dark. While Maxwell Karger, director general of all the big pictures made by Screen Classics, Inc., and distributed through Metro, was in charge of the Western studios, it was found that the dark stages in the main proved more satisfactory for interior "shots" than those open to the daylight, because indoors a constant light could be created, unaffected by weather conditions or the time of day.

As far back as a year ago, the Metro plant had ready for production an electrical equipment exceeding that of any other studio in the West. Its nearest competitor is that such a combination was considerably behind in the matter of lighting facilities. Dozen after dozen of Cooper-Hewitt stands and goosenecks; Klieg's California sunlight are the hundreds are at the immediate disposal of directors of the "faster and better pictures."

"And this equipment is most the modern type. Under a system installed by David Thompson, studio manager, not a line of electrical cable is ever stretched across the floor of the immense enclosed stages. All cables are strong overhead, out of the way of directors and players and electricity, so that there is a clear view of that part of a deserted ballroom. The overhead Cooper-Hewitts are suspended by cables from movable crane running in grooved rails and able to be moved rapidly to any quarter of the stage whenever required on a particular set. A feature of the studio equipment is the silent control system of lighting. Under this system of lighting control of all the great banks of Cooper-Hewitts, Klieg's, Wohls and other lights used on the set will be left at the director's fingertips."

"Laboratories, cutting rooms and photographic workshops of various kinds have been put up to keep pace with the improvement of the facilities where scenes are photographed. Four fire-proof cutting rooms, separate buildings for the plaster modeling department and art title department and a storeroom for surplus scenery were built and furnished under the supervision of Clifford B. Butler, general superintendent of the Metro West Coast plant."

"On the lot across from the studios a spacious four-story building has been constructed for the plaster-causing department. In this Victor Andric, chief of that work in the Metro studios, and his assistants, carry on their work. A two-story building contains the various artists' studios, a costume department, and a number of storerooms, the art department, which is headed by Mr. Adams. On this studio grounds a stonehouse 140 feet in length has been built for lighting effects and other studio equipment when used in the picture."

"The newest structure, the third dark stage, slightly larger than the two dark stages, cost $45,000 to erect, but its equipment, which is to be served with twenty feet wings on each side, is roofed over, so that it will be ready for the making of interior scenes by artificial illumination."

"The capacity of the big studios in Hollywood as yet has not been tested to the full, but companies easily can work there without interfering with each other. Recently two new plays headed by Bert Lytell, Mary Allston, Viola Dana, Estelle D'Antoni, Alice Lake and one of the Dury Lane melodrama companies opened on the lot at the same time. All were normally big productions, but there was room enough in the demand for space for the reason that this is so enormous."

Metro Reviews Nazimova's Work

In a statement just issued, Metro Pictures Corporation gives a retrospect of Nazimova's career under the Metro banner and proclaims the Russian star to be the "world's greatest actress." The statement is submitted as follows:

"Nazimova, Russian star, has done eight pictures and is in the midst of her ninth production for Metro Pictures Corporation. Since coming under the Metro banner Nazimova has won for herself the title of the world's greatest actress—a title confirmed not only by American critics and the great army of American motion picture fans but also by the conservative reviewers of England.

"Nazimova's work has but recently been widely placed in Europe, through an arrangement made by Metro with Jury's Imperial Pictures, Ltd., in London, of which Sir William Jury is managing director, and the Mundus Film company in Paris, under the direction of Madame Schneebaum. European critics maintain that the handling of Nazimova's leadership, comparing her with Ellen Terry, Madame Rejane and Bernhardt, emotional queens of yesterday.

"The brilliant artiste had made but one cinema production prior to signing her contract with Metro. Her first picture for Metro, produced by Nazimova Productions, was "Revelations," daughter of Joy, a gipsy of the Paris cafes, in this drama of primitive feminine emotions, adapted from Madame Schneebaum's novel, 'A Rosebush of a Thousand Years,' Nazimova's success was instantaneous.

"From the very beginning she was established as a box-office attraction sans pareil, so great was her immediate popularity. Her productions from the start challenged long established film favorites for leadership, and in a short while she had passed them, according to authentic figures from exhibitors. One box-office record after another crumbled when Nazimova was shown on the screen, while the superb quality of her acting caused pictures to bristle."

"Nazimova, followed 'Revelations,' with 'Toys of Fate,' in the dual role of Azah, the gipsy girl, and Hayan, her mother, who was faithless in love; 'Eye for Eye,' in which she played the seductive, De- donian child of the desert; 'Off the Fog,' in the dual role of Ewe, the fisher-girl and Faith, her mother; 'The Red Lantern,' again playing two contrasting parts, those of Mabelle, the Eurasian, and Blanche, an American, and 'The Brat,' doing Maude Fulton's role of the chorus girl; 'Lights and Shadows,' an English romantic, and 'The Heart of a Child,' wherein she does a London garret scene, a product of Linwood for whom she was the dizziest social height.

"The Heart of a Child' is Nazimova's current release. It is based on Frank Darien's popular novel, and was adapted from the screen by Charles Bryant, who plays also the leading male role of Lord Kildermister opposite the star. Ray C. Smallwood directed. Nazimova is at work on an entirely different theme than any of the plays mentioned, the title of the picture or the details of the plot are announced by Metro. It is the desire of the star to maintain the close secrecy concerning this production, which promises will be a complete surprise to her many admirers.

"Nazimova recently renewed her contract with Metro for a lengthy period."
News Notes from the West Coast

By J. C. JESSENN

FOX

RESCOE ARBUCKLE is to for-
K sake leap for keeps, and,
according to announcement made by Josse L. Lasky this week, the
big comedian will, in the future, ap-
pear only in live-real straight
comedies. This arrangement was
made with Joseph M. Schenck.
Work is to be started in the very
near future on the first of the
Arbuckle series which will be an
adaptation from Irish Cobb's story,
"The Life of the Party," and to
be directed by Joseph Henbery.
Henbery just completed the
Major Robert Warwick subject,
"The Fourteenth Man," which is
an adaptation from the stage play,
"The Man From Blankety's.
When Bryant Washburn completes
work in "A Full House,"
has been recalled by the Universal.
During his association with Fox,
Jaccard directed two subjects with
Tom Mix, "Desert Love," and "No
Limit Carson." Howard Slochman, western man-
ager of Fox exchanges, is spending
a few days at the studio. The first
feature of the year, according to
report by Mr. Slochman, the coast
exchanges of Fox did an increase of
one hundred percent over the
same period of 1919.

F. P. LASKY

The Kate Jordan story, "The
City Sparrow," is to be Edel Clay-
ton's next production, as directed
by Sam Woods. Miss Clayton is
now working under the direction of
Paul Powell on "Mr. West and Mr. Night.
C. B. deMille has completed his
forthcoming production, but con-
tinues to maintain his sphinx like
silence concerning the subject.
Tom Meighan resided in Los An-
geles April 9th to work in the Wm.
dc.melle production, "Conrad in
Quest of His Youth."

METRO

THE list of new people engaged by Metro this week includes a
number of very well-known persons of the film industry. Carol Hol-
lovy is to be leading woman in the Winchell Smith production of
"The New Henrietta," and Josephine Hill, late of Universal, is to be
featuring in "The Face in the Mirror," "Bedroom and Bath," now
being made by Edward Dillon. Lawrence Grant, a former set
dresser, is now a director, and in the most notable screen work
was the part of the Kaiser in Metro's, "To Hell With Kaiser's Censor," and
is now a member of the Metro stock organization.

Edward Mortimer, formerly with Maurice Tourner as director, has
been engaged by Joseph Egle as a member of the general staff which
includes the heads of all departments. In his first work for Metro,
however, Mortimer will direct Alice Lake in, "The Outsider." Cast for
this subject has not been selected. Miss Lake will have the role of a
manicurist, and work on the sub-
ject will begin within a week.

C. E. Shurtleff's second produc-
tion will be started next week, and
Edward Sloman, his associate as
director, will be "The Mystery of
the Elusive," which will star
Mitchell Lewis.

"Held in Trust," which will star
May Allin, is to be directed by
John Ince. Miss Allin plays the
role of a shop girl in this picture.
Wm. C. Dowan will direct Viola
Dana in "Head and Shoulders,"
which gives the star the role of a
shiny dancer. Both of these pic-
tures will be put in production next
week.

Ray Leck, who has been con-
ected with the New York Metro
publicity and advertising depart-
ment, has resigned, and will serve in that capacity at the
Hollywood studios. Ted Taylor, in
charge of the Publicity depart-
tment, took a part in the Bert
Lytell coming release, "Alias Jimmy
Valentine," to Florence, Arizona,
last week and gave a preview to
inmates of the prison there. The
prison scenes for the picture were
made at this place.

E. Atkinson, general manager of
Metro, arrived in Los Angeles

William H. Thornley
Photographer, "The Hope Diamond,"
under the direction of Stuart Pison for the
Kossinik Films Co., Incorporated of
New York at Universal City, Cal.

The New York salesman of Universal-Jewel pictures have organized an association
called "The Red-Fox Club." It gets its name from the present activities of its
members in selling Priscilla Dean's new picture, "The Virgin of Stamboul."
VITAGRAPH

DAVID SMITH, the Vitagrph director who recently made "The Ghosts of the St. Louis Flyers," left this week for a trip of two weeks to the Portland, Oregon area. The Vitagrph will be showing the next James Oliver Curwood story, "Niles Welsh," which has been destined to play the lead in this story, and which will be directed by the time Director Smith has locations scouted.

Two accidents were reported from the Vitagrph plant this week. Early Williams was in an auto- mobile accident near Smith Bar- bar who two cars came together. The company was in the north working on exteriors for "The Three Keys," being directed by Chester Bennett with Yola Vale playing the feminine lead. Williams received a scalp wound and has the accident delayed production several days.

Bill Miller in driving an auto- mobile over a cliff in Guinah Park this week for the Larry Semon comedy to follow, "The Fly Con- tinues." The accident happened beneath the steering wheel in order to jump into the net alongside the hill, where the car will remain in the machine during its thirty-five foot dive. None of Hauler's bones were broken, but he was laid up for a few days. Miller's true condition will not be known for several days.

At the Vitagrph company were working at the studio one day early this week, and each of the five required shot scenes. In all company was working the day that the scene was ready. The mammoth bridge built across a canyon in the Vitagrph exterior lot to be destroyed next week for scenes in the William Dunce serial. The Silent Avenger. This is to be the last big story work to be done for this serial, and for the building of the bridge and preparation of the spectators that will be destroyed instantly, has taken more than five weeks.

The two water polo teams of the Los Angeles Athletic Club have won the Antonio Moreno Company in the making of scenes for, "The Three Keys," serial now being directed by William E. Weber this week. A number of water polo scenes were made in the big tank at the Vitagrph plant.

GEORGE HACKATHORN
In Lou Weber's Paramount-Artefact Special
"What Do Men Want?"
LOE WEBER STUDIOS L.A.

WEBSTER CULLISON
Producer of
The Lost City (Selig)
New Producing
"Veiled Woman" with
Antonio Moreno
Vitagrph

As we have said—spring has come.

Harry is in town.

Wesley Harry has a motor car and is going to take a vacation for three months.

Roy Schulte is still working, but has smoked glasses in his pocket.

Miss Alcken is visiting our town, and wearing a canary's beak.

George Perkins is attending school in Chicago, driving an automobile.

Director Arthur Boston spent Saturday and Sunday at his home of his money, at Toluca.

Bob, Bentworth, smoking cigarettes, even a hipper tip because he is doing a South Sea Island picture.

At Christie's gave the tour- izar a treat when he staged the Easter bathing beauty fashion review at Venice.

Mickey Newton played an April Fool, John J., by yelling: "Stage number three is on fire," at the Vitagrph. It is reported that the house burned down, and that this was the reason why the house had come to town when people were not ready to begin shooting.

We have the P. A. word for you.

Jack Xenick suggests that now that Ford is in the movies, he will paint the house and sell them in bunches like bananas.

Someone gave Vic Duna a beautiful white cake, but the first bite proved to be like chewing a rat. The cake was made of cotton. What fun we have on the first day of April.

Emmett Warde had a bunch of American Beauties taken off an apartment house set, because he felt that no one could pay rent on an apartment and buy flowers, in this day of the A. C. C. Marjorie Daw had been ordered to bed after having two uniform suits of clothes. A few hours later Dean, and Mary were married at the bride, and she kept to her orders.

The white rat to be used by Bert Lytell in "The Temple of Doom," has been shipped into a box of papers being used in the prop rooms to put duties with and now the prop department is in search of another white rat.

Charles West, the versatile actor, was once an undertaker, and he parked up the call to handle the dead because a corpse came to life on him one night. He never remember whether it was Friday the 13th or not.

Frank Powell is at the Los Angeles house of the Aerodrome, and when he saw the soaring of the Abbeville Hotel, which is being used by the Aerodrome, he immediately came in the house, and that same day there to build up the prices, where he just had to have reached the ceiling.

Pink was flying over Hollywood standing on one of the wings of an airplane and dropping supposed hundreds of feet of grease at an automobile. Two men have been driving their cars with a box of papers being used in the prop rooms to put duties with and now the prop department is in search of another white rat.

George Hackathorn
In Lou Weber's Paramount-Artefact Special
"What Do Men Want?"
LOE WEBER STUDIOS L.A.

A. P.
Censorship Now Unnecessary

BY CECIL B. DE MILLE

A LMOST coincidently with the
launching of the motion picture
industry, film censor-ship came into existence.

In varying degrees of destructiveness, it has
continued to hamper and
nullify the progress of the producer
during the present

In the early days, censorship was a much more widely spread evil than it is today. Nearly forty
states and many cities claimed the
right to say what their citizens
should and should not see on the

Fortunately, that day has gone,
never to return, it is to be hoped.

Today but a few states and
many cities maintain formal boards of censorship. But these relatively few and the existing censorship
organization in Canada cause the producer
unlimited trouble without
in our opinion, accomplishing nothing which justifies its

Motion picture producers long ago
over found that what censorship boards could or
not may do, the public is the final
judge and the final censor. The

majority of the people of the
United States realize this fact
equally well, as is evidenced by the
number of censorship organizations

Perhaps there was a time when
covered scenes played

The Way of the Griffith Studio

NOW that the Studio Directory
is entirely out of our hands,
we've installed a dicta-
tone that repeats into our
telephone every few
intervals: "It's the banker's. We're
still hoping for its appearance
ultimately," thus saving us a
triumphant amount of effort.

We set out one day last week
to enjoy ourselves. We succeeded. We
will have to watch ourselves as well as
giving that Directory out on
time. But then, of course, we
don't have Mr. R. E. Long and the
Griffith Studio to help us with the

We had been looking forward to
speaking with Mr. Griffith and the
Girls and Richard Barthelmess and
Dempster and all the rest of his

distinguished company ever since they
first came East to produce and
hoping that sooner or later we'd be
able to watch them work. We

expected to sense an unusually
delightful atmosphere, as we had been
told frequently by a few of our
our really reliable friends that it

But it was even more
delightful than we had supposed.

Dorothy Gish under the direction of
Mr. Griffith is working on a new comedy that has not yet been
nudged, but it has to do with a
young wife's efforts to please her
husband upon his return from

SUCCEEDING but that day lived in
memory only. Every motion pic-
ture producer knows that, but
unfortunately the censors do not seem to realize the existing

motion picture theatre of today enters to all classes but if
there is one class which, more than any other, patronizes the cinema
today, it is the family group.

Exhibitors are careful to maintain the constant good will of this patron-

age; they cannot give their patrons pic-
tures which jeopardize the exist-
ence of this good will.

And the producer that he cannot sell
his product to the exhibitors if
that product promises to damage
the good name of the theatre.

As the situation stands today, the
existing censorship boards have
established individual standards
differing from the other. What
passes one board may be
denied by another. An amusing
incident occurred several years ago at the time we produced
"Carmen." At that time, thirty-
odd members of the board were in the
exhibition. And of more than
thirty cuts made, no two boards cut
the same things.

From the producer's stand-point, it is impossible
to please all of the censors and the
production suffers accordingly.
Every censor considers himself, or
his board, as the only and final

arbitrator. Each board makes changes with the result the continuity
of the story is, in nearly every
instance, ruined.

But why the screen should be
made to bear the burden of censor-
ship while the stage escapes has
never been made clear. Picture

production which oversteps the
bounds of decency or morality
meets with immediate suspension.
The exhibitor is bound to the same
end should meet any and all screen
dramas which come in the same

Why, on the other hand, trilling
and troublesome alterations, based
on the personal beliefs or mor-
dules of individual censors, should
be permitted to destroy the pro-
ducer's finished work remains an
unsolved riddle to those of us who
are giving our best to the screen.

We know that the public will re-
ceive only the best. Some day
in the not-so-far-distant future the
states and cities which maintain
 censorship boards will awaken to
the idea that we should abolish once
and for all and the present

autocratic organizations which
hamper our work and prevent the
realization of any desire it pays its money to see—the
complete, properly constructed and
dramatically correct photograph.

A Glimpse of a Few of the
Nominated Players Between Scenes

France, and Dorothy was trying to
with the aid of a hurried waiter,
to cook a delectable dinner in
about ten minutes, without her
husband. She did, however, suspect
that her cook had departed. While
we watched her glancing through
less than fifteen cook books, and
demanding one ingredient after
another, with the "pep" that she
could put into such scenes, we were
entertained. In the side lines by the
aforesaid husband, who should have
known nothing of what was going

on, but in reality, was enjoying the
scene as heartily as anyone, was
James Remick, who is playing
opposite Miss Gish for the second
time. In one scene in the picture, he
will be called upon to take his
young wife in an airplane, and
there will be no faking the
incident, as Mr. Remick was in the
Royal Flying Corps for two years
during the war, and has all the

character he is playing, all the flying
qualification, at least.

At our first opportunity, we men-
tioned the flying scene to Miss
Gish, and were met with unlimited
enthusiasm. "It's a chance I've been
hoping for ever since I've been in
pictures," she exclaimed, "I wouldn't
miss it for anything! There's no use
in worrying about me," she added to Mr. Long.

"I'll come down, you know. Everyone
does."
Breezy Items from Many Cities

PORTLAND, O.

A series of Thursday afternoon half-hour motion picture releases, starting with the first Portland cinema to stage its special concert during the week, as other theaters have their musical events on Thursday at 12:15 noon or one hour later.

The Plaza theater in San Diego, Cali, has given a concert to the Robert Morton Organ Company, of Van Nuys, Calif., for the installation of a new musical organ to cost about $11,000. The Plaza then will be for use in the construction of the organ.

The Plaza theater in San Diego, Calif., has given a concert to the Robert Morton Organ Company, of Van Nuys, Calif., for the installation of a new musical organ to cost about $11,000. The Plaza then will be for use in the construction of the organ.

PORTLAND, O.

The Plaza theater in San Diego, Calif., has given a concert to the Robert Morton Organ Company, of Van Nuys, Calif., for the installation of a new musical organ to cost about $11,000. The Plaza then will be for use in the construction of the organ.

To Expand Production in East

MAYO begins its fifth anniversary activities this month with its New York studios renovated, and the first production to be made in the East since early in 1918 now under way. The resumption of Eastern productions, in conjunction with the productions that will continue to be made in Hollywood, California, others in the company's new year with promise of production on the largest scale yet attempted. The amount of productions will be increased during the year with the opening of a third studio to be located on Long Island.

The initial outlay for the Long Island studio will be in the neighborhood of $2,000,000 it is stated. Plans have been drawn for buildings, which it is declared will combine all the features of the elaborate Pacific Coast studios.

"The aim is to make the Long Island studios the most distinctive in the country," announces Metro Pictures Corporation, "and no efforts are being spared to realize this aim. A feature of the new stage will be a special electrical equipment."

Announcement of the site that has been obtained has been withheld for the present, but it is announced that work will be rushed through as soon as the present difficulties in the building trade are settled. The recent agreement of the builders and bricklayers has given impetus to the work.

Metro states that its purpose in having three studios in operation at the same time is to "terminate output without being crowded into a rush job." The same underlying policy that has marked the "lower and better series of pictures will be pursued," continues the Metro statement, and the increased output will be obtained through the utilization of entirely new companies, directors and studio staffs.

The New York Studios are at No. 3 West Sixty-first street, overlooking Columbus Circle and a long stretch of Broadway on the South side and all of lower Central Park on the East. These studios were abandoned in 1918 because of the war demand for coal restrictions. All activities were transferred to the Pacific Coast.

The work on renovating the studios was begun early in February, under the supervision of Mr. Studcup, Metro art director and technical expert, and his assistant, Frank Nanyey. They were the first of the Metro men to return from the West. They were followed in March by Maxwell Karger, Metro Director General; George McGuire, his assistant, who was formerly Metro's chief cutter; William Meyerhof, who heads the electrical department at the new studios; Lewis Diehlhart, chief carpenter, and Julius Gavard, his assistant.

The studios and Metro offices occupy the sixth and seventh floors of the Sixty-first street building, running through to Sixty-second street. The stage on the seventh floor has a floor space of 150 by 73 feet. All the old flooring has been torn up and an entire new concrete floor put in.

The glass roof was painted black, as Metro, from its experience with its Pacific coast studios at Hollywood, became convinced of the necessity for "no daylight" interiors. New Cooper-Hewitt lights have been installed.

In productions at the New York studio Mr. Studcup intends to use the natural "backings" that the studio affords for New York, representing Central Park, Broadway and Eighty Avenue.

The entrance to the studio is on the sixth floor, where Joseph Strauss, studio manager, has his office. The bookkeeping and business departments are also on this floor, along with the dressing rooms, which have been repainted and repapered. Nearly all of the old Metro scenery, which was kept in the store room, when Metro went west, has been scrapped. The carpenter shop has had new equipment installed. A new screen has gone up in the projecting room, and the lunch room, kitchen, film cutting room and receiving department have been completely overhauled. All of the walls on both floors have been repainted.

On the seventh floor, besides the stage, there are the offices of Mr. Karger, Mr. McGuire, Mr. Studcup, Mr. Nanyey and Mr. Meyerhof. Another office on this floor has been fixed up for Eugene Walter. A scenario office has been taken over by Arthur Zeiyni, who recently came from the Pacific coast to write continuity in New York. Another office is being fitted up for June Mathis, the head of Metro's scenario department, who is shortly expected to return from Hollywood to New York.

"3" ESSENTIALS

"GOOD QUALITY"

"PROMPT, EFFICIENT SERVICE"

"SATISFACTORY PRICE AND TERMS"

WE GUARANTEE ALL "3"

REPUBLIC LABORATORIES, INC.

Phone Bryant 7190

729 Seventh Ave., N. Y. C.
The projection room of the Circle theatre, Indianapolis, is on the main floor and allows a straight throw to screen.
More Motiographs Selling Today Than Ever Before

To make prompt shipment and give "Service that Serves," we have taken on more factory space and have added more machinery to our factory equipment.

The reason for the BIG MOTIOGRAPH DEMAND is plain—Motiograph continued service.

A telegram from Detroit says:
"Broadway Strand installed three DELUXE MOTIOGRAPHS this week, running O.K., rock steady pictures, well pleased."

Mr. C. E. Hutsenpiller of Virginia Theatre, Cleveland, Ohio, says:
"Received my new Framer. It makes a smooth steady picture. I think I have no kick coming. I have used my Motiographs four years and have had them repaired only once in that length of time."

These are reasons why Motiograph Users become Motiograph Boosters!

Motiograph Parts Accurately Made

Special gauging of parts to an unusual degree of accuracy is an important factor in achieving the exceptionally smooth operation and the wonderful definition of picture that you get in the Motiograph DeLuxe.

This invariable accuracy also assures maximum efficiency in the renewal or interchange of parts.

WRITE FOR LITERATURE

THE ENTERPRISE OPTICAL MFG. CO.
564 W. RANDOLPH ST.
CHICAGO, ILL.
Two Very Artistic Spots Found in the Benicia Majestic

The photographs accompanying the story on the Majestic theatre prove that it is possible to have beauty in a house of small seating capacity. In the case of the Majestic the stamp of quality is seen on the exterior as well as within the auditorium.

At the right is one of the vestibules with walls finished in marble. A careful selection of ornaments and decorations has carried out the keynote of the design.
The 550 Seat Majestic Theatre Compares With the Best
This Theatre Has a Unique Layout for Its Mezzanine Floor

The Majestic Is a Wonderful House for a Small Town

BENICIA, California, has recently been given its first theatre as a town of 2,500 persons could wish for. The Majestic, which is illustrated by full-page plates on pages 3711 and 3712, was opened on February 22 with W. B. Crooks as manager. James W. Plachek, of Berkeley, was the architect and Henry McCullough was in charge of construction.

The seating capacity of the theatre is 550, with 500 seats on the main floor and the remainder on the mezzanine. It is built of brick and concrete and is fireproof throughout. The total cost of the structure was about $75,000.

The front of the building is finished in three shades of a tapestry brick. A large marquee adds to the attractiveness of the theatre front. The vestibule walls and floor are finished in marble. There are five sets of double doors with ten mirrors in each, leading into the theatre. The foyer measures 45 x 12 feet and is done in cain stone with heavy carpets over all. At one end of the foyer is a ladies’ rest room and at the other end is the manager’s office and a stairway leading to the mezzanine floor. In the auditoium, richly colored tapestry panels and pilasters break up the side walls.

The aisles are covered with thick carpeting and the seats, which were furnished by the American Seating Company, are upholstered.

A stage has been provided large enough to accommodate small shows and musical acts. A beautiful velvet drop curtain costing $1,700 is at the front of the stage. Up each side of the proscenium arch is an organ chamber.

The organ is the latest style of Robert Morton orchestral instrument and is presided over by Mr. Frank Horback.

A great deal of attention has been given to the decorations of the interior. The auditorium abounds in artificial flowers, potted plants and ferns.

There is considerable worthy of study in the layout and placing of the mezzanine floor. As shown in one of the accompanying illustrations, this floor is a sort of rest room and mezzanine combined. Placed at the back of the theatre on a level with the projection room and equipped with rich hangings and carpets this mezzanine floor has an attraction seldom found in theatres of this size.

The projection room is set back from the mezzanine seats and its location allows practically a level throw to the screen, the best condition for perfect projection. It is 15 x 13 and 12 feet high. In it are two Simplex machines, a dissolve, a spotlight and a motor rewind. There is also a stor-

New Theatre for Evansville, Indiana, To Cost Over Half Million Dollars

Standard Theatres Company to Add 2500 Seat House to Its Chain of Theatres

EVANSVILLE, Indiana, is to have a splendid new theatre as is shown in the accompanying illustration of the building to be erected during the present year. The Standard Theatres Company of Indianapolis, Indiana, at a cost of more than $605,000.

This building will be located in the center of the business district of Evansville, being 148 x 142 feet on Main Street and will be bricked, steel and concrete construction, fireproof throughout. The front portion has been planned for hotel purposes and will be six stories high, containing more than one hundred rooms, all with bath.

The theatre with a seating capacity of 2500 will occupy the rear portion of the site, with an entrance on the corner, providing a beautiful lobby 44 x 50 feet. Every comfort has been provided for the patrons and all equipment will be of the very latest and finest type obtainable. The stage is large enough to accommodate the most extensive legitimate production, although a program of vaudeville and pictures will be the usual offering.

The Standard Theatre Company, which will operate this theatre, is a million-dollar corporation and one of the co-working units in a chain comprising The Bankers and Merchants Theatres Company, The Terre Haute Theatres Company and The Peoples Theatres Company, with theatres at Fort Wayne, Richmond and Terre Haute. It is at present engaged in erecting at Clinton, Indiana, an 1,100-seat house at a cost of $750,000 and has purchased land at Anderson, Indiana, on which it will build a 1,300-seat theatre this year. It is a fixed policy with this chain to locate their theatres on the busiest side of the busiest street next to the busiest corner, and their successes in the past have amply justified this procedure.

Evansville may indeed be proud of this handsome addition to its busiest district and satisfied in the possession of one of the finest amusement houses in the State,

Architects drawing of new Standard in Evansville
Several Views of the Kinema Theatre, Salt Lake City

Manager Wm. Carte planned the Kinema with the comfort of his patrons foremost in his mind. Now that the house has opened he is continuing the attraction by showing the best of pictures.

Other photographs on page 3716.
Description on page 3718.
CERTAINLY there is nothing more fundamental in the business of an exhibitor than keeping his theatre in such a physical condition throughout that patrons have at least no good cause for complaint.

A surprisingly large number of exhibitors are not doing this. Many failures to provide agreeable physical surroundings occur in the matter of ventilation—a basic and indispensable requirement for every well ordered theatre.

Poor ventilation or no ventilation at all strikes at the very root of a theatre's success. The day has passed when patrons may be expected to tolerate for any considerable length of time a theatre where the air is foul and unhealthy.

Thousands of dollars may be expended in good pictures and exploitation, but if this basic requirement of good ventilation is absent it will be found impossible to build up and maintain a satisfied patronage.

Read this editorial—

The biggest box office attraction any theatre owner can get for the hot summer weather is the TYPHOON COOLING SYSTEM

now is the time to install it.

Send for Catalog "N"

Typhoon Fan Company
ERNST CLANTZBERG, President
281 Lexington Avenue, New York, N. Y.

1044 CAMP STREET
NEW ORLEANS, LA.

255 No. 33rd STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
Another Feature of the Kinema is its Straight-away Projection
TO THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES  
70 Fifth Avenue, New York City

Dear Sirs:

Received pamphlet containing subjects from April 1, 1919, to April 1, 1920. Would be interested to have a price check for $1.50 for one for coming year and back catalog.

Thanking you. Respectfully,

FOXVILLE OPERA HOUSE

The above letter received from an exhibitor to a small town is typical of letters from exhibitors everywhere who bought, last year, the Board's catalog of selected films. There is now ready for distribution a latter issue of this catalog (which contains no advertising matter) entitled:

"A GARDEN OF AMERICAN MOTION PICTURES"

Covering selected pictures seen by the Board, April 1, 1919—December 31, 1919

Price 25 cents

Previous issues of this catalog listing other pictures are also available and monthly lists which serve to keep the "garden" up to date may be had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this year's), title, distributor, number of reels, "star," a brief characterization, and the source when drawn from standard or current literature. Special suitability for young people, aged 12-10, or any age, is also indicated.

WHY NOT USE THE "GARDEN" AND BUILD UP AND HOLD A NEW AND DISCRIMINATING CLIENTELE?

To the National Board of Review
70 Fifth Ave., New York City

Gentlemen:

Enclosed is $ for which please send me the Items checked:

"A Garden of American Motion Pictures"—Apr. 1, 1919-Dec. 31, 1919...$ .25
"A Garden of American Motion Pictures"—Apr. 1, 1918-May 31, 1918... .25
All available other "Gardens"... .25
Monthly selected lists of the year 1920... .10

Name

Address

CAMPBELL

THEATRE CHAIR COVERS

Revivify and Embellish Your Theatre in SUMMER or WINTER

Creating an actuality of Cleanliness and distinctive Beauty not otherwise obtainable.

T A I L O R - M A D E

Perfect Fit

INEXPENSIVE - QUICKLY ATTACHED - ECONOMICAL.

Order Now for SUMMER USE Samples on Request.

THE TEXTILE SPECIALTIES CO.

Clay E. Brehm, Gen. Mgr.

Suite 107 Bell Block

CINCINNATI, OHIO.

Let us help you with that load

We can take that hot weather load off your back. We can make your summer business the best of the year.

Your profits in hot weather depend on making your house attractive to the public - refreshingly cool - comfortable. That's what will pull the business for you all through the summer.

The Monsoon Cooling System will do it for you - EASILY.

Let us help you to a Better Summer Business. Our booklet shows you how we do it and a copy is yours for the asking. Send us the coupon below now while you think of it.

MONSOON COOLING SYSTEM INCORPORATED

Dept. 752, 70 W. 45th St. New York


Monsoon Cooling System, Inc.

Dept. 752, 70 W. 45th St., New York, N. Y.

Please send me a copy of your booklet explaining how I can increase my hot weather business.

NAME

THEATRE

ADDRESS
Kinema Has Straightaway Projection

The Kinema theatre was recently opened to the public of Salt Lake City, Mr. William Cutts, who has been appointed manager of the new house has gone to unusual efforts in catering to the convenience of his patrons. The two pages of illustrations of this theatre show many of the points that have been the cause of the favorable comment.

Mr. Cutts has laid out an artistic foyer with comfortable chairs and settees. The women’s rest room was designed and furnished by one of the city’s most expert interior decorators. Chairs, a chaise lounge, writing desks and tables, all in attractive wicker style, make it an ideal rest room.

In the interior of the house, the operator’s projection room is situated on a level with the screen, giving a maximum value to the projection. The effect of the outside lobby is enhanced by a large shield canopy bordered with electric lights.

Cutts expects to make his house one of the principal first-run houses in the West. He was the first man in his territory to sign up for “The Virgin of Stamboul,” the big Universal-Jewel picture starring Priscilla Dean.

Typhoon Fan Ships Large Typhoons

The Typhoon Fan Company of New York has recently received more orders for large diameter Typhoons than ever before. This is due, of course, to the fact that there are many more large theatres being constructed now than for the past several years, requiring cooling and ventilation during the warm weather. Some idea of the size of these large fans may be had referring to the accompanying illustration.

This particular Typhoon is 12 ft. in diameter. Two others are being made ready for shipment to the Cozy theatre, Okmulgee, Okla.

One 10 ft. diameter has recently been shipped to Harry Grandle’s new Strand theatre, Cumberland, Md., together with several of smaller size. Four other 10 ft. Typhoons have been shipped to the Victory theatre, Tampa, Fla.

Takes Temporary Office

The New York office of the American Photoplayer Co., has been moved to the Hotel Schuyler at 57 West 45th Street, where temporary headquarters will be maintained.

Atlanta Office for Typhoon Fan

Mr. Ernst Glantzberg, president of the Typhoon Fan Company, has left New York for the South and will stop over at Atlanta, Ga., where he will open a permanent office and headquarters for the Typhoon Fan Company. Mr. F. K. Ricksecker of Atlanta, has been appointed representative in this territory.

Mr. Ricksecker is well known not only throughout the South, but in other parts of the country where he has been identified for the past four or five years with the American Photo Player Company.

The Atlanta office makes the fifth in the chain of offices that are being established by the Typhoon Fan Company.

Before returning, Mr. Glantzberg will visit Nashville, Knoxville, New Orleans, St. Louis, Cincinnati and Chicago.
Practical Electricity—VII
Study Lessons for the Projectionist

OFTEN in an arc circuit in order to get the desired amount of current flow two rheostats are used in parallel. By this connection we obtain a resistance of a carrying capacity equal to the sum of the two. An arc circuit using rheostats in parallel is shown by Fig. 14.

Here two 25-ampere rheostats designed for a 110-volt circuit are connected in parallel giving a total capacity of 50 amperes for the circuit, the current flow being divided equally between the two branches.

As an illustration of the method of solving the current flow through parallel paths we will use the circuit shown in Fig. 15 in which resistances of 8, 12 and 16 ohms, respectively, are connected to form parallel paths for the flow of the current through the circuit. An ammeter connected in the circuit shows a current flow of 29 amperes; and it is desired to find the current which is flowing in the separate branches.

It is first necessary to find the equivalent resistance of these three resistances in order to determine the drop in potential around this section of the circuit. This may be found from the formula of the previous lesson, which results

\[ \frac{1}{R} = \frac{1}{8} + \frac{1}{12} + \frac{1}{16} \]

as follows: \[ R = 3.69 \text{ ohms} \] and \[ R = 3.69 \text{ ohms} \]. Then multiplying this value by the current, 29 amperes, we obtain 107 volts as the drop across this section.

We may now find the current in each branch by dividing the drop in potential by the resistance of the respective branches. This gives 13.4 amperes as the value of the current flowing in the 8 ohm resistance, 8.9 amperes in the 12 ohm resistance, and 6.7 amperes in the 16 ohm resistance. The sum of these currents gives the total current of current in the circuit as shown by the ammeter.

When a combination of series and parallel connections are made in a circuit the circuit is known as a complex circuit. In solving a complex circuit as to total resistance, allowable current flow and drop of potential introduced in the line, it is best to consider each section of the circuit separately. A complex circuit is shown by Fig. 16 in which two resistances of 2 and 4 ohms resistance connected in parallel are in series with a resistance of 0.5 ohm across a 110 volt line. In order to determine the total resistance of the line we will first compute the equivalent resistance of the section connected in parallel. This is found from the equation

\[ R = \frac{2 \times 4 + 2 \times 4 + 4 \times 4}{2 + 2 + 4} \]

This added to the series resistance of 0.5 ohms gives a total resistance of the circuit as 1.83 ohms. This circuit then will allow a current flow of 110 divided by 1.83, or 60 amperes. The drop in potential around the parallel section is 1.33 \times 60 = 50 volts.

A complex circuit is sometimes used on an arc circuit where a series resistance in the circuit is variable so that the current flow at the arc can be regulated. Fig. 17 shows two 25-ampere rheostats in parallel connected in series with a 50-ampere rheostat used in an arc circuit for 230-volt supply. The series resistance may be variable so that the combined value of the voltage reducing or ballast resistance may be altered and thus obtain a variation in the current supplied to the arc.

A variable resistance should not be used as a path in a parallel connection as a division of current might be obtained which would overload another section of the circuit and cause excessive heating. All the above combinations are possible for use in an emergency, but for successful and continuous operation a rheostat should be used which is specially suitable for each installation.

In case of trouble in any circuit and the flow of current ceases it is necessary to determine at what point the line becomes dead before any wires are disconnected. The best way in which to test a line to determine whether or not a drop of potential exists at a certain point is by use of a lamp and socket, this may be placed across the line at any point without danger of a short circuit and by the brilliancy of the lamp will show whether or not full voltage exists at the point tested.

In order to measure the quantities of an electric circuit a volt-mill and ammeter are used.

A volt-mill is an instrument having a very high resistance so that it may be connected across any part of an electric circuit without appreciably affecting the current flow from the source. The movement of the volt-mill, however, depends on the magnetic effect of the current flow in the coil which in turn is proportional to the voltage applied to the terminals of the instrument. The scale of the volt-mill is calibrated by applying known values of \( E \) volts to the terminals of the instrument and marking the position of the needle for each particular pressure applied.

An ammeter is an instrument consisting of a large winding having a small resistance and is connected in the circuit in series with the line, such that any current passing to the connected apparatus flows through the ammeter. Care must be taken that an ammeter is not connected across the line, i.e. in parallel with the connected apparatus, for on account of its low resistance coil practically a short circuit would be placed across the line and a large current would flow and blow the fuses, also the instrument would probably be damaged due to the excessive current.

The illustration Fig. 18 shows the method in which a volt-mill and ammeter may be connected in an electric circuit to indicate the properties of the circuit. Here the total current going to the lamps must pass through the coils of the ammeter and the current flow is indicated. The volt-mill as shown is connected at the load end of the line and shows the potential drop at the lamps. This is slightly less than
Jayne Sends in a Drawing and Description of His Own Change-Over Device
A Lay-Out That Is Simple to Improvise and Equally Simple to Install and Operate

HAVE read the News with much interest for two years now, but this is the first time I have ever gotten courage enough to "break into" the column. Am enclosing a description of a change-over device made by the Buffalo News here for some time. I have found it very satisfactory so am passing it along, hoping that it will be of some use to some one else. It is positive in its action providing the projectionist watches his cue, which has been my case for some time. You can forget about your off-going machine and put your attention on the on-coming. I simply watch my cue, get my on-coming machine under motion with the light on and the "dissolver" does the rest. It is a little awkward at first, of course, but with a little practice you can make a change without losing a foot of film.

I have found that the tendency nowadays is to have the dissolvers connected, but in my opinion this has its drawbacks, as I always like to see that my shot is good and bright just before I start.

Well, if you think my idea is worth while you can pass it on. Am using two Type S Simplex with a Fort Wayne M generator. Have just recently installed all three of these machines and they make some difference in a picture. Was using a Westinghouse Mercury Arc Rectifier and a Fort Wayne Compensator before. We kept both of these and have them for emergency, so we have two systems that are wired direct to the lamps.

I think it's a good way the "big fellow" in the small town and the "little fellow" in the city scrap about punch marks. I don't mean that the punch marks are a joke, however. Personally I think the only way we will ever get rid of the "conductor-operator" is through the exchange. If the exchange would jump good and hard on some of these babies that send their film back looking like a Swiss cheese, we would get somewhere. I remember when Goldwyn first started, the manager of the Buffalo exchange sent a letter with each show. The words "Managers will be charged for every punch hole found in these films" were especially emphasized. I ran Goldwyn about sixty days old and I don't remember ever finding a punch hole until they changed exchange managers and policies. What's the answer? Where does the trouble really lie?

My simple "change-over" device consists of five things, namely, two angle irons, one piece of wood 1 inch square of suitable length, and two pieces of tin or cardboard of a size best suited to meet local conditions.

With a couple of handles or knobs, a few nails and screws, and a hammer and screwdriver, along with the above named, I find that I can, by using a small amount of gray matter, make a home made dissolver that makes a very fair change-over. You can readily see, I think, from the drawing above about what I mean.

In Fig. 1 A1 represents the two angle irons. Fig. 2 is a side view of one of the angle irons showing a cross section of the wooden strip which forms the main support. From this you see how the iron holds the strip up. The iron must be large enough, however, to allow the strip to slide freely from side to side. I have these iron placed, as shown in diagram, about eight inches to the right of the Projection Port. That is a matter of choice, however. The main thing is to have them so that the wooden strip will slide evenly about six inches above the show, where the light rays are centered in the Projection Port.

BB in Fig. 1 are the two pieces of tin (or cardboard) so placed that when one port is open the other is closed. C represents a "stop" or "limit" pin which is placed so that the "slide" can only be pushed so far in either direction. By adding a couple of handles (E in Fig. 1), you have the whole thing.

In addition to this I have a 6-volt light hung on each of the two "blacks" of this affair of mine so that when the machine is shut off and being threaded I have a framing light just where it's needed. When the machine is running it's out of the way. And the "blacks" keep this small light out of the auditorium.—C. H. JAYE, Blue Bird Theatre, Philadelphia, Pa.
February 7th 1920.

Nicholas Power Company
90- Gold St.
New York.

Gentlemen:-

95% of the machines used by the studios and laboratories in Los Angeles and vicinity are Power's

The four (4) Powers Cameragraphs we have in our projection room are as far as practical giving perfect satisfaction.

The service is hard and continuous and after three years of use, we have yet to pay our first repair bill.

Should we be in the market for any additional machines I do not believe there would be any question but that you would get the business.

Yours very truly,

George T. Hoffman.
SUPERINTENDENT OF THE LOS ANGELES Studio.

GWT/WJR.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

711-13 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882

Canadian Distributor—Perkins Electric Company,
Toronto, Montreal, and Winnipeg

Choppers, Kick, Ft. Braddock Streets

Frame—Beams, Frames, Rails, Guides, Saws,

Choppers, Kick, Ft. Braddock Streets


711-13 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882

Canadian Distributor—Perkins Electric Company,
Toronto, Montreal, and Winnipeg

Choppers, Kick, Ft. Braddock Streets

Frame—Beams, Frames, Rails, Guides, Saws,

Choppers, Kick, Ft. Braddock Streets


711-13 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882

Canadian Distributor—Perkins Electric Company,
Toronto, Montreal, and Winnipeg

Choppers, Kick, Ft. Braddock Streets

Frame—Beams, Frames, Rails, Guides, Saws,

Choppers, Kick, Ft. Braddock Streets

Columbia Silvertip Combination Carbons for D. C.

The Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the center.

The Columbia Silvertip Lower is unique for its current carrying capacity. Small in diameter, it does not shadow the crater of the positive.

Write for information
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio    San Francisco, Calif.
Canadian National Carbon Co. Limited, Toronto, Canada
expectancy. But the picture—what is the matter? it does not materialize.

The projector buzzes again and again from eager and anxious pressing—no picture! Cuss words galore. The audience twits and squirms, chipping and whistling fills the air. The nervous patrons become alarmed and the buzzer continues to buzz long and strenuously. Darkness prevails. The gladness that was is no more; gloom sets upon that manager’s once becoming brow.


Now Mr. Manager, this is not a dream, it is what is likely to happen any time. The projectionist is the man who really makes or breaks you, yet he never gets that second thought worthy of having his name on your program, while carpenters, usher-boys, etc., come to the front.

Would it matter if your carpenter, usher, or even you yourself failed to put in an appearance if your operator was on the job and the show went off? Think it over.

Says He Wasn’t Scared Away

C. A. Christopher, Ambridge, Pa., comes to life again:

Well, I suppose you think that I have been scared out by the “City Operators” article on screen marks, etc., but nothing of the sort.

The reason I have been quiet is that I am more than busy handling five theatres, as chief, and so I am kept on the jump all the time.

Another thing is that I have bought a motion picture camera and am busy “shooting scenes” for the news reels around here.

What I wanted to write about was some labels, as I have been out for some time and can’t be without them, so send me a batch as soon as you can. Also I would like to ask about the N. A. M. L. buttons. I did not receive any when I joined and later sent five cents for one and still didn’t get one.

Will you please forward me one as I would like to have one and will pay for it if you say. About “punch holes” in film, I have nothing to say any more for I have come to the conclusion that it is about 50-50 on both sides. I was sitting in a large, in fact the largest theatre in Pittsburgh, Pa., and at the end of the reel there were a slew of punch marks and scratches went dancing on the screen.

An old man sitting next to me asked me what the big idea was to have all the “decorations” on the picture. I told him how it came. He said; it was the time the manager of the theatre got wise to himself. He was right, for it is up to the managers to get wise to those kinds of birds and give them the merry razz out of the theatre.

I don’t think much of a manager who will let his operator put a lot of rotten punch marks on the screen and then always wonder why he can never get anybody to come to his theatre.

Why can’t they come to their senses? One more thing and I am done. Please tell me this; why is it you punch one little hole in a film the exchanges jump the operators and cause all kinds of rumps when the same exchanges sends out film with as high as twenty exchange numbers in a single reel.

Here is a sample of some taken out of the Universal Company’s film with twelve of these in every reel. Let us not only stop the pratice of punching holes in the film ourselves but stop the exchanges also from spoiling a good picture.

If they don’t want to come fifty fifty with the operators then my sentiment is let all but five and go to it right.

Comment:

Sorry you didn’t get your membership button since you were certainly entitled to one. We are sending another under separate cover, together with an extra supply of labels.

Brown Appointed Typhoon Sales Representative

Mr. O. R. Brown, the well known motion picture supply man and partner in the A. & B. M. P. Supply Co. of Raleigh, N. C., was appointed last week representative of the Typhoon Company for North Carolina, South Carolina and Virginia.

Mr. Brown is well qualified to handle this exceptionally large territory for the Typhoon Company, having been for many years an exhibitor himself where he became familiar with the results obtained by the operation of Typhoon in his theatres.

In recent years Mr. Brown has represented some of the largest supply manufacturers, and enjoys perhaps one of the widest acquaintances throughout this territory. He will make his headquarters, as heretofore, in Raleigh, N. C.

Mr. Brown came to New York last week and conferred with President Glantzberg of the Typhoon Company on prospects for the summer season.

The Acme Portable Projector

FOR THE Studio, The Editor, Cutting Room, Home, School or Church

Demonstrated to you Anywhere

NOWELL SCINE EQUIPMENT
729-731 AVE NEW YORK, U. S. A.
EVERYTHING FROM THE STREET TO THE SHEET
TWO BASS ULTRA BARGAINS!

Extraordinary Value! 400 ft. Prestwich Studio and Field Model Mahogany Case, Regular and Trick Crank, Focus device, 50 M. M. Tessar 3.5 lens. Complete with auto diaphragm dissolve $225.00

Get yours quick! 200 ft. De Franne, All Aluminum Case, Regular and Trick Crank, Outside Focus, 50 M. M. Tessar 3.5 lens. A wonder value $110.00

Pan and Tilt Tripods $45.00 $75.00 $105.00

Printers $75.00 Up

De Vry Portable Projectors
Universal M. P. Cameras
Spectro Studio and Portable Lights
ACT QUICK! WIRE AT OUR EXPENSE!
Catalog and Information on Request

BASS CAMERA COMPANY
111 No. Dearborn St., Chicago

THE COSMOGRAPH
Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG
CINCINNATI, OHIO
729 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS

THE PARAGON OF MOTION PICTURE SCREENS

The Gardiner Velvet Gold-Fibre Screen

“PENNY wise and a pound foolish” is an old saying and one that expounds a world of truth. How foolish it is not to install a Gardiner Velvet Gold-Fibre Screen when it not only pays for itself in saving electric power but also pleases the patrons by relieving all eye strain, reflecting a clear, soft beautiful toned picture. Wherever installed, patronage is increased.

Send to-day for booklet.
For sale by leading dealers.

SPEER CARBONS

FOR

“Noiseless Operation”
“Long Life”
“A Bright, White Light”
“A Picture Projected Without a Flicker”

The Speer Directo-Hold-Ark Combination For Direct Current

The Speer Alterno Combination For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

SPEER CARBON COMPANY
ST. MARYS, PA.
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

It is not practicable to operate more than a single enclosed arc on 110 volts because its starting arc voltage of 40 volts is over twice as great as the starting arc voltage of flame arc of 15 to 20 arc volts. The difference is further illustrated in Fig. 7, showing an Aristo enclosed arc lamp, the same converted to burn flame carbons and the twin arc Wohl lamp. (This Fig. 7 was prepared by Mr. Ben Parris.)

A vertical flame arc is generally preferred, but the arc will burn well in a great variety of positions. In general, flame upper carbons and flame lower carbons are used in motion picture flame lamps so that the lamps can be used on either direct or alternating current and without any regard to polarity if it is direct current. This arrangement is different from the photoengraving field where a very common trim is a neutral enclosed arc upper carbon with a white flame positive lower. In this case the flame carbon must always be made positive because the flame chemicals travel through the arc stream from the positive crater to the negative crater. It is the flame materials that produce the light and wrong polarity or pure carbon open arc gives about one-sixth the photographic light of the white flame arc. However, a positive flame upper carbon gives better efficiency with a flame negative lower as against a neutral negative lower.

On alternating current, both carbons should be flame carbons, as here the flame material feeds from both electrodes, and so this arrangement gives the maximum efficiency. The use of reactance ballast on alternating current lamps in place of resistance ballast in the arc, and gives from 50 to 100 per cent. more light for equal power on the line. With reactance ballast on two or three flame arcs in series on 110 volts, the overall power factor is better than 85. Three flame arcs in series on 110 volts with metal coated carbons gave very little if any more efficiency than two flame arcs in series.

We will now consider some of the typical flame lamps used in motion picture studios.

Fig. 7—Aristo Enclosed—Aristo Converted to Flame Carbons—Twin Arc Wohl—Shows Voltage Distribution.
April 24, 1920

Never Out of Commission Not a Moment's Trouble Since Its Installation

That's what is said of WESTINGHOUSE MOTOR-GENERATORS used for projection work.

Mr. Dave H. Shuman of the Florence Theatre, at Pasadena, Calif., says, "We are glad to say that we have a very enviable reputation for especially good projection, which we believe is due as much to your generator as anything else. We are certainly convinced that we made no mistake in our selection."

Westinghouse Motion Picture Equipment always satisfies.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Sales Offices in all Large American Cities

EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Graphoscope Company
50 East 42nd Street
New York
flame lamp and a small amateur flame lamp with shunt control to greatly raise the current at the time of taking the pictures. The horizontal candlepower of the 15 ampere flame lamp is said to be 8,000.

Fig. 8 is a hanging lamp of the Allison & Hadaway type.

Why Amateurs Fail With Fine Grade Cameras

By R. B. Fowler

"I n all the cheaper grades of cameras on the market, the largest diaphragm opening on the lens is about one-fourteenth the focal length of the lens. We term that an F.14. It is only possible to take good clear snapshots with this lens when you have bright sunshine and are out of doors. A little better grade of camera using two lenses (one before the shutter and the other behind the shutter) gives you an opening as large as one-eighth the focal length, or F.8. But you now have nearly four times as much light without varying your shutter speed, because areas of circles are to each other as the squares of their diameter.

"With the still better grades of cameras, you will find lenses which have openings as large as F.4.5 (which is nearly four times as fast as the F.8, or nearly sixteen times as fast as the cheap single lens cameras, working at F.14). I have said nothing about shutter variations because I wanted to give comparisons adhering to the original speed of the shutter of the cheap cameras, about one-twenty-fifth of one second.

"Now you should readily see that while with cheap cameras you will find yourself under-exposing, with the better cameras, you will have a tendency to over-expose, not realizing the tremendous change in the volume of light with the diaphragm opening. You will have to increase the opening as you increase the speed of the shutter in order to cut down the light admitted. You will also see now why, with these cameras, it is possible to make good snapshots, where you would have to take time-exposures with the little single lens cameras."

J. B. Shackelford on the "joy stick" of an Akeley camera

Motion Picture Craftsmen Hold Successful Ball

The newly formed Local 614, known unofficially as the Motion Picture Craftsmen, and consisting of workers in laboratories and studios, held an informal ball and mass meeting at Bryant Hall on Sixth Avenue, New York City, on the evening of April 12th. A large gathering was present, fully 600 persons enjoying the program of dancing and addresses.

According to a statement issued by Mr. A. H. Heller, president of the association, the purpose of the ball was "to stimulate interest in the organization and to arouse enthusiasm amongst the members and prospective members." Most of the other New York organizations were represented by delegates.

Besides Mr. Heller, the officers are as follows: Wm. Paître, vice-president; Ralph F. Corey, vice-president; P. E. Brulatoar, treasurer, and Geo. G. Woodruff, secretary.

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by

THE EAGLE ROCK
MANUFACTURING CO.
VERONA, NEW JERSEY
"SHORE ACRES"
Specially selected and compiled by M. Wickler
The timing is based on a speed limit of 14 minutes per reel (1800 ft.).
Theme: "Evening Hour" (Amoroso Bullade), Hullicen
1—Theme (2 minutes and 30 seconds), until—T: "The Berry farm, Shore Acres.
2—Spring Blossoms" (Hamanitsa Novelletje), by Castillo (3 minutes and 15 seconds), until—T: "Love Letters" (Vaile Lorne), by laszlo (2 minutes and 15 seconds), until—T: "New England boats many.
3—Waltz (5 minutes), until—T: "Zam Warren is fogging.
4—Capricious Amante" (Moderato Caprices), by Borch (2 minutes and 30 seconds), until—T: "Why not, you wouldn’t.
5—Camlina" (Andante Moderato), by Tonsing (3 minutes and 30 seconds), until—T: "Check up his book right.
6—"Bleeding Hearts" (Andante Benigno), by Levy (2 minutes and 15 seconds), until—T: "Man works from sun to sun.
7—"Home Sweet Home" (according to action quintett), (2 minutes and 15 seconds), until—T: "When Martin calls on Blake.
8—"I Love Me" (Valse Moderato), by Zamecnik (1 minute and 30 seconds), until—T: "So we’ll go.
9—Theme (1 minute and 30 seconds), until—T: "How do you like the next.
10—"Mountain Song" (Andantina Characteristic), by Borch (2 minutes), until—T: "The folks have all gone.
11—"Gentlebird" (Caprice Agile), by Borch (2 minutes and 15 seconds), until—T: "The most difficult thing in.
12—"Serenade Romantique" (Moderato Serenade), by Borch (1 minute and 30 seconds), until—T: "Check up his books right.
13—"Brahm’s Melody" (Romantico), by Collinge (3 minutes and 30 seconds), until—T: "I got news, Martin.
14—Theme (2 minutes and 30 seconds), until—T: "When Martin leaves office.
15—"Dramatic Narrative" by Pement (1 minute and 15 seconds), until—T: "The Captain plans his operation.
16—"Scented Violets" (Moderate Expressivo), by Reynard (1 minute), until—T: "The Captain plans his operation.
17—"Oh fashioned waits" (At Vite), until—T: "The silver wedding.
18—"Enchantment" (Theme), by Heine (1 minute and 30 seconds), until—T: "When Helin returns home.
19—"Dramatic Reprisal," by Borge (2 minutes and 15 seconds), until—T: "We’re wasting time.
20—"Storm Fury" (Red Storm descriptive), by Levy (4 minutes and 45 seconds), until—T: "Marlin, don’t do something.
21—"Dramatic Reprise" (At Home), by Levy (2 minutes and 15 seconds), until—T: "We’re wasting time.
22—"Love Letters" (Caprice Internezo), by Borch (4 minutes and 30 seconds), until—T: "People’s John seems.
23—Theme (2 minutes and 35 seconds), until—T: "Convinced that she’s.
24—"Dancing Neophyte" (Moderato), by Briese (2 minutes and 25 seconds), until—T: "From this time on.
25—"I Don’t Want to Get Well" (Piquant song) (2 minutes and 10 seconds), until—T: "I’ll have to have an.
26—"Riviera" (Dramatic), by Dramin (6 minutes and 45 seconds), until—T: "The making of the operation.
27—"Capricious Amante" (Caprice Internezo), by Borch (4 minutes and 30 seconds), until—T: "The people’s John seems.
28—"Theme (2 minutes and 35 seconds), until—T: "IConvinced that she’s.
29—"Dancing Neophyte" (Moderato), by Briese (2 minutes and 25 seconds), until—T: "From this time on.
30—"Love Letters" (Caprice Internezo), by Borch (4 minutes and 30 seconds), until—T: "The people’s John seems.
31—"Theme (1 minute and 15 seconds), until—T: "I am afraid you believe.
32—Continue pp (1 minute and 10 seconds), until—T: "Alone in her room.
33—"Shamrock" (Irish Waltz), by Toboni (3 minutes and 15 seconds), until—T: "The following morning.
34—"Revelry D’Amour" (Dramatic allegro), by Zamecnik (1 minute and 15 seconds), until—T: "You have come for my servant.
35—"Theme (3 minutes and 20 seconds), until—T: "That wasn’t Mr.
36—"Songs from Erin" (Irish Waltz), by Brentn (4 minutes), until—T: "But I didn’t mean it.
37—"Dramatic Allegro," by Berry (2 minutes and 20 seconds), until—T: "I got rid of him later.
38—"Theme (3 minutes and 20 seconds), until—T: "How dare you talk with this.
39—"Blushing Rose," by Johnson (1 minute and 10 seconds), until—T: "Things had somehow gone.
40—"Produce effect of shot followed by "Turbulence," by Borch (40 seconds), until—T: "Shot is fired.
41—"Love Song" (Dramatic), by Plefker (4 minutes and 45 seconds), until—T: "Marjorie reading paper.
42—"Theme (1 minute and 25 seconds), until—T: "I thought you were dying.
THE END.
"DR. JEKYLL AND MR. HYDE"  
(Released by Pioneer)  
Specially selected and compiled by M. Winkler  
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)  
Theme: "Sinister Theme" (for scenes of impending danger), Vely  
1—Theme (1 minute and 5 seconds), until—S: At Screening.  
2—Theme "Andante," by Collings (2 minutes and 30 seconds), until—T: "Dr. Henry Jekyll, a prominent."
3—"Reflets De Lune" (Prelude Moderato), by Baron (2 minutes and 15 seconds), until—T: "The free clinic maintained."
4—"The Roses That Bloom Again" (melodious), by Levy (3 minutes and 21 seconds), until—T: "Music brings Dr. Jekyll's."
5—"Mamoule Caprice" (Intermezzo Patellienne), by Baron (50 seconds), until—S: On golf jobs.
6—Continue pp (15 seconds), until—T: "His unning efforts."
7—Theme (2 minutes and 30 seconds), until—T: "The night of the opera."
8—"Dramatic Agitato" (for general use), by Hough (1 minute and 10 seconds), until—T: "His man says he hasn't."
9—"Agitato" (for angry discussion or riot), by Kiefer (1 minute), until—T: "An Apostle of Hell."
10—"Agitato" (for general use), by Sheppard (2 minutes and 35 seconds), until—S: The fight.
11—Continue pp (15 seconds), until—T: "Oh, God, help me, save me."
12—Theme (1 minute and 35 seconds), until—T: "Flung into darkness.
13—"Agitato" (for excitement), by Andino (1 minute and 10 seconds), until—S: Near fire.
14—Theme (1 minute and 45 seconds), until—T: Convoyed with remorse.
15—Theme (1 minute and 25 seconds), until—T: "The monster in the man."
16—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 30 seconds), until—S: The flight.
17—"Mysterious Dramatico" (depicting mystery to dramatic climax), by Borch (2 minutes and 23 seconds), until—T: "The great mystery."
18—"Hurry" (for pursuit and robbery), by Minot (1 minute and 30 seconds), until—T: "To get this."
19—"Fratello" (Dramatic), by Bachmann (2 minutes and 10 seconds), until—T: "Dr. Jekyll finding him.
20—"Allegro Agitato" (for excitement), by Kiefer (1 minute and 30 seconds), until—S: Dr. Jekyll fighting with girl.
21—Continue to action (1 minute and 20 seconds), until—S: Police arrive.
22—Theme (1 minute and 25 seconds), until—T: Hours of fruits snatched.
23—"Andante Dramatico" (for dramatic emotion), by Borch (1 minute and 35 seconds), until—T: "Yes, yes, I killed him."

THE END

Did you ever see a picture run cold without any music at all?  
It was like smoking a pipe without tobacco, wasn't it?  
Yes! Even humming music is better than none at all.

BUT

Why Have Bunn Music When You Can Have PICTUROLLS

Get Full Information and Catalogs from the nearest one of these Exclusive Distributors


"LOCKED LIPS"  
(Released by Universal)  
Specially selected and compiled by M. Winkler  
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)  
Theme: "Lotus Flowers" (Japanese Reviverie), Parker  
1—"Aloha Ole" (Waile), by Lake (2 minutes and 30 seconds), until—S: At Screening.  
2—"Reverie" (Dramatic), by Drumlin (2 minutes and 40 seconds), until—T: "You are not a match for me.
3—"Sinister Theme" (for scenes of impending danger), by Vely (1 minute and 25 seconds), until—T: "He was lying."
4—Continue pp (30 seconds), until—T: "Fair lady may hide black."
5—Theme (2 minutes and 30 seconds), until—T: "So through Lotus Blossom."
6—"Chanson Malencontreuse" by Collings (3 minutes), until—T: "But Sanwood was too."
7—"Dramatic Timpani" (for general use), by Levy (1 minute and 20 seconds), until—T: You have had too much.
8—Continue to action (2 minutes and 55 seconds), until—S: Interior of convent.
9—"Canzonetta" (Andante), by Prinal (1 minute and 20 seconds), until—T: "For weeks.
10—"Reflets De Lune" (6/8 Allegretto), Baron (1 minute and 10 seconds), until—T: "Audrey Stevens from San.
11—"Hawaiian Moonlight" (popular walk), (30 seconds), until—T: One fair day they."
12—"Dramatic Reprugee," by Borch (1 minute and 30 seconds), until—T: "So the barriers."
13—Theme (2 minutes and 45 seconds), until—T: "Another also regretted."
14—"Tragic Theme" (for fatal or mournful news), by Vely (1 minute and 5 seconds), until—T: "In case of accident."
15—"Mystic Captive" (for eerie mystery and agitation), by Borch (3 minutes and 10 seconds), until—T: "Arrest had been waiting.
16—"Golden Youth" (for general use), by Waits (2 minutes and 15 seconds), until—T: "One day Lotus Blossom."
17—Continue to action (2 minutes and 15 seconds), until—T: "And so in due time."
18—Theme (1 minute and 50 seconds), until—T: "Later she sought.
19—"Kilume Wallana" (Hawaiian Value), by Lake (1 minute and 10 seconds), until—T: "Meanwhile Harvey Stella found.
20—"Baby Sweetheart" (4/4 Allegretto), by Corris (2 minutes and 30 seconds), until—T: "At length that mystic day.
21—"Countess" (Dramatic), by Borch (1 minute and 40 seconds), until—T: "Go to her now.
22—Theme (2 minutes), until—T: "Kono had also waited."
23—"Chant Erotique," by Borge (3 minutes and 25 seconds), until—T: She would tell no man.
24—"Andante Dramatico" (for dramatic emotion), by Borch (1 minute and 10 seconds), until—T: He would not be as she knew she would.
25—"Agitato Appassionato" (depicting passionate agitation), by Borch (1 minute and 45 seconds), until—S: The fight.
26—Theme (1 minute and 20 seconds), until—T: "And so the barriers were."

THE END

"THE GIRL IN NO. 29"  
(Released by Universal)  
Specially selected and compiled by M. Winkler  
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)  
Love Theme: "Reflets De Lune" (Characteristic Allegretto), Baron  
Mystery Theme: "Sinister Theme" (for scenes of impending danger), Vely  
1—"New Era" (Overture), by Herd (1 minute and 25 seconds), until—S: At Screening.  
2—Continue to action (1 minute and 35 seconds), until—T: "The producer.
3—"Eccentric Comedy Theme," by Roberts (1 minute and 50 seconds), until—T: "The one success spurred.
4—Continue pp (1 minute and 25 seconds), until—T: "Come on, you dare."
5—Love Theme (2 minutes and 55 seconds), until—T: "A new tenant moves.
6—Mysterious Theme (3 minutes and 5 seconds), until—S: Girl missing gun.  
NOTE: To action pp or ff.
7—Chanson Malencontreuse" (5/4 Andante), by Collings (2 minutes and 45 seconds), until—T: "I must die, I have no place.
8—"Dramatic Reductive" (for intensive and heavy dramatic situations), by Levy (53 seconds), until—T: "We will have to stop.
9—Continue pp (33 seconds), until—T: "When night's shadows.
10—"Mistressy Dramatico" (depicting mystery and agitation), by Borch (2 minutes and 10 seconds), until—T: "The night of the 19th.
11—"Mysterious Dramatico" (depicting mystery to dramatic climax), by Borch (3 minutes), until—T: "Blind to all caution.
12—"Misterionere" (for general use), by Andino (1 minute and 30 seconds), until—T: "Here you are.
13—Mysterious Theme (1 minute and 15 seconds), until—T: "Next day found film.
15—Misterious Agitato" (descriptive), by Smith (1 minute and 40 seconds), until—T: "Home again, his first.
16—"Furioso" (Chopin) (for general use), (2 minutes and 35 seconds), until—T: "My roadster, bring it to."
17—"Half Reel Furioso," by Levy (2 minutes and 5 seconds), until—S: Near range.
18—Love Theme (30 seconds), until—T: "I know you'd come."
19—"Furioso" (depicting conflict and riot), by Shepherd (3 minutes and 50 seconds), until—S: After the fight.
20—Mysterious Theme (2 minutes and 30 seconds), until—T: "Once more the fastball.
21—Love Theme (3 minutes and 5 seconds), until—T: "I have just killed Rosenpace."
22—"Scherzetto" (Allegretto), by Borge (2 minutes), until—S: Gang enters.

THE END
A Matter of Importance

The selection of a Pipe Organ is a matter of importance to the Exhibitor if his Theatre is to maintain supremacy. That is why the discriminating exhibitor gives the Barton Organ first consideration.

Most any organ will produce music, but the Barton Organ does more than just make music. The Barton Organ combines the grandeur of a Cathedral Organ, the crispness of Symphony strings, melodious wood wind and solid foundation in variations of musical appeal. And in addition, introduces the greatest musical invention of the age—The Divided Manual—thousands of new and original tonal combinations of wondrous beauty—never before possible.

But the matter of greatest importance is the fact that these new and astounding musical effects can be played by any organist without special training. The standard playing methods familiar to every organist does away with the “hard to get” and “harder to keep” specially instructed operator.

The Barton Organ attracts by its unique originality.

Better Music with Simple Operation is a matter of Importance to you.

Mail the Coupon to-day; it's for your convenience.

BARTOLA MUSICAL INSTRUMENT CO. 313-316 Mailers Bldg., Chicago

United States Patents Pending

Bartola Musical Instrument Co.
313-316 Mailers Building, Chicago, Illinois.
Review of Latest Musical Compositions

1. "Alice Blue Gown," from the musical show "Irma," being shown with success on Broadway. (Leo Feist.)
2. "Daddy You've Been a Mother to Me," arranged as a medley waltz. (McCarthy & Fisher, Inc.)
3. "Wondrous," a fox trot by Lee David, a dance winner. (B. D. Nice.)
7. "Oh By Gee, By Gosh, By Gun, By Juvenile," a snappy one-step which is fast proving to be a hit. (Broadway Music Corporation.)
8. "Hunkatin," a half tone one-step by Sol Levy, composer of "That Naughty Waltz." "Why?", etc. "Hunkatin," is a onestep, an original idea and different from the beaten path. (Belwin, Inc.)
9. "Chant Brodtique," by Irene Berge, a moderate character suitable for light scenes. (Belwin, Inc.)

Prepared to Print Programs for Exhibitors

Programs of quality and something different in advertising novelties is what the up-to-date motion picture showman is in search of today, and Bradford & Company, Inc., at 6137 Michigan, is rapidly coming to the front as a concern which can meet this requirement. This company has accumulated hundreds of half-tone cuts, electroplated and mats of the well-known stars of filmdom, which it has stored in its fire-proof vault so that the company is prepared to give quick service. It also maintains a publicity department for the exclusive use of the exhibitors, ready to furnish information or advice on ways and means to exploit any picture he is preparing to show. The photographic reproduction of the star mounted on the folder gives it the appearance of a real photograph.

The Estey Theatre Organ runs the gamut of emotions. Install one.

The Estey Organ Company
Brattleboro, Vt.

FOR COLOR EFFECTS USE

Ricehoods

Colors show Beautiful and Brilliant and are Permanent. Heads slip over the bulb.

Way Ahead of Dip and Lea Jocy

REYNOLDS ELECTRIC CO.
2500 W. CONGRESS ST.
CHICAGO, ILL.

Write for our list of Guaranteed Rewritable Machines

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the

MOTION PICTURE TRADE
301-302 Mallin Building
50 St., Wabash Ave.
CHICAGO, ILLINOIS

Dealers in Magazines, Standard and Simulator Moving Picture Machines, National Cameras, Motion Pictures and Everyting for the Theater

WE SELL ON THE INSTALLMENT PLAN

Theatre and Exchange Mail List Service

We rent Lists of all addresses compiled or existing theatres, exchanges, state rights owners, publicity men and products, selected as to territory and location. Twenty thousand names were recorded in our last list year. In six weeks a covering of from 25 to 50% is furnished. All work is done under our own Contract.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St.
Phone, Bantam 8603.
New York.
Addressing, Mailing Lists, Typewriting,
Photostating, Printing.

PEARCE FILMS
608 Canal Street
NEW ORLEANS, LA.

Largest Independent Exchange South

FOR BETTER MUSIC

Fotoplayer Portable

Standard PROJECTORS

Unequaled for Cutting and Editing Films

PEERLESS PROJECTOR CO.
32 W. 45th St. Dept. M.
New York
"Down on the Farm"
(Mack Sennett Comedy—United Artists Five Reels)
Mack Sennett's long heralded five reel comedy, "Down on the Farm" has reached the screen, and judging from the quantity of lively incident and the quality of the production the publicity drive has not misrepresented the facts. Mr. Sennett is a postmaster in the art of ridiculous transparents, and no plot which ever appeared in a play may be said to be safer once he discovers its comical values. He is particularly partial toward the antique "city feller running little Neil, mortgage on the farm, erring daughter returning home to relieve the 'sorrier' of her parents" idea. And why not? Isn't it an excellent subject for burlesque? It was funny enough when it appeared in its original melodramatic form in the local op'ry houses of these United States.

By dressing up the old plot with sure-fire bolonium Mack Sennett has adorned a comedy which is a knockout in more ways than one. One may call it a broad satire on the "twenty-and-thirty" days, when Bertha and Nellie of Sewing Machine and Clock Model fame, respectively, cried out to Paw and Maw that the villain still pursued them. There is the city slicker as desperate as any Desmond who ever twirled a mustache, and there is the rustic swain who eventually frustrates the villain after a series of highly amusing complications. The "papers," meaning not only the cigarette kind, but those which spell "MORTGAGE," are given prominent display.

When the director wants to supply novelty and atmosphere he introduces a barnyard menagerie. Chickens, cows and geese meander about, thoroughly in harmony with the setting. The Great Dane, Teddy, has an important role. The same may be said of Pepper, the cat. This pet is totally unconscious of the camera and furnishes as droll comedy as any biped. A mouse comes in for a bit and enacts his part cleverly. Of course, Mr. Sennett has utilized the idea before in shorter pieces, and there may be some who will say that the more pretentious offering is "old stuff." But he has twisted it about a great deal and added novel touches through the employment of the menagerie, so that when it fattens the animals pick it up. The regular Sennett stock company is present. Louise Fazenda, Harry Gribbon, Bert Roach, Marie Prevost and limbs, Ben Turpin and even Billy Armstrong carry the burden of the plot.

The comedy has rich exploitation possibilities, and during its premier showing at Quimby's Strand, in Fort Wayne, Indiana, it was given an unusual campaign. Hay wagons, acrobats on streets, rugs who walked about and registered at hotels, and other features literally stopped traffic. The management staged a prologue with eighteen people against a barnyard setting, and, also lending atmosphere, was a rural orchestra and a variety of barnyard animals. The manager of the house states that he did capacity business in spite of a snow and sleet storm.—LAURENCE REID.

"The Woman Gives"
(First National—Six Reels)
A highly developed melodrama of rare order is this latest photoplay of Norma Talmadge where she sacrifices her love, her happiness, and her career to redeem the man who had been the first stepping stone to that success. Mary Souderson, penniless and alone, following the death of her father, is getting along well as Daniel Garford's model until one day she meets Robert Milton, a struggling young artist whom Garford is befriending, and falls in love with him. Milton returns her love, but lets his jealousy get the better of him when he learns that Inga is visiting dependable places in an effort to save the soul of Garford, who is fast going to the dogs after a serious quarrel with his wife.

Inga's efforts to redeem Garford lead her into a subterranean opium den where she is pursued by a Chinaman, and just escapes a fist-fight with Garford himself who revenges her interference. In the end, however, she wins and brings him back to his former social position and sees him repeat his former artistic successes. Garford's proposal of marriage to her brings a realization of her true love for Robert Milton and Inga confesses her love just in time for the picture to close with a long, lingering kiss.

The picture is replete with tense situations. Norma Talmadge holds the stage almost all the time. Her support is excellent, but the major portion of the success of the production is due to Miss Talmadge herself.—ELSIE LOEB.

Reviewed at Stillman Theatre, Cleveland.

"The Confession"
(National Film Company's Production—Adapted from Hal Reid's Stage Play)
"The Confession" in films is an adaptation of Hal Reid's play of the same name and has lent itself well to screen production, since its story is intensely dramatic and permitted the injection of action and incident.

As the production stands it registers as one of the most notable independent pictures of the year. The plot holds attention and interest groups as the story is unfolded. Henry B. Walthall, as the priest who heard the confession of the murderer, is most convincing and gives a portrayal which ranks with any of his extant career. Francis McDonald, as the brother, the sympathetic role, charged and convicted of the murder, plays the part most naturally. Margaret Landis ably portrayed the role of the sweetheart after two years' absence from the screen. William Clifford, as the heavy, added merit to the cast. All other parts are well cast.

The showing at Chan's Auditorium, Los Angeles, has been a great success both with month advertising. It, of course, has an especial appeal to Catholics, but contains real dramatic worth also.—J. C. JENSEN.

"The Woman He Chooses"
(Seven Reel Subject Produced in Sweden—Sponsored in America by Mickey Film Co., Inc.)
This is an adaptation of "The Girl from the Missouri," the powerful novel by Dr. Selma Lagerlow, the only woman ever awarded the Nobel prize, and in picture form, as in literature, proves itself to be a strong drama that should prove popular with audiences.

The literary masterpiece is a fine foundation for pictures. It tells the simple story of a young girl's betrayal in a land where sin is regarded as a disgrace and how she later comes to happiness. The picture is enacted by a capable cast of Swedish actors who demonstrate a technique rarely seen in pictures, especially those of foreign production. The story holds interest throughout and the scenery of Sweden, where the picture was made, affords fine backgrounds. The photography is excellent and the direction fully up to American standards.—J. H. MASON. Reviewed at the Ziegfeld theatre, Chicago.

"The Strange Boarder"
(Will Rogers Starred—A Goldwyn Release)
"The Strange Boarder" is more a series of semi-humorouls incidents, made entertaining by the star, than drama. That Rogers is able to carry the slender story with his peripatetic interpretation of the Arizona rancher, who is lanced on his first visit to a city is a tribute to his art. The picture entertains, has some moments of real interest appeal, and many bits of the sort of comedy for which the star is famous. Irene Rich plays opposite Rogers in the role of a stenographer. Others in the cast are James Mason, Doris Pawn as the wife and Lionel Belmore, whose work as the ward heel is masterful.

The settings, photography and general excellence of the production also aid the star in making the picture interesting.—J. C. JENSEN.
Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically as late as the top releases at the respective lists instead of at the bottom.

ALEXANDER FILM CORP.
Mar. 14—The Lone Hand (Roy Stewart)...

INDIANA SISTERS
Mar. 17—Deputy Chief...
Mar. 21—Coming of the Wolf...
Mar. 28—The Fight on the Deadwood Trail...
K. A. 5—Shan Misunderstanding...
Mar. 29—Catering Under Difficulties...

AMERICAN FILM CO., INC.
FLYING DRAGONS
The Thirteen Piece of Silver (Margaret Fisher)...
Ser. Jan. 1:1410
Ser. Feb. 11:4540
Ser. Mar. 11:1214
Ser. Apr. 1:5947
Ser. May 1:483
Ser. Jun. 1:37
Ser. Jul. 1:77
Ser. Aug. 1:73
Ser. Sep. 1:37
Ser. Oct. 1:73
Ser. Nov. 1:9
Ser. Dec. 1:9

ARROW FILM CORPORATION.
May 10—Before the White Man Came (Julian Frost)...
May 1—Love's Portrait (Eric Stuart)...
The Wolf's Tail (Clint Johnson)...
Wolves of the Street (Cliff Johnson)...
Leaping Jumper (Steve Montgomery)...
Fool's Gold (Mitchell Lewis)...
The Land of Nature (Coletta N. Mooney)...

SEUHAUS
The Lurking Peril (Anna Lumber-Gen. Lorin)...
15 Episode Series...
The Fatal Sign (Charles Anderson-Lee)...
A 15 Episode Series...

WESTERN DRAMA
Blazed Trail (Lowell-Crossman-Lawrence)...
After the Dance (Clint Johnson)...
Brent...

ONE AND TWO-REEL COMEDIES
At the Pert (George Veal)...
Ham (Hank Mann)...
Sunny Side (Ham)...
Ham Mann (Ham Mann-McDade Kirby)...

AYWON FILM CORP.
Blind Love (Lucy Cotton)...
Days of Daring (Tom M.)...
Parson's Dinner (Edgar Smith)...
Recal Pranks (Henry Rubin)...
Rover and Thayer (Leone Ulrich)...
She Pays (Julie Dean-Hugh Huff)...

A SNOOT SCENE SCENIC
The Guilty Woman (Marie Tenser)...
Advancing Men (Helen Holmes Scenic) 20 Two-

CHESTER-OUTING PICTURES
64—Fire...
65—In and Out of Kong San...
66—Silk Stockings (Gene Overy)...
67—Editorial Horseplay...
68—What's Cooking (Gene Overy) 50...
59—Pigs and Kava...
56—Wanted an Elevator...

SCREENICS
Feb. 7—The Great American Yawn and Getting His...-
Feb. 1—Bark's and Skippers and Men, Monkeys and...-
Jan. 31—In a Natural's Garden and Horses and...-
Jan. 24—Kyпl (Ralph Meinrath) 1923...


CHRISTIE FILM COMEDIES
(A State Right Exchanges)
CHRISTIE TWO REELERS
May—Dance and Pense...
Feb.—Her Night-March...

SINGLE REEL COMEDIES
May—Three Happy Families...
June—Watch Your Step-Mother...
July—Nurse Matters...
Aug.—Pail But False...
Sept.—Ride a Couple...
Oct.—A Loosely Honeymoon...
Nov.—Kiadapping Carolee...

CAYTON PICTURES CORP.
(Twelve Two-Reel Westerns Featuring
Twelfth, The Cowboy and the Rajah...
Eleventh, Cowardly Coward...
Tenth, Team on the Range...
Ninth, Brooker Bill...
Eighth, Shadow Rider...
Seventh, Shackles of Fate...
Sixth, Scrapbook of the Gun...
Fifth, The Uphill Climb...
Fourth, Dr. Henry's Office and the Guide...
Third, Halfs Fury Gordon...
First, The Desert Rat...

COMMONWEALTH PICTS. (Chgo.)
SPANISH'S VOD A VIL MOVIES
Billy Whippers (Comedy)...
Los Pajos (Comedy)...
The Flying Swan (Shaking)...
Foxy Man and the Ostrich (Elise Ferguson)...
Handyman (Ralphing)...
Three Days of Revenge and the Dogs (Clay)...
Perry's Comedy Circus (Pony, Dog and Monkey)...
Harry Collier & Co. (Comedy Bicycle Novelties)...
Marie DeWald (Aerial Girl)...

EDUCATIONAL FILM CORP.
(Through State Right and Educational Exch.)
Photoplay Magazine Screen Supplement Released Scenes Showing Leading Girls at Work and Play...

RED CROSS PICTURES
The Relief of Poland...
Constantine, the Gateway of the Orient...
America's Western War...
Belgium, the Broken Kingdom...

BRUCE SCENICS
The Chiah Call...
SPECIALS
The Way of a Volcano...
The Second Chance...

EQUITY PICTURES CORP.
The Futility Woman (Chris Kimball Young)...
The Most Beautiful Girl (Jeanette Ferrin)...
The Eyes of Young (Chris Kimball Young)...

FAMOUS PLAYERS-LASKY EXCH.
PARAMOUNT-ARTCRAFT
The Sheep and the Lion (G. B. Crane) 1006...
PARAMOUNT-ROBERTSON
The F works (Semedick) 1381...
The False Rose (Rudolph Bennett) 1352...
The Cost (Vada reception)...
Ther Art the Man (Robert Warwick) 1051...
Favorite Chick (Stage)...

PARADISE TO COMEDIES
May—My Lady's Gentleman (Vera May) 1814...
May—My Lady's Gentleman (Vera May) 1814...
May—My Lady's Gentleman (Vera May) 1814...
May—My Lady's Gentleman (Vera May) 1814...
May—My Lady's Gentleman (Vera May) 1814...
May—My Lady's Gentleman (Vera May) 1814...
May—My Lady's Gentleman (Vera May) 1814...
May—My Lady's Gentleman (Vera May) 1814...

FILM MARKET, INC.
(At State Right Exchanges)
THE HOUSE WITHOUT A DOOR...
The City of Purple Dreams...
While the Wind Blows (Clay)...
Zonig, the Dare Devil of Rouen...
The Natural Law...
The Train of the Alps...
The Lute of the Alps...
Beware of Strangers...

TRUEX AND OTHER COMEDIES
Apr. 11—Ship Ahoy...
Dec. 28—To Good to Be True (Frost Truck)...
Dec. 28—Speed (All. St. Johns)...

FILM SPECIALS
JOLLY COMEDIES
Feb. 23—Girls Will Be Girls (Lee Whitey)...
Feb. 23—Dancing May (Clay)...
Feb. 23—Hobbsy's Mistake (Gertude Selby)...
Feb. 25—The Close Shave (Ben Turpin)...
Jan. 19—Neptune's Step-Daughter (Gertrude Selby)...
Jan. 15—The Nutcrackers (Ben Turpin)...

FIRST NATIONAL EXCHANGES
45 Minutes from Broadway (Charles Ray)...
The Jackline Man (King Violin)...
The Man of My Dreams (Leo Whitey)...
Yes or No (Norma Talmadge)...
The Thin Man (Bobby Clark)...
Passion's Playground (Katherine MacDonald)...
The Professor of Physics (C. B. Compan)...
Don't Ever Marry (Marshall Neilson) 1018...
Don't Ever Marry (Marshall Neilson) 1018...
Don't Ever Marry (Marshall Neilson) 1018...
Don't Ever Marry (Marshall Neilson) 1018...
Don't Ever Marry (Marshall Neilson) 1018...
Don't Ever Marry (Marshall Neilson) 1018...
Don't Ever Marry (Marshall Neilson) 1018...

Release Information continued on page 3736
**“DESSERT LOVE”**

Tom Mix Furnishes Plenty of Thrills

Tom Mix, burdock-riding, quick-shooting, clown-jumping, surf-billowing star, fills up five reels of "Desert Love" with the above mentioned playful stunts, and that is about all there is to the picture. The story is not over-impressive, sagging in the middle, but leading eventually to a thrilling climax. But the star has all the requisites for his daredevil stunts, including good western exteriors, and sufficient hazards to stand at.

The whole production is up to the usual Mix standards and his admirers will continue to admire when they see it. They don't keep you waiting long before the action starts. In the first reel several score of the outlaws arrive to "shoot up" Tom Mix and his latest partner, but they do it in a very thorough manner, and the sheriff, played by the star, is killed, but manages to leave behind him a list of the bandits' names and a baby son. The latter grows up and in the course of twenty-five years, following his father's footsteps, is elected sheriff, and Tom Mix is brought back to life. He then procures a job as a riding cowboy. We only see three of the outlaws receiving their just punishment, but this is enough to allow the star to get in some thrilling action. Of course there is love interest, and in the final climax there is a lovely maiden to be rescued as well as a father to be revenge.

There are sets of stirring improbable stunts if you want to look for them. The father's misjudging the innocent daughter for the guilty man is crude. So is the existence of a second band of outlaws when we are led to believe that there were no more. One character ages about ten years in the twenty-year-old period. Length, 5 reels.—Matthew A. Taylor.

**THE CAST**

Tom Mix

Buck Marston

Dolly Remington

The Wolf

The Whelp

**PRESS NOTICE—STORY**

Once more Tom Mix, the daredevil of the screen, is in town. The well liked cowboy star will be seen in "Desert Love." This marks the third time that Mix has played the part of Buck Marston, sheriff of an Arizona county. Twenty-five years before his father's death, Mix was killed by a band of outlaws, whose names have come into the possession of the son. With endless vigor and energy he takes up the game, and finally captures the chief, who on a thrilling chase. Only one is left, the Whelp, who steals away with the girl loved by Mix. In a scene that is fraught with dangerous stunts the young sheriff rescues the girl and revenges his murdered father.

The scenes in which the daring star thrills his audience are too many to be named. The most thrilling is when Tom Mix is received in a window of a house, with a clear drop of a hundred feet below.

**PROGRAM READER**

No picture is more pure than the thrilling western. No picture is more picturesque than a brave and brawny sheriff of these counties in the Southwest, who, by any means, try to stop crime by last and vigorous action. Mix is in his latest production, "Desert Love," which will be seen at this theatre tomorrow. In "Desert Love," the hero, Tom Mix, plays the part of Buck Marston, sheriff of an Arizona county. Twenty-five years before his father, the sheriff, was killed by a band of outlaws, whose names have come into the possession of the son. With endless vigor and energy he takes up the game, and finally captures the chief, who on a thrilling chase. Only one is left, the Whelp, who steals away with the girl loved by Mix. In a scene that is fraught with dangerous stunts the young sheriff rescues the girl and revenges his murdered father.

The scenes in which the daring star thrills his audience are too many to be named. The most thrilling is when Tom Mix is received in a window of a house, with a clear drop of a hundred feet below.

**SUGGESTIONS**

The pending railroad strike in New York has seriously hampered the shipments of paper. Until normal conditions again obtain, "Exhibitors' Box Office Reports" will appear but every other week.

**“NEGLECTED WIVES”**

(Alternate Title—"Why Women Sin"

Wistarla)

Careful Production Overcomes Trite Theme

This is a political and society drama, with an average cast, some lavish sets, and a theme that is a relic of bygone days. It will be known in some territories already as "Why Women Sin." Before the title, there is only one neglected wife in the picture, but she is so pitiously neglected that she weeps through most of the six reels. Her husband is seeking the nomination for governor and can't find time to come home to dinner, so his wife passes the time by weaving and hanging her laundry. But too many close-ups are shown of the wife and father inspiring her with the love of God and the love of country. And when the women, who have been painted as a top, turn out to be an Apache chief, it doesn't work.

The story, "Neglected Wives" is an exploitation of the overworking wife, and the little child who brings paper and mamma together, may avert a bit of old-burlesque melodrama. Length, 6 reels.—Matthew A. Taylor.

**THE CAST**

Philip Pemberton

K. J. Redcliffe

Dorothy Pemberton

Little Grace

"Baby" Ivy Ward

Bessie

Whitney

Her Husband

Charles Gerard

Tom Mix

Mara
t

Mills

Moreland

Directed by Burton King.

**PRESS NOTICE—STORY**

"Neglected Wives" ("Why Women Sin"), a powerful drama of modern American life, will be the attraction at the theatre tomorrow. This is a society and political story laid in a large city in the United States. It tells the tale of a little neglected wife, who, through the handicap that he can find no time for wife and little daughter.

Pemberton, the politician, has a bitter opponent in Horton, a corrupt political boss. Horton, when he finds that Pemberton's record is clear, endeavors to trick his wife of that story, through her, and tricks her politically. Mrs. Pemberton is an uncompromising woman. Again she is tricked by one of Horton's spies into a compromising situation, which Horton promises to keep a secret if Pemberton will renounce his candidacy. But the spies also have a past, and they make the story a much more exciting one for the picture. Rather than to the story of Pemberton's death, the story is told of Pemberton's wife, who, through her, and tricks her politically.

**PROGRAM READER**

A powerful lesson, clothed in a thrilling and exciting drama, is contained in "Neglected Wives" ("Why Women Sin"), which will be seen at this theatre tomorrow. There is a scene in a fashionable lady's gambling room, that is one of the exciting points. Among the entire six reels runs an entertaining story of a man who devotes his entire time to politics. Such a character in a woman's life is much more thrilling in the Spanish-American war under Roosevelt, and his life among the cowboys.

**SUGGESTIONS**

This picture will be known in some territories as "Neglected Wives" and in others "Why Women Sin," which is given by the producers as an alternate title. The former is the better title and more appropriate for the picture. Rather than show any close-ups of the cast, it would be better to feature long shots of some of the exciting scenes. By this way you will show your characterizations. A poster showing the fact that it is a stirring political play, and is also a strong condemnation of the man who places his duties before his home. You are reading Pemberton's nomination for Governor, in doing so he neglects his lonely wife. Such is the thrilling plot of "Neglected Wives." You cannot avoid the "lesson" angle of this picture too much. For a teaser campaign try the slogan, "Do You Neglect Your Wife?"

**CATCH LINES**

He placed his political advancement above his domestic happiness, but in the end he realized his relative position.

The story of a politician husband and the wife he neglected.

She had gained wealth and honor, but she had lost her husband's affection.
Advance Information on All Film Releases

(Continued from page 3734)

FLORIDA FILM CORPORATION

(At State Right Exchanges)

Motion Picture News

FOX FILM EXCHANGES

HIG PRODUCTIONS

While New York Sleeps (Special Cast)

The Strongest (Special Cast)

Showboat (Special)

Evangeline (Special Cast)

Kathleen McGuire (Theda Bara)

Checkers (Special Cast)

WILLIAM CHARNER SERIES

The Orphan

The Adventurer

Heart Strings

Wings of the Morning

The Widow's Kiss

THEDA BARA SERIES

Lure of Ambition

In Her Power

TOM MIX SERIES

The Terror

Desert Love

Three Gold Coins

The Desperado

The Cyclone

The Way of the West

FOX ENTERTAINMENTS

(Producing for Open Market)

Forbidden Trails ( Buck Jones)

The Big Romance (Buck Jones)

Forbidden Trails (Buck Jones)

Give Me a Chance (Shirley Mason)

The Dead Man (George Bancroft)

The Mother of His Children ( Gladye Brockwell)

Wings of the Morning

Would You Forgive (Vivian Rich)

The Sea Wolf

The Man From Montana Coast (Jack Pickford)

Summer of the Matador

Molly Malone

The Black Shadows ( Peggy Isadore)

Sue and I ( Peggy Rowland)

A Manhattan Knight (George Walsh)

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

April- Tullie's Punctured Romance

Mar- The Littlest Prince

Mar- The Forbidden Woman

Feb- A Home of Their Own

Jan- Eyes of Youth

Dec- The Millionaire's Secret

Dec- Everybody's Business

Oct- Yokohama Doodie in Berlin

Sept- It's a Long Way Home

The Bandit and the Westerner ( Wm. S. Hart)

The Little Nurse ( Wm. S. Hart)

Satara's Pawn (Besiege Aristocrats)

The Silent Road (Chas. Ray and Besiege Aristocrats)

One Day

How Moley Made Good

The Birth of a Nation

Heart of New York

Graphic Film Corporation

Royal Suicide (Mason-Dixon)

Ashes of Love (Hackett-Shannon)

When Men Told the Truth (Hartson)

Echo of Youth (Richman-Dillard Sheppard)

Someone Must Pay (Cull-Cauden-Edwards Breese)

A Child for Sorrow (Leslie Hateley)

Greiner's Educational Circus

(Continued from page 3734)

GRAND, 11- The Locable Scamps

Dec. 29- The Case of the Slumber

Dec. 1- The Chicken Hunters

HALL ROOM BOYS PHO. PLAYS

2008- Nov. 17- Pretty Polly

Nov. 3- A Howling Success

Nov. 20- The Young Butterscotch

Oct. 6- Almoin Heroes

Sept. 23- They Do It on 8th Ave.

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

Wright's Western (Walter H. Wright)

Carmen of the North (Anna Baltoff)

Chains of Evidence (Edward Earl-Gladys Hecht)

The Heart of a Gypsy (Florence Williams)

The Phantom Hound (Marjorie Whelan)

Love, Honor, and Police (Stuart Holmes, Ellen Cristy)

A Dangerous Affair (Billings-Hoover)

SPECIAL PRODUCTIONS

Three Stooges Country with Colonel Roosevelt

A House Divided (Sybil Bannerman)

The Littlest Scout (Violet Bickton)

Wanted for Murder (Elaine Hambidge)

The Other Man's Wife (Stuart Holmes-Elinor Glyn)

SERIALS

The Screaming Shadow (Ben Wilson-Nora Gervey)

Ruffian (Sybil Bannerman)

The Trail of the Octopus (Ben Wilson, Nora Gervey)

The Evil Eye

Edgar's Great Authors

HODKINSON CORP., W. W.

(Releasing through Path Exchanges)

BENJAMIN HODKINSON-GREAT AUTHORS PRINTS, INC.

The Spider (Emerson Woolsey)

ZANE GREY PICTURES, INC.

(California Film Co., Inc.)

BENJ. H. HAMPSON AND ELiNAN F. WARNER

Gold Rush (Asbury Grey)

Desert Gold (Zane Grey's)

J. PARKER READ, JR., PRODUCTIONS

THE SILENCE OF THE NIGHT

THE LONE WOLF'S DAUGHTER (Louise Glenn)

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)

ART CO PRODUCTIONS

The Capitol (Leah Baird)

R. BRUNTON PRODS.

$33,000 (John Warren Kellgren)

THE LONE WOLF'S DAUGHTER (J. Warren Kerrigan)

J. W. ROBINSON PRODUCTIONS

THE BLUE ROBBER (Louis Richey)

JOSEPH LEVIER PRODUCTIONS

His Temperature Wife (Special Cast)

DUNN, M. CO., COLUMBIA PICTURES

King Sprouse (Mitchell Lewis)

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Reid, James Morison)

Human Clay (Mollie King)

JANS PICTURES CORP.

A Woman's Business

Love Without Question (Oliver Tate)

KREMER FILM FEATURES, VICT.

(Released on States Rights Base)

The Land of Long Shadows (Jack Gardner)

Efficiency Edison's Courtyard (Curtis Holmes)

The Misdemeanor Lady (Henry B. Walshall)

Open Places (Jack Gardner)

The Range Boss (Jack Gardner)

The Man Trail (Richard Torrence)

Big Little Shots (Henry B. Walshall)

Snakeville Concessions

Shakett (Shakett)

Stripped for a Million (John W. Hunt)

CHAPLIN REUSES

A Burlesque on Carmen

Feb. 2- The Champion

Mar. 1- Jimmy Shippens

May 1- By the Sea.
THERE is very little entertainment value in this picture, since it presents a theme which is passe and the director has not shown any imagination which might have given it some points of interest. The story goes back to war days when the German spies were sneaking around with bombs and concis. To give this story a note of heart interest, Mr. Hughes has written the idea around a girl who is under a cloud of suspicion because of her association with Germans. Suspense is aimed at in keeping under this cloud, but it falls quite short of the mark.

The moment value lies in the considerable flag-waving of the long-drawn-out, obvious story comes to an end. Most of the action transpires in a shipyard and it is so slow moving, so filled with unimportant scenes of interminable length, that if the subject carried any original punch it would be lost. Certain crude touches don't help matters much. For instance, the British authorities would have their heroine to leave England under suspicion and still they would go to the expense of watching her activities in America. Again, an I. W. W. character is seen haranguing the mob of workers in the same old way. The German spy comes over to get in touch with the girl, who is really of no importance to the story.

Then the crunch of all, Mr. SpY puts his bombs in a huge suitcase, walks through the supposed guard in broad daylight, and throws one (maybe two) into the "works." But it makes no more fun than a firecracker. Rest assured he is killed. Ditto the I. W. W. The director has made error after error in this grossly over-long and lighting faulty. And the title editor goes to extremes in flag-waving editorials and dialect. The players succeed in appearing genuine, which is remarkable considering the untruths that creep forth. The shipyard atmosphere is good.—Length 6 reels. Laurence Reid.

**THE CAST**

Mamie Helen Chadwick

Ned Davey Kenneth Holston

Nick the Yard Man Frank Leigh

Cliff the Yard Man Clarissa Swain

Lady Webbing Kate Lester

Nurse Joseph Standing

Polly Widdicomb Florence Deshon

Major Widdicomb Dwight Crittenden

Ferriere Sydney Aimsworth

Harry H. A. Morgan

Abbey Melita McConville

Larry Wade Boteler

Mrs. Prohoro Eileen Hancock

By Rupert Hughes. Directed by T. Hayes Hunter.

**PRESS NOTICE—STORY**

An eminent author's production is "The Cup of Fury," which comes to the theatre on May 17th—next week with a cast that includes Helen Chadwick, Rockcliffe Fellows, Kate Lester, Florence Deshon and Sydney Aimsworth. Rupert Hughes is the author of this story and he has concocted a tale which is rich in action and suspense. The picture goes like a shot and delivers its quota of thrills. The combine were working over to supply ships to carry troops and provisions abroad. A time comes when she vindicates her honor and shows her patriotism and it is in this moment which presents a climax of undeniable strength. The picture carries an abundance of atmosphere, the shipyard scenes being genuine and dramatic. T. Hayes Hunter directed the picture.

**PROGRAM READER**

Rupert Hughes, one of the most vivid writers of the day, is the author of "The Cup of Fury," which will be shown at the Theatre in the near future. This is a German spy picture and details the shipyard industry and while it was written to wrack a shipyard and the struggle of a girl who is under suspicion because of her German associations. Sufficient to state that she vindicates herself. The picture carries a pleasant romance which develops to final conclusion and gives the offering a perfect balance. The cast includes such adequate players as Helen Chadwick, Rockcliffe Fellows and Florence Deshon.

**SUGGESTIONS**

In advertising this picture it would be advisable not to mention the theme unless you are sure of your crowd. The fact that it is a German spy picture probably at a certain patron among your audience. As the director has not shown any imagination, he probably would turn to his German associations. Sufficient to state that he vindicates himself. The picture carries a pleasant romance which develops to final conclusion and gives the offering a perfect balance. The cast includes such adequate players as Helen Chadwick, Rockcliffe Fellows and Florence Deshon.
THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)
Apr. 4—Fighting the Caves of Time
Mar. 28—Fourteenth, The Fighting Chance
Mar. 13—Fifteenth, The Fighting Chance
Mar. 14—Sixteenth, The Vault of Terror
Mar. 20—Seventeenth, The Vault of Terror
Mar. 27—Eighteenth, The Sword of the East
DAREDEVIL JACK
May 16—Fourteenth, Terrible Vengeance
May 22—Twelfth, The Vengeance
May 29—Twelfth, The Unseen Monster
June 5—Eleventh, Flames of Wrath
June 12—Tenth, Path of Destruction
June 19—Ninth, Phantoms of Treachery
June 26—Eighth, Blood for Blood
July 3—Seventh, A Blow in the Dark
July 10—Sixth, A Skirmish of Wits
BRINGING UP FATHER
May 16—Father's Close Shave
May 23—First, Jugs in Society
AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Howard, 125.00)
Apr. 16—Second, The Stimulating Mrs. Barton
ROBIN COMEDIES
Apr. 18—Shoot on Sight (Sbad Pollard)
Apr. 25—Sudden Attack (Sbad Pollard)
Apr. 26—Wrong End of the Table (Sbad Pollard)
Mar. 21—Cut the Cards (Sbad Pollard)
ROBIN TWO REELERS
May 2—An Eastern Westerner (Harold Lloyd)
Feb. 26—The Royal Shyness (Harold Lloyd-Kids Davis)
Dec. 28—From Hand to Mouth (Harold Lloyd)
TWO-REEL SPECIALS
Nov. 22—Miss Ginger (half-Marie Osborne)
Dec. 12—Daddy Long-Legs (half-Marie Osborne)
BLACKTON PRODUCTIONS
Apr. 11—The Blood Barrier (Bremner-Gordan)
Feb. 16—The Black November (Bremner-Gordan)
Jan. 4—My Husband's Other Wife (Bremner-Gordan)
Nov. 30—Dawn (Sylvia Bremner-Roht. Gordon)
NEW SERIALS
Sundays—Topics of the Day
Wednesdays—Fruit News
PHILIPP (ADOLF) CORP.
The Midnight Girl (Adolf Philipp-Marie Tagge)
My Girl Sussie (Adolf Philipp-Fatty De Forest)
O. Louis (Adolf Philipp-Marie Tagge)
PIONEER FILM CORPORATION
(At State Right Exchange)
The Boomer (Distributed by First National; two-reel)
Virtuous Sinners (Wanda Hawley)
Separate Vows (Sessue Hayakawa)
Wires of Men (Floreed Reed)
RADIOSONL FILMS, INC.
A Man There Was (Victor Seastrom)
REALART PICTURES CORP.
SPECIAL FEATURES
The Luck of the Irish (Davis's)
Soldiers of Fortune (Alan Dwan, Irish)
The Mystery of the Yellow Room (Chauvert's)
SINNERS (Allice Brady)
The Mark of the Beast (Irish)
Judy of Kew's Harbor (Mary Miller)
The Fear Marker (Allice Brady)
June of Green Gables (Mary Miles Minter)
Ernstville Susan (Constance Bain)
REELCRAFT PICTURES CORP.
RILLY WEST SERIES
Mustered Out
Strike Back
TEXAS GUINAN WESTERS
Fighting the Vigilantes
ALICE HOWELL COMEDIES
Distilled Love
A Wooden Horse
REPUBLIC DIST. CORP.
(See Selznick Enterprises)
“TREASURE ISLAND”  
(Parmount-Acraft)

Interesting Picture Made from Stevenson's Famous Story

A

NOTHER Classic from the realm of literature has reached the screen in Maurice Tourneur's production of Stevenson's “Treasure Island.” It is to the credit of this director's artistic perceptions that he has been able to catch the charm and atmosphere of the memorable story even though the scenario is a simple adaptation. What if the character of Jim Hawkins, the boy hero, is deprived of his initiative and spirit—what if some of the lesser figures are given more prominence than they deserve? These variations do not destroy the fabric of the tale. Rather are they permissible, to get every ounce of action from the translation.

In order to visualize the outstanding details, the scenario has taken liberties with Stevenson and he may be excused upon the ground that even the screen has its limitations. However, the flavor, the atmosphere, the color, the fancy of the printed page, are brought out effectively. In our opinion the children will respond enthusiastically to its stinging adventure scenes and also those grown-ups who haven't forgotten their youth, because Mr. Tourneur's action is graphic and the picturesque characters, Jim Hawkins, Bill Bones, Long John Silver, Black Dog and the blood-thirsty pirates—these figures, with the exception of the first mentioned, are just as vivid as Stevenson himself.

The action on the pirate ship, the conflict on the island, the incidents which lead up to Jim's adventure—all these points are what make the picture retain the vital quality of the story. Mr. Tourneur, a stickler for atmosphere, has caught some marvelous shots and his details fit Stevenson's descriptions. The adaptation of the story is by Shirley Mason, who, try as she might, is unable to make the characters convincing because of her sex. Charles Ogle is as immense as the seas-kept John Silver and Lon Chaney gives another of his vivid character studies as one of the pirate cutthroats or two. The heroine pictures the type of the woman of the same. Jim's ship, as long as the notions succeed there is no need of worrying over the traditions of the story.—Length, 5 reels. —Lawrence Reid.

THE CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Hawkins</td>
<td>Shirley Mason</td>
</tr>
<tr>
<td>Mrs. Hawkins</td>
<td>Josie McVitty</td>
</tr>
<tr>
<td>Bill Bones</td>
<td>Alphonse Libéria</td>
</tr>
<tr>
<td>Long John Silver</td>
<td>Charles Ogle</td>
</tr>
<tr>
<td>Long John Silver</td>
<td>Bill Montana</td>
</tr>
<tr>
<td>Long John Silver</td>
<td>Harry Holden</td>
</tr>
<tr>
<td>Squire Trelawny</td>
<td>Sydney Dean</td>
</tr>
<tr>
<td>Dr. Livesey</td>
<td>Charles Hull Milles</td>
</tr>
</tbody>
</table>


“SLAM BANG JIM”  
(America, "Flying A")

Good Laughs in Mixture of Farce and Western.

"SLAM BANG JIM" is somewhat of a hybrid. It is part farce and part western with a few burlesque characteristics thrown in. And although most of the picture is taken up with a bandit pursuit, the picture on the whole is pleasing, for in some spots it shows the merits of its type. The story is told in a straightforward manner and is amusing to watch. The various characters are fully developed and strong enough to make the picture a good one. Jim, the hero of the story, is a well-developed character. It is filled with amusing situations, and with William Russell, the star, instills his zestful personality throughout. He has a dual role, and the gleams, sun-shining chase is developed through mistaken identity. Jim gets into a tight before his wedding, and his wraithful bride-to-be and dispossessed father allow him to go to Arizona with a new found friend, and is there mistaken for a notorious bandit. He is arrested and escapes through the aid of the bandit's sweetheart. From then on he leads the Arizona's posse a merry chase. His fiancée and her father are brought on from the cast, with more mistaken identity as the result. But he proves to be a man, begins to stop and votes become too bewildered, the plot-timeless clear. The star appears too kindly to be a bandit, and refuses to be the tenderfoot. He does some good riding and fighting in both roles, and the only action slows up when the second set of characters are being introduced. However, his support to his character is good. Clark overdoes it a bit. Sets and photography are very good.

Length, 5 reels. —Matthew A. Taylor.

PRESS NOTICE—STORY

One of the most delightful light comedies of the season is offered in the picture for: —“Slim Bang Jim.” It is its title, and it's up to its name, being just one rapid fire piece of action succeeding another with lightning speed. William Russell is in his element here as the man of action, and his comedy is as splendid a horseman as ever set foot on a horse. Jim Page is so unorthodox as to be presented a few minutes before his wedding with a bandit, and Jim is to be the one to do it. His fiancée and her father will never again hear a word about his fate. He escapes, however, and with the help of a bandit and his sweetheart, who escape together. The the picture ends with Jim's marriage and the wedding. The story is simple, but well told. Hundreds of scenes in the camera in a thrilling scene when the bandit 'sticks up' for the couple, carefully and elaborately produced, and the many humorous situations and the star see in it that there is plenty of laughs.

PROGRAM READER

Don't some people just fall into bad luck? Jim proposed to a girl Seventy-five times before he accepted her. And then, on his way to the wedding, he tried to prevent a hold-up and was not permitted for arresting an officer! Of course his sweetheart would listen to no explanations. Such is the sad tale of "Slim Bang Jim," the amusing comedy feature. This has run very long. William Russell, the star, helps to turn it into a side-splitting comedy. It is just five reels of laughter, a genuine comedy situation to crowd into half a dozen pictures. And William Russell's name is enough to tell you how much action there is in it.

SUGGESTIONS

The star, good program readers, and pointed catch lines, will be your best tools in putting across the comedy. These photographs as well as stills of William Russell, Harold Land, and recall his past performances. In your program tell of the unhappy plight of the groom, who also describes the "stick-up" scene in the western saloon. Use the lines below.

“Slim Bang Jim,” you say? Were you ever mistaken for a bandit?”

“None of the bandits here know. Those bandit faces—there are plenty of those who are always looking for something to make them laugh instead of crying. The bandit scenes in the film allow some opportunities for stunts, such as a masked rider through the streets.

CATCH LINES

Don't ever get into a fight on your way to the wedding. Jim did and not even the avenging of a robbery would cause his pretty fiancée to forgive the humiliation.
### Advance Information on All Release Blows

(Continued from page 3739)

#### TRIPLE LOOP EXCHANGES

**TRIANGLE EXCHANGES** (See United Picture Theatres)

#### TYRANT PICTURES, INC.

Broken Hearts (Garrett Hughes).
It Happened in Paris (Mme. Vorida).
Humour in Panama (Lester White).
Man and Woman (Nettie Mason).
The House of the Whispering Walls (Jack Sherrill, Alma Helms).
You and Your Wife and Me (Eve Driskill).
Dr. Brink's Wonder of Nature (One every week).
Johnny Dooley Comedies (Joey Dooley—every month).

#### UNITED ARTISTS CORPORATION

Sep, 2—His Majesty, the American (Douglas Fairbanks).
Oct, 24—Dorn (Dorothy Philbrick).
Nov, 25—Down on the Farm (Mac Swenett).

#### UNITED PICTURE THEATRES

Apr. 18—The Eternal Mother (Florence Reed).
Mar. 28—The Pinch Hitters (Charles Ray).
Mar. 21—Women in Love (Mabel Flower).
Feb. 28—All Eyes (Lillian Gish).-
Feb. 7—The Blue Angels (Charles S. Eaton).
Jan. 4—The Choplimer Raiders (Roy Stewart).
Dec. 14—Betty of Destiny (Dorothy Childs).
Nov. 23—The Flame of the Yukon (Dorothy Daltry).

#### CUCKOO COMEDIES

Feb. 29—Hardly Ever, but Hard Running (Burns-Ekstrom).

#### KEYSTONE COMEDIES

The Love Con Game.
Apr. 1—First Aid (Special Cast).
Mar. 28—Better Late Than Ever (Wm. Collier).
Mar. 21—Court and Cabaret (Paggy Price).
Mar. 7—the Worst of Enemies (Warren Fields).
Mar. 2—the Worst of Enemies (Warren Fields).
Mar. 2—the Worst of Enemies (Warren Fields).
Feb. 8—The Buffaloes (Alice Lake).
Jan. 25—Miss Jo, a Nut (Mary Thomas-Ray).
Mar. 18—Mabel's Shoe (Mabel Normand-Reduce).
Jan. 11—Only a Farmer's Daughter (Louise Faerando-Reduce).

#### TRIANGLE COMEDIES

Mister Love's Love Story.
Feb. 1—His Baby Doll.

#### UNIVERSAL EXCHANGES

**SPECIAL ATTACHMENTS**

Bulter, Paul (Harry Care).
=nped (Tunis Aoki).
The Road to Divorce (Mary Macklin).
Burnt Wings (Mallory Hill).

#### JEWEL PRODUCTIONS, INC.

Mar. 29—The Gipsy (Irwin Pomeranz, Franklyn Dyer).
Feb. 2—The Big Dupery (Linton, Orress, Franklyn Dyer).
Nov. 17—The White House (L. Van Strickland).

#### JEWEL COMEDIES

Feb. 9—Over the Transom (Mrs. Joe Martin).

#### CENTURY COMEDIES

Apr. 26—The Lady-Fingers (Century Lions).
Apr. 3—The Dog Get (Century Lions).
Feb. 23—Tiger Rose and Dandy Lions (Century Lions).

#### STAR COMEDIES

Mar. 25—The Man under the Sun (Loyce Morris). Apr. 1—Man under the Sun.

#### OKEH COMEDIES

Jan. 12—Hum's Life (Ben Wilson).
Dec. 1—Becoming a Man (Burt Brater). Dec. 15—His Lucky Blunder (George O'Brien).
Jan. 1—Tabor's Reel (Charles S. Eaton).

#### RAINBOW COMEDIES

May 1—The Prisoner (Col.-Zinnick).
Apr. 3—A Champion Lover (Montg.-Warwick).
Apr. 1—A Champion Lover (Montg.-Warwick).
Mar. 16—The Man under the Sun (Montg.-Warwick).
Mar. 15—A Red Hot Finish (Warwick-Barnes).
Mar. 10—Roads She took (Montg.-Warwick).
Mar. 5—The Man with the Shams (Bunge-England).
Feb. 23—Tom's Little Star (Constance Blanche-England).
Jan. 19—Romeo's Dilde (Ww-Gee-Kane).
Jan. 19—Joe Martin (Joe Martin).
Jan. 19—Manny Adam (Harry Care).

#### WESTERN AND RAILROAD DRAMAS

May 7—Wolf Tracks (Gibson-Percy).
Apr. 16—The Gun Game (Reeve-Hill).
Mar. 17—Woman of the West (Talbot-Hill).
Mar. 4—A Boy's Life (Gibson-Percy).
Feb. 1—Joe's Life (Gibson-Percy).
Jan. 11—Rancher's Pride (Gibson-Percy).
Jan. 1—The Outlaw (Gibson-Percy).

#### MAJOR ALLEN'S ANIMAL HUNT

Apr. 5—The Story of the Wolf.

#### THE MOON RIDERS

(Featuring Art Accord)
May 1—The Three Marauders.
Apr. 26—First, Over the Precipice.

#### THE LION MAN

(Eighteen Two-Reel Epics Featuring Kathleen O'Connor and Jack Perrin)
Apr. 28—Eighteen, In the Nick of Time.
Apr. 13—For Ever, A Love Theme.
Apr. 17—The Relentless Ranglers.
Mar. 1—The Relentless Ranglers.
Mar. 29—Forever, Desire.
Mar. 2—The Public House of the Monitor.
Mar. 1—Truth, A Perilous Plunge.
Mar. 1—A Thousand Miles Into Slavery.
Mar. 1—A Thousand Miles Into Slavery.

#### ELMO THE FEARLESS

(Eighteen Two-Reel Epics starring Elmo the Fearless)
May 1—Thirteenth, The Avantour.
Apr. 7—Tenth, The Castle of Peril.
Apr. 1—Ninth, The Assassin's Tablet.
Mar. 27—Eighth, The Midnight Massacre.
Mar. 11—Sixth, The House of the Monster.
Mar. 3—Fifth, The Pharaoh of Thieves.
Feb. 24—Third, The Pharaoh of Thieves.
Feb. 16—Second, The Pharaoh of Thieves.
Feb. 7—First, The Pharaoh of Thieves.

#### VITAGRAPH EXCHANGES

The Sea Riders (Harry T. Morey).
The Garter Girl (Caroline Griffith).
The Black Knight (Harry T. Morey).
The Plague Club (Harry T. Morey).

#### VITAGRAPH SPECIALS

Captain Swift (Earle Williams).
The Women (Earle Williams).
The Fortune Hunter (Earle Williams).
Slaves of Prole (Alice Joyce).

#### B. F. MURPHY COMEDIES

Fists and Folders (Jimmie Aubrey).

#### LAROUSSE COMEDIES

The Bank.

#### WILK (JACOB) FEATURES

(At State Right Exchanges)

### ALICE BRADY FEATURES

#### W. H. PRODUCTIONS

The Lost Battalion (Special Cast).
The Hairy Business (Craven-Mitchell).
The Straight Man (Besse Bristicle).
The Hell Hound of Alaska (Wm. S. Hart).
The Superman (Saxton).
Carmen (Saxton).
The Bargain (Wm. S. Hart).
The Legend of the Lost (Wm. S. Hart).
The Silent Avenger (Wm. S. Hart).

#### THE INVISIBLE HAND

(Fifteen Two-Reel Epics Starring Antonio Selma)

#### THE SILENT AVENGER

(Fifteen Two-Reel Epics Starring Wm. Dunleavy)

#### WILK (JACOB) FEATURES

(At State Right Exchanges)

### ALICE BRADY FEATURES

#### WILK (JACOB) FEATURES

(At State Right Exchanges)

### ALICE BRADY FEATURES

### WILK (JACOB) FEATURES

(At State Right Exchanges)


"LOCKED LIPS" (Universal)

Antique Story and Crude Touches Provide Weak Entertainment

SINCE the featured player of this picture is a Japanese actress, the wife of Susse Hayakawa, it is perfectly obvious that the scenario written for her would be based on the "Madame Butterfly," formula which can be pigeonholed as number (6) among screen productions. There is a deal of coincidence and very little logic in the plot, although it would be less theatrical if more attention had been paid to the editing. The idea becomes rather vague as one advances through the subplots which clearly matter more by their absence.

The only variation on the three-board story is found in the locale. The Hawaiian Islands provide the locale of Lotus Blossom's fall from grace. And the guilty culprit is not a lieutenant of the navy but a dervish, who is washed up on the white sands.

One can understand that a marriage ceremony is performed between them. The action on the island only discloses a few close-ups of the "actor" derelict, a few cross words which he utters, a view of a native hut and a marine shot. The culprit leaves his Jap wife vowing that he won't come back "till he's good and ready." His latest photograph is published in Life just prior to her departure to Honolulu, and there is no wedding ceremony or a caption which would inform us of the facts. Not having one redeeming quality he leaves her to satisfy his lustful desires in New York. Returning he finds that his is a father.

Which introduces the very long and very torturous arm of coincidence. For the nurse is none other than Lotus Blossom. A man who doesn't have any scruples whatsoever would not worry over the anguish he might cause his wife. Yet he professes to believe that Blossom will reveal the facts. But she maintains a silence (hence the title, "Locked Lips"). In order to get her out of the way he attempts to poison her with incestuous fumes, but he fails a vote of confidence.

This is a crude scene to say the least. The picture is so clumsily constructed, so palpably manufactured that it earns very little quality. —Length, 5 reels. Laurence Reid.

THE CAST

PRESS NOTICE—STORY
The piquant Japanese actress, Tsuru Ajiki, who is the wife of Susse Hayakawa, will be seen on the screen in a new production of "Locked Lips," in which she plays the part of a dervish. The story is modeled somewhat upon the "Madame Butterfly" pattern and presents the idea of a Jap, male or female, as highly endearing in Hawaii, and the actress has a chance to prove her worth in a claxon of genuine dramatic strength. How she shoves her way up to an American —how she wins over her romance in shallow —how she breaks her sorrow in order not to bring anguish to another in a claxon which reveals deep paths and heart interest. The picture is cut upon a sound theme and patient upon a sound premise and patience —should be highly pleaded.

SUGGESTIONS
Here is your chance to bell the star as the wife of Susse Hayakawa. And make the most of your opportunity. Since he has a big following it is natural that screenwriters would have an interest in his wife. So feature her more prominently. Play up the picture as something similar to "Madame Butterfly." This should arouse interest because of the similarity of a Jap wife vowing that she will never come back unless he is good and ready. But why stop there? Make it a claxon. The Japanese race is without a doubt the most important of its type. And the picture promises to have its interest. Who can forget the Japanese rice fields and their beauty? Your musical program should be appropriate. Give your audience a real emotional food through atmospheric touches helps a lot in putting a picture over.

CAPTAIN SWIFT (Vitagraph)

A Pleasing Picture Which Should Interest

ALTHOUGH this feature has nothing in its makeup which would startle an audience, still it has enough "life" to make it pleasant as a great deal sticks in the fact that the story is true to life, there being no decided action in any of its reels and no strong love interest which would tend to keep an audience in suspense until the final scene.

Earle Williams is seen in the role of a trusty in both country and town. English drawing rooms with the same set expression of requisite which seems to give him a certain airlessness throughout the length of the feature.

But it is not his fault, for the story does not go into the details of Captain Swift's adventurous life, showing him as a man of honor and true but rather makes him out a man of goodness and kindness of heart.

This may be all right provided there is enough "life" left in the story to give it the proper interest.

However, the object aimed at in this production has been attained in many scenes. "Swift" is a general good film through and through of which there is quite a certain grace throughout the sequence of scenes.

The cast
From top by Earle Williams. Directed by Tum Terreis.

PRESS NOTICE—STORY
Earle Williams' latest Vitagraph production, "Captain Swift," will be the attraction at this house next —

In this picture, Mr. Williams gives a unique performance of the bold and daring adventurer only he can portray. He introduces the character "Swift," who offers to assist the American who is driven into the desert, in order to get his return to a place of safety.

The story opens with a famous property "Swift" making his escape across the hot sandy deserts after a bank robbery has been committed. He stops long enough to purchase a camel, which he then uses in order to get himself out of the difficulty.

Next he secures a camel, which he uses to escape the desert. He then has to face the task of crossing the desert.

"Swift" refuses to comply with his request, whereupon Earle Williams based on a true story to make his escape.

At the top of the screen, Earle Williams is the leader of a band of outlaws, who are ready to assist the American who is driven into the desert.

He is a man of honor and true, but rather makes him out a man of goodness and kindness of heart, that is hot upon his trail.

Fortune favours the swift, however, for a band of outlaws who have spied on the stage coach and who know him to be a good man at heart, decides to drop the charge and allow Swift to go free, thus bringing a pretty love affine between the hero and his sweetheart to a close.

PROGRAM READER
Earle Williams in "Captain Swift," his latest Vitagraph production, will be the attraction at this house next —

In this picture Mr. Williams gives preference to the finer qualities of the adventurous captain, evoking those of the robber and bandit. And in doing this he brings to the screen a story of a man of honor and one that is sure to make a lasting impression on the minds of those who witness his latest portrayal.

The story is taken from the famous stage play by C. Hamburg and E. O'Neill. Earle Williams is the leader of a band of outlaws, who are ready to assist the American who is driven into the desert.

In the opening scene "Swift" is seen riding his horse across the hot sandy deserts after a bank robbery has been committed. He stops long enough to purchase a camel, which he then uses in order to get himself out of the difficulty.

"Swift" refuses to comply with his request, whereupon Earle Williams based on a true story to make his escape.

At the top of the screen, Earle Williams is the leader of a band of outlaws, who are ready to assist the American who is driven into the desert.

He is a man of honor and true, but rather makes him out a man of goodness and kindness of heart, that is hot upon his trail.

Fortune favours the swift, however, for a band of outlaws who have spied on the stage coach and who know him to be a good man at heart, decides to drop the charge and allow Swift to go free, thus bringing a pretty love affine between the hero and his sweetheart to a close.

SUGGESTIONS
When you book this picture your one best bet is to feature the story, which is taken from the life of the famous Captain Swift, who lived a good many years ago and whose life is well known to all. It would be a good idea to run teaser liners in your advertising such as: "Who was the famous Captain Swift?" and "Have you heard his life?" Do you know that he was one of the most successful men of his time? and: "Who was the famous Captain Swift?" and "Do you know that he was one of the most successful men of his time?"

You might mention that this is a new type of role for Earle Williams and that he makes the character of "Captain Swift," a likable one.

CATCH LINE
She had great faith in mankind and when romance beckoned she responded. What came of it? See "Locked Lips" with Tsuru Ajiki.

She had a high sense of honor and vowed to keep silent about her tragedy. Why? See Tsuru Ajiki (Mrs. Susse Hayakawa) in the appealing picture, "Locked Lips."
"RIO GRANDE"
(Carewe-Pathe)

Should Give Satisfaction Where Shown

This is Edwin Carewe's first production to be released under the
Pathe banner, and we must say that he has made a picture which
should interest any audience. The story is shown.
"The Rio Grande" is taken from the stage production of that name and was
written by one of our greatest playwrights, Augustus Thomas, whose recent
film, "The Copperhead," is only one of this remarkable author's contributions to
entertainment. The success with which the author has been able to present the
screen version of his work is an indication of the care and effort which have
gone into the making of this film. The author, however, is not new, and when nothing is
provided in the way of incident for constant scenes, a picture based on one becomes tedious. Even
Miss Talmadge fails to make an impression, and indeed, for a cast as a model and
artist who through gratitude is led to attempt the transformation of another
artist who is well along on the down grade. Just how this is accomplished
is not explained. She rescues the man from a "hop joint" and then
a subtitle informs that he is regenerated.

Complications to the romance is provided by the jealous lover, who
minks in every particular. The star appears in the role of Soledad, a
model. She poses for her betrothed—well, that is another matter.

She follows him into the street of a Thousand Sorrows—to undergo an experience
that tests the heart of a man. Miss Talmadge has courage and wins
out her salvation. The dramatic intensity of her experiences keeps the spectator
at the edge of his seat. The scenes in which T. O'Neil is shown and makes
it ring with sincerity. To see Miss Talmadge in the part is to see acting
at its highest development. She has captured one of the strongest vehicles of
her career. Miss Talmadge has risen to such emotional heights that she demands
photoplay of the best quality. "The Woman Gives" measures up to requiring
the role provided for it. Miss Talmadge is supported by a cast which includes
John Haliday, Edward Keeler, Lucile Stuart and John Owen Johnson.

PROGRAM READER
"The Woman Gives" is the title of the first National picture which comes to
the Pathe theatre next week, starring Norma Talmadge. This story by
Owen Johnson shows how supreme is regarded as the greatest truth of
love, but which is apt to cause mischief if it is presented in too far a
work. It is not easy to say that she takes full advantage of her
strengths. Miss Talmadge is shown to be the most entertaining productions
which has appeared at the Pathe house in a long time.

SUGGESTIONS
Of course the star is the best medium to exploit this feature and prominence
should be given her in every way. She has a star quality and the picture
will show her to advantage. Miss Talmadge is a woman of considerable
heart appeal in the story. Use your circular letter here, announcing that Norma
Talmadge is the star of the picture, and that the audience will be the next
to see it. This is sufficient to attract the crowds.

CATCH LINES
Should be redeemed who is responsible for her success and tip the
audience off to the fact that Miss Talmadge is taking advantage of her
opportunity to show her public what she can do. After all, the
public will be interested in the hard work that went into the making of this
picture. Miss Talmadge has a chance to show her public what she can do.

Box Office Reports will appear next week, and thereafter every other
week until the white paper stringency is abated.
AGAIN WE SAY—
WERE NOT BURNED
OUT!!
PRODUCTION IS
NORMAL!!

SAME MATERIAL—
SAME CARE GOES
INTO THE BUILDING
OF OUR SIMPLEX
PROJECTORS.

If any man tells you
different ask him why
he says it. ~ ~ ~

THE PRECISION MACHINE CO., INC.
317 East 34th St. - New York
Mr. Watterson R. Rothacker,  
President,  
Rothacker Film Manufacturing Company,  
Chicago, U. S. A.

"I gave a private showing of my pictures at the Piccadilly Theatre here in Sydney, Australia, and came away feeling mighty proud of all ten reels. Your tints and tones are great and you have gotten things out of some negatives that I did not know were there."

(Signed)  
Martin Johnson

"ON THE BORDERLAND OF CIVILIZATION"  
Martin Johnson—Cinematographer  
Robertson-Cole—Distributors  
Rothacker Prints

Rothacker  
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—Come and see them.
Here's a tip, Mr. Advertising Manager:

Get a list of your contract customers on a popular "special" or series. Check it against the subscription files of the trade papers receiving your advertising.

A few hours in each case will give you—with your first hand knowledge of motion picture conditions—a more valuable audit than all the lightning calculators and adding machines could ever get.

You know the field, you know the information you are after; you can get the truth.

And you will then realize more than ever, what you now believe and we know—that

The News Covers The Field
KWALITY, with all the word implies, is imbedded in the heart of the Developing and Printing Plant of Nicholas Kessel. Every employee works with the same precision in turning out for his employer the best KWALITY prints his long experience has taught him. That is why KWALITY workmen means KWALITY Service, and KWALITY Service means "KWALITY Prints".

Insist on "KWALITY Prints."

NICHOLAS KESSEL LABORATORIES, Inc.
FORT LEE, N. J.
PHONE FORT LEE 221
JESSE L. LASKY Presents
GEORGE MELFORD'S
PRODUCTION
"The Sea Wolf"
By Jack London
Adapted by Will M. Ritchey

A Paramount Artcraft Picture
SAW Maud straining and struggling, crushed in the embrace of Wolf Larsen's arms. I could see the vain beat and flutter of her as she strove to escape from him. I sprang forward—I struck him in the face—"

And in that moment—one of the greatest moments in all fiction—a man as proud as Lucifer was overthrown and a coward became a man.

This is only one of the big moments in Jack London's mighty story—a story that crashes against the emotions like the raging surf.

It's all in the picture—all the primitive conflict, the bared heart of life, the rush and clamor of the waves. A marvellous and spectacular production of a story that has thrilled millions.

A Paramount Artcraft Picture
When Grover Cleveland Acted For the Screen

SOUNDS amazing, doesn’t it? And interesting?

It happened in the first motion picture play ever made. It was in 1894. Cleveland gladly cooperated, and the scenes were taken in the White House.

Others appearing in it were William Courtenay and Blanche Bayliss.

This photoplay, just as it was made twenty-six years ago, is included in a recent issue of the Paramount Magazine! It’s crude—funny—and vastly interesting.

It is one of the many unusual features of the Paramount Magazine, the best one reel for any program.

Besides features of exceptional interest, every issue contains animated cartoons—the best on the market—and the cleverest epigrams in the world.

It’s not a filler, but a feature in itself!

Your People Want It Give It to Them!

Paramount-Magazine
MACK SENNETT'S
BIG NEW
FIVE-REEL COMEDY SENSATION
"DOWN ON THE FARM"

—broke all house records by $3500.00 at the Kinema Theatre, Los Angeles
—opened at The Auditorium, Minneapolis, to the biggest business in the history of the city—and kept it up
—held over a second week at The Imperial, San Francisco, by its enormous success
—played to absolute capacity at Loew's Palace, Washington

A Box-Office Stampede The Country Over

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
The most wonderful love story the stage has known in a generation - brought to the screen by the beautiful and gifted artist who made it an international success.

Doris Keane

Edward in Sheldon's Celebrated Play

"Romance"

Directed by

Chet Withey

UNITED ARTISTS CORPORATION

MARY PICKFORD, CHARLIE CHAPLIN, DOUGLAS FAIRBANKS, D.W. GRIFFITH

HIRAM ABRAMS, General Manager
FAITH and Hope mirrored in the soul of a country girl. Lust and Trickery looming in the shadow of an underworld parasite.

A Romance, touched by the highlights of all human emotions.

In it, two master craftsmen, Paul Armstrong and R. A. Walsh, have reached the peak of achievement.

MAYFLOWER PHOTOPLAY CORPORATION presents
AN R.A.WALSH PRODUCTION
THE DEEP PURPLE
Directed by R.A.WALSH From the Famous Play by PAUL ARMSTRONG & WILSON MIZNER
Apply to REALART PICTURES CORPORATION 469 Fifth Ave.
NOTICE
TO PROFIT
PROSPECTORS
GRUBSTAKE YOURSELVES
WITH A CONTRACT FOR
The LAW
OF THE
YUKON
IT'S A PAY-STREAK
OF PROFIT

MAYFLOWER PHOTOPLAY CORPORATION Presents
A CHARLES MILLER
PRODUCTION
The LAW of the YUKON
Based on the Verse Classic by ROBERT W. SERVICE
Published by BARSE & HOPKINS New York City N.Y.

Apply to REALART PICTURES CORP.
469 FIFTH AVE., N.Y.
J. PARKER READ JR.
presents

LOUISE GLAUM
in
SEX

By C. Gardner Sullivan
Directed by Fred Niblo

"SEX"
ACCLAIMED BY EXHIBITORS
as the surest
and biggest
MONEymaker in Ten Years

"SEX"
HAILED BY PRESS AND PUBLIC
as the
peerless picture
of the day

"SEX"
properly presented means much more than the asset of an hour;
it means a LASTING ADDITION TO THE FAME OF YOUR HOUSE

The ceaseless demand for bookings SPEAKS LOUDER than volumes of advertising

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Pathé Exchange, Incorporated
May 8, 1920

Theodore C. Deitrich & Arthur F. Beck present

**DORIS KENYON in The Harvest Moon**

From the celebrated play by **AUGUSTUS THOMAS**
Directed by **J. Searle Dawley**

The Harvest Moon will appeal to your patrons from many angles. Not the least compelling of its big points is a startling illustration of the "Power of Suggestion" which develops one of the tensest situations ever seen on the silent stage.

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Pathé Exchange, Incorporated
The Swing and Pace of this Tale of the Woods Will Delight Your Crowds

MOTION PICTURE NEWS

Dial Film Company presents

MITCHELL LEWIS
in
King Spruce

From the novel by HOLMAN F. DAY
Directed by Roy Clements

Mitchell Lewis in a part which fits him like a glove—homespun honesty and heart of gold.

With the first turn of the crank your audience is plunged into the very midst of things and their hearts are kept vibrating with thrill and emotion to the very close of the curtain.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
ROBERTSON-COLE

PRESENTS

GEORGES CARPENTIER

THE IDOL OF TWO CONTINENTS

IN AN INTRIGUING ROMANCE OF AMERICAN SOCIETY
George Carpentier

If he was not a hero of the world war, whose deeds of heroism have been heralded from the four corners of the earth; if he was not the idol of two continents as a result of his startling record as a boxer; if he had not received the greatest amount of favorable publicity ever granted an individual,

George Carpentier

would prove a great success on the screen anyhow.

His unusual versatile talents, as portrayed in the intriguing romance of American society, directed by John G. Adolfi for Robertson-Cole, will prove a startling revelation and the sheer charm of his compelling personality will give him a permanent place in the hearts of picture lovers throughout the world.
The Butterfly Man
GASNIER PRESENTS
L E W CODY
In the story by,
GEORGE BARR MCCUTCHEON
SUCCESSFUL STARS in

SESSUE HAYAKAWA
"The acting of Hayakawa reaches perfection."
EXHIBITORS TRADE REVIEW.

"Hayakawa is always an actor of exceptional ability."
EXHIBITORS HERALD.

BESSIE BARRISCALE
"Miss Barriscale’s ability to score in photoplays in so decisive a manner is due to the application of an unaltering artistry possessed by few indeed."
MORNING TELEGRAPH.

"Bessie Barriscale is always a real box office attraction."
EXHIBITORS HERALD.

H. B. WARNER
"Mr. Warner gives a smooth and sustained performance. Again he scores."
CHICAGO TRIBUNE.

LEWIS S. STONE
"Lewis S. Stone, who plays the lead, acts with sincerity and conviction."
MOTION PICTURE NEWS.

HENRY B. WALTHALL
"A star with great charm."
CHICAGO TRIBUNE.

ALMA RUBENS
"Miss Rubens’ name in electric lights over a theatre will prove a strong drawing card."
N. Y. MORNING TELEGRAPH.
SUCCESSFUL PICTURES

WILLIAM DESMOND
"Dependable actors are few. William Desmond is one of them."

GRACE DARMOND
"The Blonde beauty, Grace Dar- mond, knows how to display the gorgeous wardrobe of a ravishly pretty adventuress."

MOTION PICTURE NEWS

WILLIAM DESMOND
"Dependable actors are few. William Desmond is one of them."

GRACE DARMOND
"The Blonde beauty, Grace Dar- mond, knows how to display the gorgeous wardrobe of a ravishly pretty adventuress."

MOTION PICTURE NEWS

BILLY RHODES
"Billy Rhodes is a dainty little person who shows a lot of life and enthusiasm in her work."

EXHIBITORS TRADE REVIEW.

BILLY RHODES
"Billy Rhodes is a dainty little person who shows a lot of life and enthusiasm in her work."

EXHIBITORS TRADE REVIEW.

BEATRIZ MICHELENA
"Volumes would inadequately de- scribe Miss Michelena's wonderful portrayal of the woman."

BILLBOARD.

BEATRIZ MICHELENA
"Volumes would inadequately de- scribe Miss Michelena's wonderful portrayal of the woman."

BILLBOARD.

MARTIN JOHNSON
"Martin Johnson's Captured by Cannibals, are truly remarkable photoplays."

NEW YORK MAIL.

MARTIN JOHNSON
"Martin Johnson's Captured by Cannibals, are truly remarkable photoplays."

NEW YORK MAIL.

BRENTWOOD PRODUC- TIONS
"Exhibitors will find in "Better Times" a box office attraction of unusual value."

EXHIBITORS TRADE REVIEW.

BRENTWOOD PRODUC- TIONS
"Exhibitors will find in "Better Times" a box office attraction of unusual value."

EXHIBITORS TRADE REVIEW.

EDWIN MILTON ROYLE.
"Poor Relations broke all records at Riviera, Chicago's largest picture house."

EXHIBITORS HERALD.

EDWIN MILTON ROYLE.
"Poor Relations broke all records at Riviera, Chicago's largest picture house."

EXHIBITORS HERALD.
PACK YOUR THEATRE

WITH THESE FIFTY-TWO PROVED BOX OFFICE WINNERS

BE SSIE BARRISCALE
"All of a Sudden Norma"
"A Trick of Fate"
"Hearts Asleep"
"Josselyn’s Wife"
"Tangled Threads"
"The Woman Michael Married"
"Her Purchase Price"
"Kitty Kelly, M. D."

MARTIN JOHNSON
"Captured By Cannibals"
"Cannibals of the South Seas"

WILLIAM DESMOND
"Life’s a Funny Proposition"
"The Prodigal Liar"
"Whitewashed Walls"
"The Mints of Hell"
"Barefisted Gallagher"
"A Sage Brush Hamlet"
"Dangerous Waters"
"The Blue Bandanna"

SESSUE HAYAKAWA
"His Birthright"
"The Temple of Dusk"
"Bonds of Honor"
"A Heart in Pawn"
"The Courageous Coward"
"His Debt"
"The Man Beneath"
"The Gray Horizon"

BEATRIZ MICHELENA
"Just Squaw"
"The Heart of Juanita"

HENRY B. WALTHALL
"The Long Lane’s Turning"
"And a Still Small Voice"
"Modern Husbands"

H. B. WARNER
"The Man Who Turned White"
"The Pagan God"
"For a Woman’s Honor"
"A Fugitive From Matrimony"
"The Gray Wolf’s Ghost"
"Haunting Shadows"

BILLIE RHODES
"Hoop-La"
"The Love Call"
"The Lion and the Lamb"
"In Search of Aready"

ALMA RUBENS
"Diane of the Green Van"
"A Man’s Country"

SPECIALS
"Man’s Desire"
"What Every Woman Wants"
"The Turn in the Road"
"The House of Intrigue"
"The Open Door"

BRENTWOOD PRODUCTIONS
"Better Times"
"The Other Half"
"Poor Relations"

ROBERTSON-COLE
It Was Midnight---

The Transcontinental was snow-bound—
on the edge of
the Arctic.
Inside one of the
coaches sat
David Raine.
He was telling his story. He was
running away from
a shattered romance
and tragedy. He was
trying to
lose himself.

"It was late when
I reached home——
unexpectedly," said
David.
"I heard voices from
her room.
I went in——

"No. I didn’t kill them.
I don’t know why
I didn’t kill
the man.
He was a coward.
That man.
He crawled away
like a worm. Perhaps’
that’s why I
didn’t kill him.
And the wonderful
part of it.
My wife.
She was not afraid.
She stood up in her
ravishing dishevelment.
And she laughed!
Yes, she laughed.
A mad sort of laugh.
A laughter of fear
perhaps, but laughter!"

That’s a word picture
of the opening scenes in

"The Courage of
Marge O’Doone"

THE BIG SPECIAL PRODUCTION by
VITAGRAPH made
from the great story by

JAMES
OLIVER
CURWOOD

The greatest living
author of tales
of romance and
adventure in the
frozen North.
It is a master story
made into a masterly
photoplay production
with strong men and
plucky women,
half-breeds and
wolf-dogs, mystery and
breathless suspense.

With a cast of star
players, headed by
NILES WELCH and
PAULINE STARKE.
Directed by——
DAVID SMITH.
Rosalie Ray was vaudeville's favorite. Rich men, poor men, young and old, fought for the garter she kicked to them off her shapely limb each night as she swung out over their heads. But Rosalie was disgusted with it all. Then she gave it up. In the small town where she sought to escape from the glare and glamour of the stage and the sordidness of its people she met her ideal young man. And with the meeting came happiness until—

She learned that he worshipped some secret memento—something he kept hidden from all eyes but his own—a memory of some bygone romance. Then one day, in an unguarded moment she saw it! It was—

That's the lure of this splendid picture and we won't spoil it for you—the smashing surprise climax that comes, unguessed at, unthought of to break the breathless spell of the story.
MILLIONS AND BENNY LEONARD

Millions read about Benny Leonard, The Lightweight Champion of the World, in all the newspapers of the country every day.

Millions read Roy L. McCardell in the leading dailies, and have enjoyed his writings day in and day out, for years.

Millions have followed the astounding front page accounts of the sensational Wall Street Bond Theft Mystery with breathless interest -- the greatest unsolved crook conspiracy in history.

That Is Why

Millions Want To See

BENNY LEONARD

The World's Most Popular Champion

in

"THE EVIL EYE"

The Sensational Bond Theft Mystery Serial

by

ROY L. MCCARDELL

Staged by J. Gordon Cooper
Supervised by Wally Van
Presenting STUART HOLMES MARIE SHOTWELL RUTH DWYER MADAM MARSTINI and a powerful cast

Presented by Ascher's Enterprises, Inc.

Distributed by Hallmark Pictures Corp.

Foreign rights controlled by E. S. Manheimer
A battle of wits and the matching of muscle with muscle in the wide open country of the West; action fast and furious; dramatic incidents galore, interesting all the time.

Presenting the screen’s greatest “heavy,” Mr. Oland, with the beautiful Miss Percy, in a real box-office attraction,—fifteen weeks long.

Produced by Astra

Coming Soon
Why did the millionaire hire him at a good salary to occupy the room between his room and that of his wife?

Why did the millionaire trust a down-and-out over whom nearly the whole town was singing an anvil chorus?

And what did the most eligible girl in town see in him anyway?

The kind of a picture one expects from one of the greatest directors in the country.
Hobart Henley presents
"THE MIRACLE OF MONEY"
adapted from the story "Marrying off Emmy"
by Beulah Poynter

A Hobart Henley production

Can money come too late?
Or can it at any time work a miracle in love and happiness?
Mr. Henley has taken a charming, true-to-life story and with his magic touch made it a human document which will appeal to all those who love, have loved or are willing to be loved.
ONCE UPON A TIME

You will recall fond memories of once upon a
When
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
Presents
BESSIE LOVE
THE PRINCESS CHARMING in "THE MIDLANDERS"
From The Absorbing Popular Novel
By CHARLES TENNEY JACKSON
Directed by IDA MAY PARK and JOSEPH DE GRASSE

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET

A love story of the Mississippi Valley when a pioneer civilization was moulded out of primitive passions and tender loyalties to become the rugged middle west of today.
The joy of living, its sweet sorrows, its struggles and defeats and its ultimate victories—these are human threads in this drama woven from life.
Katherine MacDonald Pictures Corp.
Sam E. Poly president and General Mgr.
presents

Katherine MacDonald

A Winner for Matinee Crowds

All the women will want to see the radiant beauty of this star, her perfection of Parisian gowns and the exquisite millinery creations

Great for the Evening

No man ever lived who does not long to catch a glimpse of this great sport of the aristocracy of wealth.

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City
A romance of Monte Carlo where women of beauty and fashion, men of wealth and power, gather from the ends of the earth, the meeting ground of those thirsting for excitement and adventure—where stands the great Casino with its Hall of Passions in which fortunes are won and lost in a night—where men and women of culture give way to primitive emotions in their crazed lust for gold—where souls are wrecked and lives are broken on the mad wheel of chance.

Taken from the famous novel
“The Guests of Hercules,” by C. N. and A. M. Williamson

Directed by J. A. Barry

By Arrangement with Attractions Distributing Corporation
B. P. Fineinan, President
Goes Over With A Bang!

Listen to these exhibitors:

"As guaranteed a success as can be made. A story of Dixie always advertises well. It is clean, of a fast tempo and is one of those good reliable pictures that is bound to make your patrons feel at home."
—H. M. Thomas, Mgr., Rialto Theatre, Omaha, Neb.

"If you want to make a host of friends for your theatre play this one. You can't go wrong because it's THERE. It is really a big production with wonderful characterizations."

"One of the most finished productions I ever saw. Pleased my patrons in EVERY CITY."—Edward C. Beatty, General Manager, Butterfield Circuit, Michigan Theatres.

And read what the critics say:

"An all star cast is employed in 'The Family Honor,' a film drama of the American home. A finished presentation and very pleasing. Acting, photography and direction is of great merit."—Detroit Free Press.


"Plenitude of action. All the rugged thrills and ample vigor. Rich in atmosphere."—Los Angeles Times.

"A compelling drama, wholesome and with the sunshine of life. The human touches give the impression of the real, so natural, so simple that one is refreshed, revitalized."—Los Angeles Evening Herald.

"A fine play and a human element throughout that is pleasing. Excellent performance."—Los Angeles Evening Express.


It's All About

King W. Vidor's

"The Family Honor"

A Romance of Dixie by John Booth Harrower

Directed by King W. Vidor

Scenario by William Parker
Photography by Ira H. Morgan

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City
We'll tell the world

about

First National Franchises

Immediately after our

Chicago Convention

Which opened April 26.

Exhibitors' Defense Committee
Composed of members of
The First National Exhibitors' Circuit, Inc.
“Shakes Big Broadway
That’s What
CONSTANCE TALMADGE

Does in the screen presentation
by Joseph M. Schenck of

“The Love Expert”

The Newest Idea
of love ever seen

A John Emerson—Anita Loos
production

Directed by David Kirkland

Photographed by Oliver Marsh
Tech. Director, Willard M. Reineck

A First National Attraction

Foreign representation, David P. Howells, Inc.
729 Seventh Ave., New York City

Your Patrons Can Learn
Strand With Laughter"

Jack Eaton, manager of the great New York theatre, says the vast throngs simply shook with laughter—and the critics say nothing better has been seen in any sort of theatre. It will pay you to read the reviews:

NOTHING BETTER SEEN
"Nothing better of the sort has been seen in any sort of theatre in New York in some time. It gives Constance Talmadge plenty of chances for the display of her real gifts as a comedienne. The touch of the star is so deft that she lifts the whole piece to a very high plane. Her 'Babs' is, in fact, a real and delightful bit of character acting. Whoever made the play had an excellent idea of what was needed to bring out the fascinating qualities of Miss Talmadge. This actress shows very clearly what delicate effects can be got in the moving picture drama, without over emphasis and through the use of real intelligence."—New York Evening Telegram.

PACKED WITH FUN
"Packed with humorous situations and both the acting of Miss Talmadge and the titling of John Emerson and Anita Loos are up to the standard set by this capable team. The story allows the star a wide field for the exercise of her whimsy and temperament."—New York Tribune.

BIG LAUGHS AT STRAND
"Constance Talmadge was the cause of much amusement at the Strand theatre in 'The Love Expert.'"—New York Evening Post.

A RIOT OF FUN
"Runs riot with theories of romance—a romantic love research with diverting results."—New York Sun and Herald.

A CLEVER IDEA
"Entertaining, with a clever idea of pantomime in connection with novel lighting effects thrown in for good measure. As an expert in affairs of the heart, Miss Talmadge gives a very competent performance."—New York Evening Sun.

About Love From Her
SAMUEL GOLDWYN & REX BEACH PRESENT

This for ACTION

The fight for the silver horde rages across the continent—from Wall Street to Alaska and down to the Seattle docks!

This for ROMANCE

The love story of Boyd Emerson and Cherry Malotte—prettiest woman in Alaska—and the most dangerous!

This for MYSTERY

A mystery that winds its sinister course through the entire picture and is only revealed in the last hundred feet!

This for EXHIBITORS

And more of it than you've seen coming through your box-office window for a long, long time!

THE SILVER HORDE
DIRECTED BY FRANK LLOYD

GOLDWYN PICTURES CORPORATION
UP IN MARY'S ATTIC

WILL BE READY SOON

FINE ART PICTURES, Inc.

MURRAY W. GARSSON, PRES.  CHAS F. SCHWERIN, GENL. SALES MGR.
130 WEST FORTY-SIXTH STREET
NEW YORK
THE GOSPEL OF FUN

PARAGON COMEDIES

featuring

REV. GEO. LE-ROI CLARKE

TWO-A-MONTH

Two Whirlwind Comedies Every Month With The
Rev. George Le-Roi Clarke, Whirlwind Boy Evangelist,
In The Principal Roles.

ORDAINED BAPTIST CLERGYMAN—
DIRECTED BY FRED
JEFFERSON—

Supported by Marian Pickering and Johnny Hayes.

PRODUCED BY
THE PARAGON PICTURES CORP’N.
LONG BEACH, CAL.

RELEASED THROUGH
ROMAYNE—SUPER—FILM CO.
LOS ANGELES, CAL.
ATTRACTIONS DISTRIBUTING CORPORATION

Is Gratified to Announce to the Trade
the Election of

B. P. SCHULBERG

as

President and General Manager

and the Election of

B. P. FINEMAN

as Vice-President in Charge of Productions
and Los Angeles Headquarters

To Stars, Directors and Other
Independent Factors

AT YOUR SERVICE

In New York:
B. P. SCHULBERG,
Longacre Building

In Los Angeles:
B. P. FINEMAN,
MacDonald Pictures Corporation Studio,
Georgia and Girard Streets

Specialized and Personal Sales or Exploitation Service
and General Representation
"COMEDY ART"

Selected from the World's whole market as the only short subject for use with the American Premiere Presentation of "The Woman He Chose" at the Ziegfield Theatre, Chicago.

These successful Exhibitors investigate, they know that a film is BEST, or they don't book it; they have booked.

COMEDY ART

Rivoli, N.Y.  Ruben & Finklestein, Minneapolis, St. Paul.
Rialto, N.Y.  I. Lipson, Cincinnati & Dayton.
Rialto, Wash. Majestic, Detroit.
Majestic, Detroit. California, Los Angeles Butterfield Circuit.
Colonial.  Majestic, Detroit.
Indianapolis. Lynch Circuit, All.
American, Denver.  Ruben & Finklestein.
Cleveland.  Seattle, Portland.

COMEDY ART is within your reach, but if you want choice dates, quick action is necessary. Address nearest branch.

Special Pictures Corporation

H. W. Hellman Bldg.

Los Angeles
MARY MILES MINTER in NURSE MARJORIE

MINTER--The Out-Of-Doors Girl

YOUR audiences will take very kindly to the new Mary Miles Minter that "Nurse Marjorie" reveals. They will find her a splendid equestrienne—an out-of-doors girl who is as happy on horseback as in the ballroom breaking hearts. She will win you from her steed in "Nurse Marjorie" and make you sincerely happy that Israel Zangwill wrote a book which proves a really "different" vehicle. William Desmond Taylor produced this story and Julia Crawford Ivers wrote the scenario adaptation. Add the popularity of Miss Minter plus her unquestioned acting ability and the answer is plain: You will do good business with "Nurse Marjorie."

REALART PICTURES CORPORATION
469 Fifth Avenue
New York
!!! Territory Going Fast !!!

Since our ads appeared in the last two weeks offering State Rights on Mrs. Sessue Hayakawa in “Ashes of Desire,” territory has been selling like hot cakes. It simply proves one thing, i.e., that a really good picture, based on a big story and played with a genuine Box Office Star is instantly recognized by experienced State Rights and Independent Exchange men. We didn’t exaggerate or over-advertise this picture. We didn’t have to. Merit will be discovered even tho’ you cover your light with a bushel. When we told you we had a winner for you, we meant it and we’ve got it in—

MRS. SESSUE
HAYAKAWA

In the mighty Drama of world-wide heart appeal

“ASHES OF DESIRE”

Directed by FRANK BORZAGE

 Millions of people know and love this dainty Star, whose work has been the talk of the trade press, critics and public for months. At the present time she is appearing in big feature plays of another Producing Company, so she is being advertised constantly, making her a bigger bet for you than you imagine. If you haven’t written, called or wired us for terms, prices and territory on—

STATE RIGHTS

basis for this picture, get busy this minute and get your communication in to us. Territory is being allotted as rapidly as inquiries can be handled. Remember—here is a winner with complete advertising accessories all ready for you. Write, wire or long-distance phone TODAY to—

WILK & WILK
825 Longacre Building, New York
THE CAPITAL FILM COMPANY PRESENTS
EXTRA! BILL FORMAN’S SPORTING PAGE
“THE PINK SHEET OF THE MOVIES”

PRODUCED AND EDITED BY WM. S. FORMAN, FORMER SPORTING EDITOR CHICAGO EVENING POST

ATHLETIC REELS A REAL NOVELTY MAKE A REAL HIT ON THIS "PULLER"
EXHIBITORS CAN’T FAIL TO CATCH IT. IT'S A KNOCKOUT!
SOMETHING GRAN’ IT'S WHAT OUR WIDE FOLLOWING EXCHANGES SAY!
WATCH PICTURE MAGAZINE ADS FOR RELEASES
ALL CHAMPIONS OF ALL SPORTS SEEN IN ACTION

CAPITAL FILM CO. (INC.)
EXECUTIVE OFFICES
CONSUMERS BLDG. - CHICAGO
TERRITORY NOW AVAILABLE - ACT QUICKLY
IT'S A SURE FIRE BOX OFFICE BUILDER!


Every Sport That You Find On Your Favorite Sport Page You’ll See In Action In Capital’s Sport Reels
RELEASE DATE MAY 22

THE REEL NOVELTY OF THE HOUR

Auto-Racing
Baseball
Boxing
Tennis
Golf
Wrestling
Swimming
Billiards

PHOTO ©1920
In the Heart of the Film District

JOSEPH R. MILES MOTION PICTURE ENTERPRISES

Lloyd's Film Storage Corporation

Now in their New Quarters
126-132 West 46th Street, New York City
Phone—Bryant 5600

The Rapid Growth of Our Business has Made it Necessary for Us to Extend Our Service and Increase Our Facilities for the Accommodation of the Film Industry

At Your Service

Twenty-Four Hours a Day Except Sunday

Three Up-to-the-Minute Projection Theatres
Commodious and Comfortable
Long Throws—Best Projection Machines

Ten Cutting Rooms
Completely Fitted—Plenty of Sunlight—Window Ventilation—Absolute Privacy—Telephone Connections

Three Storage Vaults on Premises
Spacious Fireproof Vaults for the Storing of Film in Addition to the 12 Storage Vaults at Long Island City. Free Delivery Service Between Customers' Offices and Vaults.

Film Service Bureau
Everything For Domestic and Export Trade—Foreign Language Titles—Proper Packing and Shipping for Here and Abroad—Everything for the Film Except Production.

Film Library
A Complete Library of Unusual Scenes, Topical and Scenic—Ask Us About This.

Used Film Department
We Buy and Sell Second-Hand Film

“all under one roof—and on the same floor”

Inspection Invited

JOSEPH R. MILES MOTION PICTURE ENTERPRISES

Lloyd's Film Storage Corporation
126 West 46th Street, New York City
Phone Bryant 5600
A Significant Message to every Exhibitor!

"TILLIE'S PUNCTURED ROMANCE"

Breaks Every Record on Broadway
It Will Do the Same for You

From New York Evening Journal
State Rights Now Selling

TOWER FILM CORPORATION
71 West 23rd St.

NEW YORK CITY
SIX TERRITORIES SOLD AT ONE SHOWING

A COMMON LEVEL

Featuring EDMUND BREESE and CLAIRE WHITNEY

Six Reels of Stupendous Spectacles! The Greatest Feature since "Cabiria", "Quo Vadis" and "Intolerance". A money maker in every section of the country BUT—

YOU MUST ACT QUICKLY

We could spend big sums on colored twelve-page inserts full of specious bunk but you would have to pay the printing bill in the last analysis. We prefer to use modest black and white and save YOU the extra cost.

THIS PICTURE NEEDS NO EXPENSIVE BOOST
A SINGLE SHOWING SELLS IT AT ONCE!
GET IN TOUCH TODAY WITH

TRANSATLANTIC FILM COMPANY OF AMERICA (Incorporated)
HERBERT C. HOAGLAND, Vice President and General Manager
729 SEVENTH AVENUE NEW YORK CITY
STATE RIGHT BUYERS—

The Title—The Star—The Picture
Are unequalled State Right Assets.
It has the biggest exploitation possibilities of any picture ever offered the state right buyer.

Put on with a chorus of "Pajama Girls" will clean up.

It has just the proper portions of pep, snap, crispness, pajamas and girls to make it the biggest sensation that has ever been offered on the state right market.

Five Reels
Released May 10

C. B. Price Co. Inc., Times Building, N. Y. C.
In Preparation

Mountain Madness

By Anna Alice Chapin

Directed by Lloyd B. Carleton

CLERMONT PHOTOPHAYS CORPORATION
Hannibal N. Clermont - President
Lloyd Carleton
Productions
Hollywood, California

Jack thought:
When we are married, shall I ever be able to turn her into a real honest-to-God woman?
And Edith thought: If he had been a real man, he would have kissed me anyway.

Released Through
REPUBLIC DISTRIBUTING CORPORATION

LEWIS J. SELNICK
Advising Director
BRITTON N. BUSCH
President
Announcement

This new factor in the motion picture industry is about to make known its personnel names that count.

Branch office affiliations now being formed

National Exchanges
(Inc orporated)

Hunter Bennett
VICE PRESIDENT & GEN'L MGR.

398 Fifth Avenue, New York

Johnson & Hopkins Co.
FINANCE  CONSTRUCTION
CAPITAL  MANAGEMENT
398 Fifth Ave.  New York
Serving—

"When I am ‘up against it’ for information I turn instinctively to the News. I know I am always sure of finding what I wish, and, in addition, of picking up ideas."

That one paragraph from an exhibitor’s letter is typical of scores received each week.

It expresses fulfilment of the purpose which should be back of the functioning of every magazine.

In its every department the News aims to give the maximum in service.
Projection Rooms DeLuxe

THE SIMPLEX STUDIOS

5th and 6th Floors, Candler Building

220 WEST 42d STREET, N. Y.

Phones Bryant 984-985

THE 3 BEST EQUIPPED ROOMS IN THE CITY.

Under the supervision of John F. Lyons, assisted by a corps of experienced and expert operators.

These rooms are newly equipped, furnished and decorated. Only new modern up-to-the-minute Simplex machines used.

THE LARGEST THROW OF ANY ROOM IN TOWN—the equivalent of showing your productions in a regular theatre, without the expense.

Showings any time—day or evening. Sundays by appointment. Make your reservations in advance and avoid disappointments.

Film Called for and Returned to your offices, Free of Charge.
Our Articles of Faith

HERE follow those things for which the RITCHEY LITHO. CORP. stands;—

The elimination of that easy originality achieved by cheap and bizarre mannerisms practiced by ignorant and untrained amateurs.

The substitution therefore of a finished artistry that makes of every poster handled a thing of exquisite beauty and a finished work of art.

The permeation of our posters with that spirit of sincerity that will attract, and appeal, and convince the great mass of the observing public.

The putting into a poster of the very essence of the photo-play,—and to so colorfully depict it,—and to so finely render it, as to make it seem like a jewelled condensation of the play itself. And to do these things in such a sure and realistic way that the observer will of necessity become unconsciously convinced.

These are the ideals that the RITCHEY LITHO. CORP. strives for, and attains. Their sum total make our declaration of faith!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York
Telephone Chelsea 8388
Thoughts at Random

That “25 Per Cent Stuff”

"D

o you know," said an exhibitor to us the other day, "I didn't think much of that percentage argument of yours at first but now you are beginning to win me around.

That twenty-five per cent stuff sounds just right."

Others have said much the same thing in differing words since the appearance of our editorial, "The Problem of 1920."

Throughout the discussion on percentage we have tried heroically, almost painfully, to make our position clear. But until recently, it has seemed impossible to exhibitors that we could eventually state where percentage would be the rule with all the bigger productions without advocating the present percentage systems or any particular proposed method.

We are not even certain about "that twenty-five per cent stuff." For there will be more factors, and more important ones, than the "split" in the ultimate percentage plan. Exploitation, presentation, etc., must have their place.

But we are certain that discussion is the real need; that percentage cannot, ipse factum, be condemned and become taboo as an editorial and conversational discussion.

And insofar as we have aimed to conceive and develop that discussion we know we have carried out our duty as an industry’s trade journal.

Church and Theatre

The problem of competition between theatres and churches—as well as other semi-civic institutions—is gaining in importance. Our mail has shown it a popular topic; reports of exhibitors such as Harry Crandall, who have recently toured the country, confirm our impressions.

It is a subject that we are glad to see on the schedule of topics at the coming June convention of exhibitors in Cleveland.

We cannot blindly shut our eyes to the fact that logical developments are going to increase such competition, that it cannot be legislated out of existence.

But producers, if they are to show some semblance of foresight, must admit that in their hands remains the decision as to whether that quasi-public competition is to kill off the small town exhibitor,

Where a distributor books to a church at purely nominal sums pictures which offer a direct competition with his theatre customers in the same village he is using his left hand to dismember his right.

It is a problem with serious thought. The thousand dollar rental of the big fellows may "pay production costs" but we know of no distributor ready to give up smilingly his share of the "eighty per center's" dollars.

And on the other hand, the proper thought directed to the subject can retain the advantages the church offers to the screen both financially and in strengthening its moral position in the community.

Who Wants This Job?

New York’s exhibitors have succeeded in devising a bill curbing the advance deposit evil which has been passed by the Legislature and seems assured of Governor Smith’s signature.

We have two jobs open for ambitious promoters of legislation. Who wants to tackle Fate by erasing:

The salesman—and his manager—who sells you the picture at one price in the morning, jacks a higher price out of your competitor in the afternoon, and then cancels on you the following day.

Here’s a husky job. Where is a Samson?

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor

Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec’y

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Avenue, New York, N. Y. ’Phones 5300 Bryant

Chicago Representative, L. H. Mason, 229 So. State St.; Phone 1005. Los Angeles Representative, J. C. Jessen, Suite 206, Baker Detwiler Building, 412 West Sixth St.; Phone Pic 750.

Porto Rico and Philippine Islands—Canada, $4. Foreign, $8. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is “Flicknews,” New York.

Copyright, 1920, by Motion Picture News, Inc.
EXHIBITORS CONVENE IN CHICAGO-

Plan for Cleveland Meet

Committee of Fifteen to Study the Question of Producer-Owned Theatres

Robertson-Cole Wires Willard C. Patterson

FULL, sincere outline of the aims, purpose and hopes of the Robertson-Cole Corporation is contained in the following wire, sent to Willard C. Patterson, at the Independent Exhibitors' Convention in Chicago.

The wire reads as follows:

"I desire to place on record the position of Robertson-Cole in this industry. Our company has been concerned with the sale of the railroad for the release of nothing but the biggest of special productions. Robertson-Cole is now committed to the independent exhibitors a product worthy of their support to continue to deliver bigger and better pictures. Our definite need policy is to remain independent of all entanglements, and we are absolutely against the acquisition of theatres. Robertson-Cole has no desire to enter the theatrical field. But we feel that with the quality of productions that we are offering we have the right to be represented in the theatre the astes everywhere, and if this right is absolutely denied us, we must, in justice to ourselves and to the public, take steps for the exhibition of our pictures everywhere proper audiences in all of the big centers of population. We feel that our productions merit recognition of this kind, and we are determined to have this recognition, but we earnestly hope that it can be accomplished without the acquisition of theatres. We are independent distributors and we desire to be business on an honesty of purpose basis, and we will never be satisfied until our productions, standing as they do on merit alone, are absolutely at the pinnacle in the motion picture industry, and if exhibitors appreciate our efforts in this direction we will feel justified in making whatever investments are necessary to insure success for all. If properly supported in our efforts we will go the limit in the acquisition of stars and productions of the highest standard of excellence. We are in the business of distributing motion pictures and we repeat we have no desire to trespass on the premises of the exhibitor unless we are forced to do so in justice to ourselves and to the public, who have the right to enjoy productions we are furnishing."

R. S. Cole.

(Continued on page 3982)
First National Convention Brings Up Important Subjects

Sennett is Signed for Five Reelers and Present Officers are Re-elected

Universal Will Support Independent Exhibitor

The Universal Film Manufacturing Company has definitely taken its stand on the side of the independent exhibitor. Mr. Carl Laemmle, president of Universal, has even offered financial backing to the Independent Exhibitors' Association, now in convention in the Congress Hotel, Chicago.

Through his representatives, H. M. Berman and Harry Levey, of the Universal Company, Mr. Laemmle wholeheartedly assured the independents that they can count on Universal to take a leading stand in the fight for open bookings and the rights of the independent exhibitor.

Following the session at which the Universal offer was made, Frank Rembush, Chairman of the Independent Exhibitors' Association, announced the following telegram of thanks and acceptance to R. H. Cochrane, vice-president of Universal:

"The convention of independent exhibitors, in session at Congress Hotel, today formed a permanent national association and greatly appreciate the offer of the Universal Film Mfg. Company for their clear-cut and straightforward statement made by your representatives, Berman and Levey, in furthering the line. We are informed that the enforced that the independent exhibitors shall cancel and refrain from buying service from any producer who has not declared the offer of the First National to be the effect that he will not buy or operate theatres in competition with the independent exhibitors."

First National Will Make "Twin Beds," Says Rumor

From Chicago comes news of a rumor that has gotten about to the effect that First National has closed contacts for "Twin Beds," to star Mrs. Carter De Haven. Also, according to the tales that emanate from the convention city, there is a possibility that Marshall Neilan will direct the picture. "Twin Beds," a feature, proved highly successful as a legitimate stage play on Broadway several seasons ago.

Exhibitors from Forty-Five States to Meet

Indications now point to at least forty-five states being represented at the convention in June in Cleveland of the Motion Picture Theatre Owners of America. This statement was made here today by Sydney S. Cohen of New York, temporary president of coming National Convention, S. I. Berman, who was in Albany recently with Mr. Cohen, left last night for Chicago and on the present trip will arrange other details.

"The Cleveland Convention," said Mr. Cohen today, "will undoubtedly result in a nationwide organization concentrating its efforts at Washington for relief from the 5 per cent film tax. There will be formed in Cleveland a national organization that will be entirely uncontrolled and uninfluenced by any of the special representatives of film manufacturing companies and distributing agencies."

Arthur W. Blankmeyer Dies in Michigan

Arthur W. Blankmeyer, one of the pioneers of Michigan in the motion picture field, passed away suddenly on April 20th of heart disease. Funeral services were held in Toledo. Mr. Blankmeyer operated the General Display and Film Company and owned a half interest in the Gratiot theatre.

Distributing Company is Organized

A NEW national distributing organization to be known as "National Exchanges, Inc." has just been formed and is financed by the Johnson and Hopkins Company, 398 Fifth Avenue, New York City, Finance Construction, Capital Management.

Hunter Bennett, well-known to the industry at large as general sales manager for large distributing corporations, has been elected vice-president and general manager. Mr. Bennett until recently was a special representative for the Famous Players-Lasky Corporation. He was sales manager of the Mutual Film Corporation when that company was maintaining sixty-eight offices throughout the country. He also at one time was assistant general manager of the World Film Corporation.
Convention High Lights From Two Big Gatherings

By Robert E. Welsh.

TOOT! Toot! We're off! On board the good Pullman ship Schaeffer. It must have been named after Peter Schaeffer. Which should be enough for any exhibitor convention.

Let's see. We thought this was a First National Convention and an Independent Exhibitors Convention. And isn't that Universal, Berman and Harry Levy we are going down the aisle? Maybe we're mixed in our dates.

Gosh, we must be twisted. There goes Joe Brandt. But then, Joe has become a Chicago convention committee. Whenever no one else is holding a convention he organizes one himself in the Windy City.

Joe Larr comes in sight. Force of habit almost made us ask where Louis Mayer was. But Earl Hammons looked up behind the irrepressible Joe and we were saved the trip. Earl looks his usual trim self. Must be great to be born with that Beau Brummel instinct.

Feel a lot better. Yo, ho, boys! Sailing the seven seas to Chicago. The seven being named Straight, Flinch, Threes, a Pair, Fours, Openers and—Oh, I didn't have anything but I thought I might scare you out.

Someone just saw a wonderful cherry tree in bloom and everyone was looking out the window when Jimmie Grafton reported with a pat thumb King High. If some of Jimmie's remarks get into the next Neilian picture it will be a knock-out.

Well, there's some class in the party. Norma Talmadge is aboard the ship, along with Joe Schenck and Beulah Livingston. And yes, Constance is here, too.

Was that a parade that just passed? No, only L. J. and staff. Calm once more.

Harry Schwalbe and Mrs. Schwalbe are reported as having boarded ship at Philadelphia. Mysterious rumblings commence. Someone has previously discovered Mrs. Carter DeHaven and the whispers say "million dollar deal."

Mrs. DeHaven—Oh, yes, Flora Parker—leaves the train at Altoona and every First National man wears a mile-wide smile. We take it that the papers have been signed. The whispering increases in intensity. Sigh, here comes a trade paper man!

More arrivals to report. Mr. and Mrs. Tom Moore made the junction on the Washington train. Tom North is along.

Dave Howells is with us, which gives First National's gathering an international touch. One of the first to ordinary nearest to goodness time and then to Central time would give any watch the feeling of a ninety-day print.

Well, well! Earl Gullick is here. "No convention is complete without one."

More arrivals. Mr. and Mrs. Robert Meehan, Universal. We're glad to learn that William A. Johnston, following an operation for appendixitis, has rallied rapidly and is now on the high road to recovery.

Sitting opposite J. D. Williams at dinner. Every time that man talks First National to us he sells us up to the hilt. Just whispered some big news to us. Can't spring it yet. But maybe it will break before the week is over.

Well, if this isn't Chicago! What did we bother to buy a berth for? Le Mear H. Mason meets us with a Chicago welcome: Three cheers and a wink. The wink worked.

The Congress Hotel thinks a cyclone has struck it. If they have enough rooms to meet all the reservations that have been made they must have built another Annex last night.

Let's slip a word in here for Jane Stanford Johnson and the efficient way she is setting the tangle straight and making everybody happy.

Al Lichtman is on the job. He says this is just a hold-over from the Paramount convention. He's good enough salesman to sell us that idea if we give him half a chance.

Earl Hudson and Colvin Brown are two others waiting in Chicago to meet us. The place seems like home to these Elgin boys. They are even starting to apologize to us for the rain. That's native son stuff.

Gosh, that fellow Robert Lieber has a genial personality. Just see him there giving the boys the glad hand. First National uses the same judgment picking a president that it exercises choosing a star.

John Kunskey, Minneapolis Finkelstein, Al Blank and Moe Marks add to the exhibitor touch.

Save us, boys. The ship is sinking. There's Frank Rembush. It looks like the good old free-for-all exhibitor conventions.

Frank reports that he is just five weeks away from an attack of "flu." Doesn't look it. Looks in "the pink."

Cheering news. Don Barton has just told us what wonderful things Motion Picture News advertising is doing for Barton organ. We're willing to listen to that talk all day. But Barton has just been pulled away from us by Exhibitor Barton—the Akron, Ohio, live wire—who wants to talk business on his next new house. Yes, he saw the ad in the News.

Fred Quimby has arrived. We're not sure whether to change the name of the hotel to Alexandria or Astor. One by one they are arriving. Wonder if there is anybody left back in New York.

Lieutenant Jim Anderson is boasting to everyone that his picture broke on the front pages of all the Chicago papers. The first press agent coup we have heard about. Bought a paper and read the heading: "U. S. Asked to Take Over Armenia."

Wonder if the Allies will insist on Uncle Sam taking over the Lieutenant too? Aurora Mard-rid-spell it yourself—mighty term this another Armenian atrocity.

Who's this Mysterious Stranger buzzing around the lobby? Why, Fred Warren, as I live. Must have something interesting to say the way his listeners brighten up.

Just heard the Warren news myself. Big? I should say a mouthful. Guess the story will break from New York so we won't bother with it here.

Fred Beecroft wants to know what it's all about. He's getting tired of having the question popped at him. Ninety-nine producers are here and up till ten
Pithy ‘Close-ups’ of Industry’s Great and Near Great

From the Vantage Point of a Lone Scribe in a Sea of Exhibitors

1920 o’clock Tuesday morning ninety-eight have asked us, “Just what is this exhibitors’ convention aiming at?”

Search us! You’re welcome. Try the hip pocket, too.

A. H. Sawyer has arrived. And with him the news that a telegram from Ira Lubin declares that five producers in New York have already shown interest in his new proposition advertised exclusively in last week’s News. We’ll say we’re feeling good.

The Sawyer and Lubin boys certainly have a good idea. “The story’s the thing,” and for the first time on record two real all-wool picture men are going to tackle the story and play proposition for the best interests of producers and authors.

Have just met St. Grieve and Lee Herz. Likeable chaps, and they certainly know the independent field and this territory.

All these Chicago boys give us a good word for L. H. Mason, who handles the fate of the News in this belt. Must be great to be boosted that way. Go to it, Lee.

Tuesday morning and Ralph Proctor has just arrived. Two of the Three Musketeers are now here. But neither Fred Quimby nor Ralph can explain Jack Woody’s absence.

This trip gave us our first real chance to get acquainted with J. C. Ragland, who is representing Arthur Kane and Charles Ray’s interests. Clean cut, regular sort of chap that you’d expect to find hanging his hat on the same rack with Arthur Kane and Charles Ray.

Sol Lessey made the hit of the convention with his ‘daily newspaper extra.’ Harry Beal succeeded in covering the news and giving attention to Annette Kellerman in impartial and clever manner.

Tuesday afternoon and all is well. Charlie Pettijohn has just invited us into the camp of the friendly enemies. We beg to report surrender without a struggle.

Someone reports an enforcement officer snooping around the rooms this morning and jotting down the names of the possessors of empty bottles. If they were empty before we’d bet they were a vacuum when he got through.

Joe Lee must have put something over. He can wear that smile and fool you. A birdie has just flown in from the Alley with the tip to watch Chicago’s Saturday and Sunday papers. We knew it.

Now we know it is Chicago. Just spoke to Watertown Rothacker. The keys of the city have been given us. “Watt” doesn’t expect to see them himself for some time with plans for his big English laboratory buzzing around.

Speaking of one regular fellow reminds us—here is Jimmie Quirk. “Photoplay” owns the Congress newspaper display space but we can’t find Jimmie Quirk.

Bill Huffman has been here for a week and we haven’t heard him mention engraving once.

Just shook the Congress long enough to learn why Capital is now getting solidly on the map. The same information being given us through the simple act of meeting J. Herbert Milligan. A man who sits in front of the big desk with all the air of knowing what he is doing and how to do it.

We knew that New York liked Fred Warren, but we didn’t imagine any sales manager could be as popular with exhibitors as we find Fred Warren to be since the Associated News began buzzing around. There’s something radically right when you find the customer liking the seller.

Harry Sherman has been holding court for the two days with appreciative audiences. Harry has a simple gospel. “Let’s make pictures,” he says, “and stop making speeches.”

Emanuel Mandelbaum, the original sub-franchise man, has an “I told you so” smile. We don’t blame him.

J. D. Williams’ speech to the exhibitors seems to have made some hit—judging from remarks. J. D. talked cold turkey, hardening back to the old days to tell what unified exhibitor action made General Film do when Lubin tried to buy theatres, and being frank enough to say that even should a sub-franchise holder need protection from a First National member he’ll get it.

Ernie Shipman leaves us on Wednesday for the Canadian country to work on a Ralph Connor story. A little item like a stampede of ‘steen thousand buffalo is one of the tasks that faces Ernie. We didn’t know there were so many left. Ernie must have been holding them out all these years waiting for the picture.

H. M. Thomas and “Jazz Band” Holland have voted the convention a success—albeit seconded by H. W. West, of Piqua, “Doo” Burbud, Eltinge Warner, Joe Lee, Fred Warren and Yours Truly.

First time we’ve had the good luck to meet Bier Warner. Have to see more of this boy in New York.

Mrs. Sydney Drew and John Chamberlain have reported at the city gate preparatory to starting work at the Essanay plant.

Which reminds us that George Spoo whispered to us, ‘Have you heard?’ He only takes four lines to say it here, but there’s a tip that it will take as many pages to back it up in the near future. We’ll say so. And repeat it.

Harry Scott tells us a new Ringling story every time we meet him, and he hasn’t repeated on himself yet. We’re beginning to suspect him. Aaron Hoffman must be supplying him with new material weekly.

Lot Blumenthal is enjoying his first convention in years. No expense accounts to O. K., but his own.

That must be Billy Brandt who’s paging Lee Ochis just now. Billy seems to be having a good time, but we are beginning to believe that he was born with that smile. It’s good to look at.

Harry Rice just appeared with a shame-faced look. Harry confesses that after all these years of publicity crime he pulled his first pure “Hokum” stunt last week. Yes, it stole The Examiner for “The Virgin of Sambour.”

Well, it’s all over. The boys are scattering East, West, North and South. Back to lil old New York—with pleasant memories. Quite a convention. Yes, we are a little tired—and poorer—but we surely met a bunch of real fellows this time.
"Big Six" Organizes Distributing Company for Product

Oscar A. Price named President; F. B. Warren, General Manager

It has been officially announced that the Associated Producers, Inc., have organized their own distributing company to handle the pictures that will be made by the prominent directors that allied themselves about two months ago under the corporate title of the Associated Producers. By virtue of this newly organized distributing company, the Associated Producers will be enabled to deal directly with American exhibitors instead of through a sales organization controlled by other interests. Oscar A. Price has been made president of the distributing company, and F. B. Warren has been appointed general manager.

Contracts pertaining to the new organization were signed last week by Thomas H. Ince, Mark Sennett, Marshall Neilan, Allen Dwan, George Loane Tucker and Maurice Tourneur. All these directors will complete their contracts at present in force with other organizations, it is stated, and at least two more prominent directors will join the Associated Producers.

The following statement has been issued by the Associated Producers, Inc., regarding their distribution plans:

"The Associated Producers, Inc., distribution will not utilize the facilities of any other organization. It will own and operate its own newly opened exchanges in all the important sales zones of the country, completely manned and managed by its own exclusive employees. Production plans of the members of the Associated Producers, Inc., are well developed and their new organization will be actively releasing their first powerful productions at the opening of the next motion-picture year."

"Both Oscar A. Price and F. B. Warren, operating executives of this new distribution are men trained in other business outside of the motion picture industry. They are both characteristically independent and have always shown little or no regard for film industry precedents, being organizers of wide experience and with the mental independence of the newspaper publishing profession from which they were recruited into pictures. Mr. Price has been active in editorial and political circles for many years and served his government throughout the World War as Wm. C. McAdoo's strong right arm in the Railroad Administration. Mr. Price has been president of the United Artists' Corporation from the date of its formation a year ago, retiring two weeks ago for this expansion of his activities in the motion picture industry.

"Mr. Warren was one of the founders of the Goldwyn organization in association Samuel Goldwyn, and Edgar and Archibald Selwyn. He was vice-president and a director of Goldwyn Distributing Corporation from the day of its formation, with control over sales. For a year, following his retirement in 1919, he was vice-president in charge of sales of the Hodkinson organization from which he retired ten days ago for his new alliance with the Associated Producers, Inc."

Hallmark Takes Over Triangle Exchanges

Frank Hall: Closes Deal Acquiring Big System of Exchanges and Many Pictures

Frank G. Hall, president of Hallmark, and Percy F. Waters, president of Triangle, have just closed another big deal which is of mutual interest to the industry, as it not only involves the taking over of a complete distributing organization with eighteen branches, but also includes control of many big productions of some of the screen's famous stars.

Mr. Hall has acquired for Hallmark Pictures Corporation the complete system of Triangle Exchanges from the Triangle Distributing Corporation and also control of the pictures of Triangle Film Corporation which gives Hallmark exchanges in Boston, Buffalo, Chicago, Cincinnati, Cleveland, Denver, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, San Francisco, Seattle, Detroit, Salt Lake City, Washington, New Haven and Milwaukee, all of which have been handling the physical distribution of Hallmark pictures for some time.

This move by Frank Hall is said to be the opening gun of an offensive campaign to place Hallmark at the very top of the list of independent producers and distributors. Preparations for large expansion have been going on quietly for several months and with the announcement of the closing of the Hall-Waters deal comes the news of four special pictures completed and ready for immediate release with eight more to follow at short intervals; two of which are already in preparation.

The finished specials are: "The Discarded Woman" and "For Love Or Money," both Burton King productions; and "Should a Wife Work?" and "What Children Will Do," staged by Horace Plimpton. "The Common Sin," another Burton King production is in preparation as is also a new Plimpton production, the title of which has not been decided upon.

The former Triangle distributing organization, now Hallmark, will be kept intact and the personnel of each office will remain the same with George N. Montgomery, general sales manager for Hallmark, in charge. Mr. Montgomery recently completed an extended trip which took in all of the branches and was greatly pleased with the marked spirit of co-operation he found, a spirit which is very much in keeping with Frank Hall's ideas. The productions controlled by Hallmark through the purchase include some of the pictures of many of the screen's biggest stars and by the world's foremost directors. Frank Keenan, William S. Hart, Douglas Fairbanks and Norma Talmadge are among the most prominent stars in the Triangle Film Corporation's list which contains nine Keenan pictures, thirteen Fairbanks pictures, seven Talmadge pictures in addition to sixteen elaborate Keystone comedies and other interesting productions.


Midnight Picture Show for Newspapermen

On the occasion of the convening of the American Newspaper Publishers' Association in New York this week a monster "midnight matinee" was given on last Wednesday evening, April 21st, at the Rivoli by the Associated Motion Picture Advertisers, Inc. An entertaining program was presented, including special and timely topical features designed to be of particular interest to the newspapermen invited. The arrangements for the evening's performance were conducted by a committee of the advertisers under the chairmanship of Paul Gulick, who is also president of the A. M. P. A.
Carl Laemmle Buys Out Interests of P. A. Powers in Universal

President Now has Practical Control; Powers Resigns as Treasurer Too

P. A. POWERS has sold out his interests in the Universal Film Manufacturing Company to its president, Carl Laemmle, and has resigned as the treasurer of that organization. This transaction and the resultant readjustment of Universal's holdings several days ago has been made the occasion of the publication of a lengthy statement by President Laemmle. The statement as submitted, follows:

"In buying out Mr. P. A. Powers' interest in the Universal Film Manufacturing Company, I have achieved the ambition of my life. I organized the Universal company eight years ago and it was always my ambition to have complete control of the company. I have only consented to sell out to me. The deal was consummated in all friendliness and without regard for the mutual interests of both of us. Although he no longer is connected with Universal, he has my good will and I have his.

"Universal has had its ups and downs, but today it is stronger than ever before, and with a promise for the future which gives me the confidence to go to every possible extreme to make Universal greater.

"It has been a hard struggle most of the time, building Universal. I wouldn't go through it again for all the money in the United States. We have taken the smallest; but likewise the surest, way of building it into a tower of strength. Our basis has been—fair treatment of exhibitors plus fair treatment of competitors. I do not believe that there is an exhibitor in the world who denies that the Universal has tried to right every wrong in the business, and I know that no producing company can honestly accuse us of any of the tricks that have been a blight on the industry.

"It looks like fair weather for Universal from now on. In the past year there has been a marvelous improvement in the quality of Universal pictures. We are prepared to show a more astonishing improvement this year and in the years to come. Never in the history of the company have we been in such excellent shape to produce and market the kind of pictures the public seems to like best. Already, we have on hand for next fall a huge supply of the very best productions the trade has ever known.

"I know whereof I speak. Our latest successes, 'The Virgin of Stamboul' is proving itself one of the most popular pictures of the year. It is a huge money-maker for us and for exhibitors. And it is only the beginning of a succession of master productions, many of which are already completed, which we will release in the near future.

"'The Devil's Pass Key,' Erich von Stroheim's latest Jewell production, will cause a sensation in the film world. It makes you think you're set right down in Paris, so realistic is the Parisian atmosphere. We have five of these big pictures ready now, including 'The Virgin of Stamboul' and 'The Devil's Pass Key.' The others are 'Ambition,' with Dorothy Phillips; 'The Death of the Gods,' with Tsuru Aoki, and 'The Beach Comber,' with Elmo Lincoln.

"For its special pictures, to be released approximately every week, beginning next July, Universal has selected six popular stars, each star to make a series of eight pictures during the ensuing year. This plan has already met with hearty commendation on the part of exhibitors. It will assure them a steady output of excellent pictures starring players of first rate ability and prestige.

"In the serial field Universal is far ahead of its competitors. Our five great 1920 serials are taking like hot-cakes. 'The Lion Man,' 'Elmo the Fearless,' 'The Moon Riders,' 'The Vanishing Digger' and 'The Dragon's Net,' taken either individually or together, form a distinct stride in chaptered photo-drama. That is because Universal has put unlimited care and money into their production. Two of them are the results of foreign expeditions, one to Europe and the other to Asia, so that the proper settings and foreign atmosphere for these various episodes might be absolutely correct.

"Universal is breaking new paths in other directions. Two exploring expeditions are now in the hearts of Africa and Borneo, getting pictures never before shown on the screen, pictures of native life, of the scene wonders, and of the strange animals of those two untraveled sections of the world.

"Other new and recent ventures by Universal include the turning out of high-class five-reel comedies based on farcical stories by popular writers, a new brand of high-class two-reel comedies, and a weekly novelty reel of strange and curious things in nature and in the works of mankind.

"Universal is rapidly expanding its great sales and distribution force. An expedition has been made to Australia to set up the first Universal branch in that country.

"I believe these and other awakenings of activity I see have made an Universal give me great hopes for the future. The more I make comparisons between the methods the Universal has used to arrive at its present position of prosperity and popularity and the various methods others have employed, the more I realize that any man or company which bases its efforts on high principles is bound to come out on top.

"Keep your eye on Universal. We've just begun to fight."

Indiana Exhibitors Form Production Concern

FORMATION of the United Exhibitors Productions Corporation, organization of which was revealed a few weeks ago when articles of incorporation were filed in Indianapolis, constitutes a protest of a league of Indiana exhibitors against what they consider to be exorbitant prices of producers, directors said this week. The leaders declined to divulge the names of the theatres which are to be included in the circuit, but stated that it is their intention to book co-operatively and eventually form their own producing company in California.

The organization is incorporated with $1,000,000 capital. Original incorporators are Robert W. McClaskey, G. L. Pugh and Frank Fitzgibbon, of Indianapolis; Merrill Moore, of Kokomo, and Herbert Williams, of Los Angeles, California. Headquarters of the corporation for the time being will be located in Indianapolis.

Musicians' Demands May Boost Admission Rates

Admission prices in nine large motion picture houses and theatres of St. Louis will be increased, beginning next season, if the demands presented by union musicians employed by members of the Theatre Managers' Association of St. Louis, amounting to an increase in salaries of forty per cent, are granted. This statement was made last night by E. J. Sullivan, manager of the St. Louis Orpheum and chairman of the managers' association.

At a conference of musicians and managers of the Shubert-Jefferson, Orpheum, Grand Opera House, Loew's Garick, Empress, Gayety, Standard, Rialto, and Columbia held recently, the union musicians presented their demands for increased salaries. The managers offered to concede to an increase of fifteen per cent in salaries, but the union refused to accept this, Mr. Sullivan said.
Schulberg Heads Distributing Company
Corporation Distributing Katherine MacDonald
Pictures Plans Wider Field of Activities

B. P. SCHULBERG, one of the oldest executives, in point of service, in the motion picture industry, has acquired an interest in and been elected president of the Attractions Distributing Corporation, which releases the Katherine MacDonald productions through the First National Exhibitors Circuit. B. P. Em- 

man, who has been president of Attrac- 
stions since its inception a year ago, be- 

comes vice-president and will remain in 

Los Angeles to cooperate with Sam L. 
Rork, president of the Katherine Mac- 

Donald Pictures Corporation, on the pro- 

ductions of this star and others whom 

Attractions plans soon to present on the 

screen. Mr. Schulberg's headquarters 

will be in New York, and he will move the 

offices of Attraction Distributing Cor- 

poration to those he has occupied for some 

time in the Longacre Bldg.

The assumption of this office restores to 

activity in American film circles one who 

has steadfastly endeavored to advance 

the standards both of production and dis- 

tribution. For the past year, since leav- 

ing Famous Players-Lasky and the United 

Artists Corporation, after aiding T. Ira-

bams in its formation, Mr. Schulberg 

has been identified with the export end of 

the business, through an affiliation with 

one of the largest distributing concerns 

of Europe, who entrusted him with the 
purchase, to the extent of many hundreds 
of thousands of dollars, of American film 

product. This association supplemented a 

film education dating back over twelve 

years, a period during which Mr. Schul- 

berg has been identified with every 

progressive development of the industry, 

and seven years of which were served 

with Famous Players-Lasky, starting with 

Adolph Zukor's formation of the Famous 

Players Film Co., in 1912, and culminating 

as General Manager of the combined Par- 

amount and Artcraft.

Under the new regime, Attractions Dis- 

tributing intends to offer specialized re- 

presentation to stars, directors and other 

factors in the business, besides producing 

big special features from time to time.

In a statement regarding the new plans 

of the company, Mr. Schulberg said:

"Although I have thought so for a long 
time, I have never felt with more convic- 
tion that the time has come when indi- 

vidual initiative and original thought and 

action are at last to bring their fullest 

reward in the film industry. Whether in 

the case of star, director, or sales or ex- 

ploitation executive, the independent 

worker in the industry who really serves 

the screen by conscientious effort and seri- 

ous purpose can accomplish more than 

was ever before possible because the in- 

dustry has fortunately reached that stage 

where personal and specialized methods of 

production or exploitation transcend in 

value and in effect all the machinery of 

unwieldy organizations lacking the same 
degree of personal inspiration and zeal, 

without which all creative art is futile.

"The big successes of the screen have 

emanated from this spirit and from these 

independent sources, and from them will 

spring the future masterpieces of the 

screen.

"It is our purpose to maintain such a 
policy as will enable us to bring the most 

readily and with the least hardship to 

the open market all such pictures as we 

may be selected to sell or exploit, and to 

bring to independent producers and dis- 

tributors all stars and directors who wish 

to establish independent units of produc-

tion."

Legislature Passes Motion Picture Laws
Session Ends in New York with Passage of 
Three Statutes, Including Cotillo Bill

THREE years of legislative effort, 

tried and rejected, went to naught 

when the New York State Legisla- 
ture came to a close at 2 o'clock on the 

morning of April 25th with the pass- 

age of three bills of interest to the 

motion picture industry, the Cotillo de- 

posit bill, the Kelly guardianship bill 

and the waiver bill to protect the exhibi-

tor from any effect on the part of the man-

ufacturer towards circumventing the pro-

visions of the Cotillo measure. 

The three bills are now in the hands of Gov-

ernor Smith for action during the next 

thirty days.

Three bills to which the New York State 

Motion Picture Exhibitors' League offered 

strenuous opposition, died by remaining 

in committee, these being the Hunter bill, 

seeking to repeal the present law under 

which motion picture theatres are operat- 

ing in this State on Sundays, the Daven- 

port bill, raising the age of admission to 

theatres, from 16 to 18 years, and the 

Flynn bill which sought to force upon the 

exhibitor the necessity of employing in 

addition to the regular operator, an 

apprentice.

In passing the three bills and blocking 

the others, the New York State Exhi-

bitors' League secured what might be 

termed a 100 per cent victory, for every 

bill they supported was passed and on the 

other hand every bill opposed was downed. 

The victory belongs to Sydney S. Cohen, 

president of the League; S. L. Berman, 

Charles L. O'Reilly and Irvin Salyers, 

who not only spent the entire week here 

but remained through the session, which 

lasted until 6 o'clock in the morning, re-

turning at 11 o'clock and sticking to their 
pillots until 2 o'clock the following morn-

ing, when the session ended.

The chief interest, of course, centered 

around the Cotillo bill, the opposition 

coming from the manufacturers, who 

sent telegram after telegram to the ses-

sors and assemblymen in the vain hope 

of keeping the bill in committee. The bill 

passed both houses, however, and it is 

understood, stands a fair chance in being 

signed by the Governor. The bill prevents 

the use of money exacted on film contracts 

for deposit by manufacturers or producers, 

in the producing of films or in other ways 
carrying on his business.

In a motion picture way, this session of 

the New York Legislature has been a 

most interesting one. Almost at the start 

Assemblyman Hunter introduced a bill 

seeking to close all motion picture theatres 
in the State on Sunday. The League took 

up the cudgels and as a result when the 
session closed last night the bill was still 
in the Assembly rules committee. The 

Flynn bill, pertaining to operators, was 

also held in committee. The Davenport 

bill met a like fate.

The Kelly bill, which really defines 

what constitutes a guardian in accompa-

nying children under 16 years of age to 

the motion picture theatre, had rather a hard 
time of it in the Assembly. In fact, the 

bill was defeated Friday night by a vote 
of 76 to 50 after a thirty-minute discus-

sion. It was apparent that many of the 

Assemblymen did not fully understand the 

meaning and intent of the bill. Efforts 
to bring about its reconsideration and vote 

were successful and at 9 o'clock last night 

the bill was passed by a vote of 130 to 12 

and went to the Governor.

According to word which came from 

the Executive Chamber last Monday, 

there is a probability that Governor Smith, 

desirous of becoming better acquainted, 

not only with the Cotillo bill but with 

the other measures for a hearing 

during the next thirty days, at which 

time both sides will be heard. There has 

been so much opposition on the part of man-

ufacturers and producers to the Cotillo 

bill that it is said, the Governor, wishing to 

be fair and square to each side, wishes to 

learn the merits first hand.
Fox International Convention to Open May 24th

Branch Managers from Foreign and local Offices Will Meet in New York

A n announcement from Fox Film Corporation heralds the sixth annual convention of the Fox sales forces, which will be held at the Commodore Hotel, New York City, and will bring together the Fox branch managers, district superintendents, special representatives and sales heads from every Fox office in the world. It will be held from May 24th to 29th.

Herman Robbins, general sales manager of Fox Film Corporation, has sent out a call to all branch offices of the firm—including all foreign exchanges of the organization, which now encircles the earth. Representatives of the firm will come from all the principal cities of the United States and from the various branches located in the Dominion of Canada. London, Liverpool, Manchester, Newcastle, Glasgow, Cardiff, Leeds, Birmingham and Dublin will furnish the quota of Fox officials from Great Britain. The Australasian field will send managers from Sydney, Melbourne, Brisbane, Adelaide and Wellington, New Zealand, and the South American field will contribute its share from the Fox exchanges in Rio de Janeiro, Sao Paulo, Buenos Aires, Rosario, Montevideo and Lima.

Fox Film Corporation for some time has maintained offices in France at Paris, Marseilles, Strassbourg, Lyons, Lille and Bordeaux. Additional branches have recently been established in Treves, Nancy and Toulouse. The managers of these new branches are not expected to attend the convention, in view of the fact that these are subdivisions of the territory covered by the Paris branch.

The other Fox foreign branches which will be represented include the Brussels office in Belgium, the Amsterdam branch in Holland and the Italian exchanges in Rome and Turin.

William Fox, one of the pioneers among film producers to gather together in convention the heads of his exchanges, brings his sales force together this year for the most important business meeting in the history of the corporation. Six years ago William Fox issued a nation-wide call to his managers which is said to have marked the beginning of sales conventions in the film industry.

Winfred R. Sheehan, general manager of Fox Film Corporation, who is in Europe, will return in time to take charge of the convention, as he did in the past. According to the most recent advices from Mr. Sheehan, he will be in the United States about the middle of May to perfect plans for the meeting and the subjects which are to come up for discussion.

Mr. Sheehan, upon his return, will be thoroughly equipped for an exhaustive conference with Mr. Fox regarding the results of his tour and the conditions of the foreign market with relation to Fox Films. Thus far, the reports received from him have been most encouraging.

William Fox himself will open the convention, and will outline to his sales organization the policy to be adopted by the corporation for the ensuing year as regards the distribution of Fox Specials, Sunshine Comedies, Mutt and Jeff, Animated Cartoons and other Fox entertainment. It is expected that the plans to be laid before the salesmen will show a notable development in the entire system from both the producing and distributing view points.

Those who will attend the convention from various sections of the United States and Canada are listed below and will represent thirty-five or more branches of the Fox organization in this country, and at least a half dozen in the Dominion of Canada.

District superintendents with headquarters are as follows: Harry E. Campbell, Boston; Clayton B. Sheehan, Buffalo; George Allison, Atlanta; E. H. Wachter, Kansas City; Howard J. Sheehan, Los Angeles; Vincent J. McCabe, Toronto.

Dominion branch managers: Maurice West, Montreal; L. M. Devaney, Toronto; Jos. Lieberman, St. John, N. B.; R. A. Scott, Vancouver; William Spencer Jones, Winnipeg; Mitchell Rose, Calgary.

United States branch managers: George Allison, Atlanta; H. E. Campbell, Boston; M. H. Greenwald, Buffalo; C. W. Eckhardt, Chicago; Rudolph Knoepfle, Cincinnati; William Shapiro, Cleveland; L. E. Harrington, Dallas; Joseph Kalbki, Denver; W. C. Barnes, Detroit; C. E. Pecky, Indianapolis; E. H. Wachter, Kansas City; B. E. Loop, Los Angeles; M. J. Weisfeld, Minneapolis; B. L. Dudenhofer, New Orleans; Sidney Meyer.

(Continued on page 3082)
Independent Presidents Convene (Continued from page 397)

vile Hl.; Martin F. Grcenwald, Victory, Kokomo, Ind.; F. O. Halley, Standard, Anderson, Ind.; Wm. F. Treadwell, United, Chillicothe, Ohio; Robert H. Parke, Sun, Des Moines, Iowa; M. H. Shanker, Columbia, Junction City, Kansas. President Townshend, Commander of the British forces in Asia Minor, was the guest of honor, and occupied a box with Daniel Frohman, upon whose personal invitation he was present. Other boxes were occupied by prominent film magnates.

Miss Elsie Ferguson led the Grand March at midnight, during which Mr. Frohman and Alric Christie Johnston, as judges of the Beautiful Girl Contest, selected the three lucky aspirants who would subsequently have tests made at the studio, in order to determine their eligibility for moving picture engagements with Famous Players. Arc lights had been installed, and the cameramen were busy "shooting" many feet of film during the march.

Blue Sunday Movement Grows in Oklahoma

A blue Sunday ordinance, prohibiting the operation of picture shows, vaudeville, and other public amusements of any kind on Sunday was passed by the City Commissioners at Norman, Oklahoma, last week. A section of the ordinance also calls for a board of censorship.

Eugene Zukor, F. P. Lasky, Executive, to Wed

The wedding of Miss Emma Dorothy Roth, daughter of John Roth of Kansas City, Mo., and Eugene J. Zukor, assistant treasurer of the Famous Players-Lasky Corporation, will take place the evening of May 6th in the Blackstone Hotel, Chicago.

Miss Roth was formerly a teacher in the Kansas City public schools. Mr. Zukor is a son of the president of the Famous Players-Lasky Corporation.

Famous Players Studio Ball a Success

T

HE Eastern Studios Employees of Famous Players-Lasky Corporation Ball was held at the Hotel Commodore, New York, on the evening of April 28, and proved to be a brilliant affair. General Sir Charles Townshend, Commander of the British forces in Asia Minor, was the guest of honor, and occupied a box with Daniel Frohman, upon whose personal invitation he was present. Other boxes were occupied by prominent film magnates.

Miss Elsie Ferguson led the Grand March at midnight, during which Mr. Frohman and Alric Christie Johnston, as judges of the Beautiful Girl Contest, selected the three lucky aspirants who would subsequently have tests made at the studio, in order to determine their eligibility for moving picture engagements with Famous Players. Arc lights had been installed, and the cameramen were busy "shooting" many feet of film during the march.

Blue Sunday Movement Grows in Oklahoma

A blue Sunday ordinance, prohibiting the operation of picture shows, vaudeville, and other public amusements of any kind on Sunday was passed by the City Commissioners at Norman, Oklahoma, last week. A section of the ordinance also calls for a board of censorship.

Eugene Zukor, F. P. Lasky, Executive, to Wed

The wedding of Miss Emma Dorothy Roth, daughter of John Roth of Kansas City, Mo., and Eugene J. Zukor, assistant treasurer of the Famous Players-Lasky Corporation, will take place the evening of May 6th in the Blackstone Hotel, Chicago.

Miss Roth was formerly a teacher in the Kansas City public schools. Mr. Zukor is a son of the president of the Famous Players-Lasky Corporation.

Fox Convention

(Continued from page 398)

OnaMa: George F. Dembow, Philadelphia; Leo Burnstine, Pittsburgh; Clyde A. Walker, Salt Lake City; Charles Shelmian, San Francisco; Lester Sturm, Seattle; G. E. McKeen, St. Louis; Paul E. Krieger, Washington; Louis Rosenbluh, New York City.

According to Mr. Sheehan’s plans the schedule will be as follows: Monday morning, conference at Commodore Hotel, opened by Mr. Fox; afternoon, screening of special films; evening, theatre party and dinner. Tuesday morning, conference at hotel; afternoon, screening of special films; evening, theatre party and dinner. Wednesday morning, conference at hotel; afternoon, screening of films; evening, entertainment. Thursday morning, conference at hotel; afternoon, screening of films; evening, closing session of convention.

On Friday night delegates hailing from the most distant points on this continent will leave for their homes. The others will remain until Saturday morning, and close the activities of the Fox camera—still and motion, prints to be filed in the very complete Fox library, which contains records of all the conventions.

Ascher Bros. Acquire Big Theatre in Milwaukee

Ascher Brothers of Chicago, through Nathan Ascher, have acquired the Merrill theatre, Milwaukee, one of that city's leading downtown houses, and expects to take it over on May 1st. No immediate change in policy of operating the Merrill is contemplated, according to Mr. Ascher, as the theatre already is one of the most successful in the Middle West.

The Ascher Brothers already control many of the biggest houses in Chicago and are building large theatres in several other important cities of the Central West.

No United Artists Head Named by Directors

No president was elected by the directors of United Artists Corporation at their recent meeting to succeed Oscar A. Price, who resigned as head of the company. Dennis F. O'Brien, attorney for Mary Pickford and Douglas Fairbanks, was elected vice-president, and it is expected that the president will be chosen at some future meeting, the date of which is undecided.

Graman Denies Rumor of Friction

In a telegram from Los Angeles on April 29, Sid Grauman made unqualified denial of rumors he said had spread to the effect that there were strained relations existing between himself and Famous Players-Lasky.
Throngs See Carpentier Box in Studio
Cameras Grind as French Pugilist Dons Gloves, and New Yorkers Applaud

Many New Companies in New York State

A unusually large number of concerns were incorporated during the past week or ten days in New York State for the purpose of embarking in the motion picture business. The list includes the Independent Movie Supply Co., $250,000; William H. Rebell, C. F. Reibel and James J. Wilkinson, New York; the Ultimate Productions, Inc., $200,000; Harry Rosenberg, Nan Esterman and Almon C. Kellogg, New York; Kellerste Films, Inc., $100,000; James A. Rafferty, John J. Rooney and Robert D. Ireland, New York; Wilpak Amusement Company, $50,000; J. Victor Wilson of Brooklyn and Olav K. Pacic and Emile E. Larkin of New York City; Brunswick Film Corporation, $100,000; James Currie, Jr., H. F. Parmalee and Edward L. Parker, New York; Sunner Charles Britton, Inc., $100,000; Orpha Emily and William A. Britton and Julius Goldsmith of New York; New York Exchange for Educational Film, $100,000; Earl W. Hammond, George A. Stimmer and Harry G. Kosch of New York; Cimex Film Corporation, $9,000; Morris E. Velbergh, Jacob H. Feigenwald and Aaron H. Schwarz, New York; the Civic Theatre, $100,000; Florence Lipnicken, David K. Shaprio, Harry Wolfe, New York; New York Film Exchange of America, $50,000; Louis J. Rosset, Henry Margoshes and Nancy Katz, New York; Ward & Glynne, James H. Ward, Michael Glynne, Joseph F. Ward, Brooklyn.

dailies gave a great deal of space to the next morning to reporting the first impressions which they have been able to obtain of the coming heavyweight contender. And Carpentier, although the studio lights did not allow him to forget that he was only "play-acting," gave the fight fans plenty of thrills and the sporting editors enough material to judge his ability. His reputed fast footwork was very much in evidence and in the knock-out picture, he evinced an honest-to-goodness right-hand cross that laid Barrett out on the mat in a realistic manner.

Of course M. Georges pulled his punches a bit. Barrett after all was only a movie actor, and was not there to be knocked entirely dead. But in the final scene in was a "no-fooling" punch that made the actor take the count. Snuffling sallies were necessary to bring him back, and it was not in the picture either.

Carpentier proved also that Robertson Cole has also acquired an actor as well as a fighter. In the third round he fended grogginess. He made for the wrong corner and then staggered to his haven of rest. It was a pretty bit of acting, and the cameraman ground feverishly, while Director Adolli bawled forth instructions.

Mrs. Carpentier sat in the gallery and applauded her Georges. As the scene in the film called for men only as extras, Mrs. Carpentier will be obliged to wait for another opportunity to get closer to the camera.
Chicago and the Mid-West

Covered By L. H. MASON

Players-Lasky and will work with publicity Director Roche in exploiting their productions in this territory.

Doyle & Winans have opened the Majestic theatre, which formerly was a vaudeville house, as a high-class moving picture theatre. "Male & Female" is the current program, and is shown as the premier feature and Messrs. Doyle and Winans' policy will be to show super specials exclusively. Publicity Director Peter Color, famous Players-Lasky Corporation, Chicago office, went to Peoria to take charge of the exploitation in connection with the showing of "Male & Female," and found himself confronted with a paper shortage which prevented him from getting newspaper advertising space.

The Redleaf Exchanges located at Chicago, Indianapolis and Milwaukee are now releasing the Helen Gibson mystery, "The Window of Death," by the Illinois, Indiana and Wisconsin. Manager Harthill reports that they are going strong.

Manager Jack Graumont of Meto's Chicago Exchange has returned from a trip to Coral Gables and jumped into one of the busiest booking seasons ever experienced at the Metro exchange.

R. T. Smith, formerly manager of the Triangle Chicago office and later sales manager of United's Chicago exchange is now associated with Superior Screen Service, the distribution firm recently organized by Harry Weiss.

Among the Illinois exhibitors seen around Chicago exchanges this week were Pete Wales, who runs a string of houses in Lanark, Illinois; Martin Aiken, owner of the Aiken towns; D. S. Smith of the Opera House, Hoopetown, Ill., and W. H. Cadon of La Petite theatre, Kankakee.

J. M. Jacobs of the First National, Indianapolis, Ind., was in Chicago last week on business connected with the new office of F. S. Cubberly of the Minneapolis office of First National also was a Chicago visitor and spent Sunday with Harry Weiss, leaving Monday for New York where he expected to remain for a week.

Prints of "The Courage of Marge O’Doone," Vitagraph's big super special, have been received in Chicago, and Mr. Jeffrey Aiken is arranging for a special showing of the picture which he regards as one of the most important of the year.

A. H. Haagen announces that arrangements have been completed with Superior Screen Service to handle "The Confession," for the states of Illinois and Indiana.
This cut shows the stage setting by John Wengcr and the characters which took part in a prologue staged for the Capitol Theatre, New York, showing of Nazimova's "The Heart of a Child." The action of the prologue was almost identical with that of the first scenes of the film.
Middle West Sets Fast Pace in Presentation Ideas

(Last)
Lobby display by the Columbia theatre, Cincinnati, for "Haunted Spooks" to which some "Spooks" as shown in the cut were the means of getting a lot of attention from Cincinnati residents.

(Right)
Stage setting for "The Fall of Babylon" at Quimby's Strand theatre, Fort Wayne, Ind. Madjish an Oriental dancer is seen in the center. She gave an elaborate dancing number as the feature of a Prologue. The windows in the background are cut out and colored lights shown through. An electric ripple played upon the water and a color wheel revolved at the top of the volcano.

(Below)
Prologue and stage setting used by Mr. Quimby at the Strand for "Down on the Farm," under the title of the "Rube Band and Hoe Down Prologue." Mr. Quimby is certain that his presentation and exploitation of the feature added hundreds of dollars to the Strand coffers.
The engagement of "Sex" at the Kinema theatre, Los Angeles, was marked by an exploitation campaign that left nothing undone to make the picture a success. Among the exploitation stunts employed was the placing of large oil paintings of Miss Glaum mounted in expensive frames in the leading hotels of Los Angeles and in the lobby of the theatre.

A colorful prologue, accompanying the picture, was arranged by Producer Read and Manager Calicott of the Kinema theatre. A reproduction on the stage of the famous "Spider Dance" which was one of the sensations of the picture was used as the prologue. The original "Spider gown" worn by Miss Glaum in "Sex" and which has been displayed in nearly all the newspaper rotogravure sections in the country was worn by a Denishawn dancer in the prologue.

The results of the entire exploitation campaign were registered at the Kinema Box Office in a way that pleased both the producer and the Kinema Management.
Moore’s Ushers Play “Glad Game” for “Pollyanna”

Exterior of the Colonial theatre, Tacoma, Wash., decorated for the showing of “Pollyanna” and the ushers who played the “glad game” as explained by Mr. Moore, manager of the Colonial on the opposite page.
Newspaper Prints Story of Feature for Pittsburgh Exhibitors

WHAT is declared to be one of the most unique and enterprising bits of exploitation ever accomplished in Pennsylvania has been recently brought to a close with gratifying success for the Pittsburgh Sun and the Rowland and Clark theatres.

The genuine and definite box office results which Samuel Switz, director of advertising for the Rowland and Clark houses, obtained for "A Daughter of Two Worlds," is important and interesting in its possibilities for other exhibitors.

The arrangement worked out harmoniously both for the newspaper and for the theatre interests and to such an extent that an explanation of this promotion is justified in view of the fact that its very plausibility makes it extremely desirable for other exhibitors to undertake.

Several weeks before "The Daughter of Two Worlds" was scheduled for release in Pittsburgh, the Sun, approached by Mr. Switz, agreed to print a four-page section carrying ten chapters of "The Daughter of Two Worlds." This section was amply illustrated with scenes from Miss Tallmadge's production. The ten chapters and the special edition were brought forth on a Sunday, calling attention to the fact that the screen version of the story would soon be ready for release and asking those who read the special ten chapter installment to begin following the remaining chapters as they would appear in the Pittsburgh Sun beginning the Monday thereafter.

Hy Mayer's Travelaugh Worth Showing

THE Capitol theatre is showing a hitherto made especially for this theatre under the title of "Hy Mayer's Capitol Travelaugh" which brings so much merit that it seems a shame that it is not released for showing in other theatres.

The offering on the bill this week is titled "Such Is Life in The Great Melting Pot." It is the best thing of its kind we ever saw, when the novelty of the idea, the combination of the cartoon and current events number is considered.

Enterprise managers in other cities who are on the lookout for short stuff which is different will do well to inquire of the Capitol management if these reels could not be secured for showing in their houses.

This special edition was printed in a lot of 100,000 and distributed by the Pittsburgh First National Exchange. The natural advantage to the Sun was the fact that in the edition of 100,000 many people readers of the Sun, would be reached. The number allotted to Pittsburgh was 30,000 of which 15,000 were distributed among the Grand and Liberty theatres. The balance of 70,000 was distributed in towns in Western Pennsylvania.

On the Monday following the ten chapter installment, the Sun, true to promise, carried the next chapter of the story of "The Daughter of Two Worlds." And just at the time the concluding chapters of the story were being published the picture was ready for release.

New Angle For Exploiting "Pollyanna"

H. T. Moore Makes Some Observations on the Psychology of Exploitation

"THE psychology of the exploitation of a big feature is to follow in its every degree the spirit of the production, not only in the dress of your house, your bill-board, your newspaper advertising and publicity, but also in the dress and actions of your ushers and attendants.

That's the final analysis of the exploiting of big features, according to H. T. Moore, General Manager for Jensen-Von Herberg's Colonial theatre, of Tacoma, Wash., who has given the subject considerable study during the past few years, since exploitation has become one of the paramount requirements in the successful management of the theatre he has had under his supervision.

"The 'keeping in the spirit' idea was excellently exemplified recently when we presented 'Pollyanna,' in which production the spirit is that of being glad. No one can exploit gladness unless they themselves are glad, and it was this fact that I impressed upon each and every member of our theatre staff during the staff meetings that are regularly held every few days prior to the opening of a new production.

"It was pointed out to them that all around us were people sorely in need of the glad girl's medicine, for there were in our very community the prim and crabbit and loveless people who needed the glad heart to bring to the fore a heart fully as glad and loving, the lengths who need the persistent rays of affection's sunshine for the layers of ice about their hearts to melt away; the jealous and hopeless invalids, who need but the sunny eye and heart about them to reopen their own eyes and hearts to the sunshine of life; and in pointing out these facts I made it very plain that it was to be part of their province about the theatre during the week of 'Pollyanna' that they help the 'glad game' along.

"And this is what we did. Every employee was taught how to smile and keep on smiling. To see the bright side of everything, that, when the crowds started to push, they were not to get mad, but to remember that it could have been worse if we were a riot, and so on and on. They soon got the idea, and after they started to do the glad thing, they were happier themselves than ever before, and it was the easiest thing in the world. It worked admirably, and it certainly did add to the atmosphere of the theatre and helped in the exploitation of the picture.

"For the picture we extended our advertising, our bill-board and got in touch with all the school children in the community. The usherettes were dressed in dresses similar to that worn by Miss Pickford in the production, and as a prologue a small lot from the town, known to all lovers of music and eloquence, did a number of characteristic songs, blending very well with the spirit of the production.

"The result of it all was that the Colonial did one of the biggest week's business in its career and the picture brought much joy and happiness to their townsfolk.

Good Idea for Exploiting "Stamboul"

SAM W. B. COHN, director of exploitation for the Allen Theatre Enterprises, of Canada, has recently turned out special stunt campaigns covering the exploitation of each production as "The Virgin of Stamboul," "Partners of the Night," and "Dangerous Days." These campaigns are first employed at the Allen theatre in Toronto, Ontario, and are then passed on to the seven suburban houses of the same circuit, in the city, and also the other fifty theatres comprising the Allen chain throughout the Dominion.

In connection with the exploitation of "The Virgin of Stamboul" a victoria carriage drawn by a team of shaggy horses, conveyed "the virgin of Stamboul" and her shiled escort on the downtown streets of Toronto. There was no advertising matter on the outfit and the only way of ascertaining the identity of the gay couple was to approach them, wherever the carriage stopped in front of one of the prominent shops, where cards which stated "Introducing Sari, the Virgin of Stamboul, at home at the Allen theatre" were distributed.

The stunt was carried out in a dignified manner. The wardrobe worn by the occupants of the victoria was of the highest order, as was the livery of the coach man. The carriage and team were spick and span and the horses were decked out in plumes and fly nets.

It is needless to state that this stunt created much comment and thereby obtained the desired results.
Wm. Cutts Gives "Virgin of Stamboul" Fine Showing

On this page is shown some of the stunts which William Cutts, manager of the Kinema theatre, Salt Lake City, used to put over "The Virgin of Stamboul." At the top is the lobby display built for the occasion. In the larger circle is a window display in which a "Turk" advertised the picture during the showing. In the smaller circle is shown a street ballyhoo in the form of the "Turkish" girl who rode about the streets of the city on a horse. At the bottom is a view of the Kinema lobby with "Sari" in her "harem."
Exhibitor Must Be Diplomat Says Pittsburgh Exhibitor

Mason Cites Qualities Which Insure Real Success in the Photoplay Field

"THE man with czar instincts has no place in the show business. The well-remembered 'opry house' manager who could assume the go-to-hell-if-you-don't-like-it attitude has ruled himself into the class of deposed monarchs. The combination that unlocks the door to exhibitor success will snare itself into an indestructible and invariable object when forced by czar tactics. Time and the public have made many changes."

Such are the convictions of W. F. Mason, manager of the Grand theatre, Pittsburgh, who recently talked to the Pittsburgh Post Gazette about how an exhibitor, by making friends, could work wonders in the way of successfully putting over a special feature attraction. "No man in the world has a right to be a better diplomat than an exhibitor," says Mr. Mason. "If he is not a diplomat, he is generally a failure. There is only one course, and that is the dividing line must be drawn short and sharp. The bigger the diplomat, the more successful the exhibitor."

"Diplomacy," claims Mr. Mason, "when tempered with good judgment can help the exhibitor pack his house. The exhibitor of today is the exact paradox of the opera house manager of yesterday. The very existence of the former depends upon his friendliness for humanity in general. His exploitation is a basic ingredient in his very existence, and successful exploitation cannot be accomplished without cooperation. It takes friends to insure hearty cooperation. It takes diplomacy to make and keep friends."

"The small-town 'opry house' manager made more enemies for the show business than he did pennies for himself."

"An exhibitor must have a good standing in his city. A good standing is impossible without friends. Particularly in the smaller cities is this so. The motion picture exhibitor is looked upon in somewhat the same light as the town postmaster. It is up to him to give the town proper theatrical representation. An imported exhibitor in a town of less than 200,000 would stand about as much chance as a celluloid dog who was chased through h— by the asbestos cat. And as little as it seems probable, the same essential facts hold true for the big city exploitation. The city is an outgrowth of the village. Every city is simply an overgrown cow-pen, and the time when a cow-pen once upon a time was as gullible as modern day villagers are said to be and usually are not."

"Any business man in the world will tell you that he tries to make friends. That is why a business man will spend, so much of his valuable time at the different social clubs to insure his standing with his fellow citizens; to show them that he is one of them; and incidentally to remind them that when they need a suit of clothes or a pair of shoes or whatever the required article happens to be, he is selling that article. An exhibitor should place himself in the same position. In my opinion, the exhibitor is a business man, the same as the grocer, or the butcher. Perhaps his stock is not as entirely essential to the existence of the community—but close up all the motion picture houses in a city of 700,000 for one week and then ask the people what they think about it. It would take a very short time to ascertain the fact that the motion picture exhibitor does supply a want, a need, an status, an exigency, a demand, a requirement that no other business man fills."

"It also can be observed that the motion picture exhibitor in your city who is making the clean-up, who enjoys the patronage of the high-class citizenship, is a fellow who understands and appreciates the value of patronage—friendship—a man who goes out of his way at every opportunity to nod to or chat with his patrons. You will never find a groucho at the manager's desk of a successful motion picture house."

"I believe that this system of patronage—friendship, which I have tried to cultivate, especially since I have been at the helm of the Grand theatre is one of the big things that have built up the patronage of the theatre. There are hundreds of ways the spirit of managerial—friendship makes itself known to the patron. The usher system, the temperature and ventilation of the theatre, the prohibition of 'wants' in the performance, a clear and unhindered projection and a hundred other little things, mean volumes to the patron, who has always been the best person in the world to offend."

"A good percentage of people, whether for the purpose of viewing a theatrical attraction or buying a pair of shoes, carry their feelings on their sleeves and a chip on their shoulder. And they are paining for someone (preferably the executive of the joint) to knock the chip off. That is why the careful exhibitor would rather have one friendly patron than ten whom he has taught to hate and who do not need to be pleased."

"I'm betting on the exhibitor who has foresight enough to pin this sign on his desk: 'RIGHT OR WRONG, THE PATRON IS ALWAYS RIGHT. IF YOU CAN'T SUIT HIM THERE'S SOMETHING WRONG WITH YOU'."

Omaha Theater Gets Publicity From Local Aeroplane

The aeroplane is getting to be an old story but that does not prevent street crowds from straining their necks every time the hull of a motor is seen overhead. An aeroplane will attract more attention than a fire, any day. Perhaps people watch aeroplanes in the hope that something will happen and the machine will fall.

Even Omaha is not aeroplane proof, as the management of the Moon theatre recently proved when they exploited "The Great Air Robbery." C. E. Tuttle, an amateur aeronaut of Red Oak, Iowa, flew over Omaha for the Moon theatre. He scattered handbills, dropped 500 passes to the theatre and pulled a series of air stunts for the edification of the interested spectators below.

The Moon further capitalized the local interest in aviation. They borrowed a weird machine constructed by Guy Smith, resident of Omaha. It was a hybrid, with an automobile body and aeroplane wings. It was "driven" down to the theatre where it was "parked." Crowds continually pressed about it, thinking it was a new invention—a helicopter, a gyrocopter or some other such strange bird-machine.
Window and Lobby Displays That Merit Great Praise

Gordon Wrighter, the live wire manager of Polk’s Palace theatre, Springfield, Mass., is the originator of the exploitation idea illustrated to the left for "The Flame of the Desert."

An Egyptian hourglass strongly constructed and standing nine feet high was placed directly in front of the lobby. The upper compartment of the hourglass was filled with sand which flowed slowly into the lower glass. A large compositor board frame surrounding the glass carried the question, "How long will it take sand to pass to lower glass?" Then at the bottom of the frame, "Free tickets to nearest correct guesses." A cut-out of Geraldine Farrar was placed at the top of the stand.
Prologue Author Receives Ovation

The unique occurrence of a crowded theatre calling for the author of a prologue of a moving picture feature was witnessed at the Russell theatre, Ottawa, Ontario, at the close of the final presentation of "Pollyanna," starring Mary Pickford, on Saturday evening, April 10. The theatre was packed to the roof and the evening's show had been received with considerable enthusiasm. The climax in this respect came when the audience made repeated demands for the appearance on the stage of Will McLaughlin, Photoplay Editor of the Ottawa Journal, who had written the exceptionally clever and interesting prologue for the picture. Mr. McLaughlin eventually responded to the insistent calls by stepping out from the wings to address the gathering briefly.

Mr. McLaughlin's prologue, which was entitled "Pollyanna at the Court of Happiness," bore an important relation to the success of the engagement at the Russell during Easter Week. Many local dancers, who had been trained by Prof. Sinclair, a dancing tutor of Ottawa, participated in the sketch which was used as an introduction to the film feature. The prologue consisted of three appropriate scenes, the theme of which was a dream by a "Pollyanna" in human form in the person of an Ottawa young lady. The tiny toks who took part in the dance of the fairies were particularly effective in arousing the admiration of the crowds.

In addition to the fine prologue, the character and magnitude of which had never been seen in the Canadian capital before, the newspaper advertising for the presentation was highly creditable.

Prologues of this kind always have been and always will be a credit to the theatre producing them, and are also a stimulant to the minds of an audience and an attraction which is constantly looked for.

How Libson Killed the Holy Week Jinx

"Everywoman" and An Exploitation Campaign

Win for Cincinnati Manager

"EVEryWOMAN" was the picture Manager Libson of the Strand theatre, Cincinnati chose to buck the "Holy Week" jinx, and exploitation was the aid he gave the production to overcome the handicap of the worst show week in the year. The Strand campaign was begun several weeks in advance of the showing and was centralized in the newspapers.

Among the newspaper stunts used were: Three weeks in advance a search was started for "original movie fans"—those who saw "Miss Jerry" on the screen twenty-five years ago. A number of the "first fans" were found and were given a party at the Strand. This stunt resulted in a dozen stories covering several weeks. The idea was tied up with "Everywoman" by explaining that the "original fans" were to be shown this most lavish, up-to-the-minute photoplay in contrast with "Miss Jerry," a reproduction of which is in the Paramount Magazine released February 15. One of the original fans wrote a letter, lauding "Everywoman."

The Commercial-Tribune put on a stunt in which five questions were asked regarding several members of the "Everywoman" cast. Prizes were awarded to the best set of answers. This attracted attention and got space. The Commercial-Tribune also ran a quarter page feature, illustrated, entitled "What Becomes of the Gowns Worn Only in Moving Pictures." The supposed fate of "Everywoman" gowns was revealed.

The Cincinnati Post put on the most elaborate feature, which brought first page publicity for three days and two columns space inside for a week. It was a simple classified ad page stunt—one of the best read pages in any metropolitan newspaper. Tickets to "Everywoman" were offered for women of Cincinnati who sent in letters telling what the Post want ads had done for them. The stunt gave the newspaper many good testimonials for classified ads—and much publicity for "Everywoman."

The newspaper advertising campaign was made distinctive with hand-drawn ads and the size was about twice that used on the usual attractions at the Strand.

Window displays were secured in several of the Dow Drug Stores chain, in the finest locations in Cincinnati. The toilet accessory idea was carried out in these windows with beautiful photo-illuminated cards by Display Manager Fleshman of the Dow Company. Florist windows were tied up with cut-outs showing Everywoman looking into a vase of flowers and with stills showing the Garden of Contentment. The drug store used newspaper space with a scene cut from "Everywoman" to tie up the toilet requisites idea.

De Mille Features Presented at Criterion Theatre

"WHY CHANGE YOUR WIFE?" at the Criterion Theatre for an indefinite engagement is being proceeded by a specially written prologue which adds to the entertainment of the feature. Following the screening of the scene the drapes are drawn for a moment to be seen partly when Helen Shipman and four dancers attired in short skirt gowns present a singing and dancing act, featuring the virtues of the feature to be shown and relating some lines concerning the moral it is supposed to convey. A tuneful song under the title of "Why Change Your Wife?" is sung by Miss Shipman and company. At the finish of the picture the company again appears on the stage with more of the song which admonishes the audience not to change wives under penalty of having an experience similar to that of the characters of the picture. Then leave the stage and repeat the song from the aisles of the theatre standing under spot lights in the house.

The Criterion stage has been improved for picture purposes by the installation of a pretty screen border well up center. Right and left stage is screened by drapes. The orchestra is invisible as also is the organist. For the screening of the story reels shown first, a piano is used, this being placed in view of the audience down stage right.

This is an after illustration of the successful way Hugo Reisenfeld has of featuring his programs.
Broadway Strand, Detroit, Gives “Huck” Big Send-Off

On this page is shown a view of the cars which took the Detroit orphans to the Broadway-Strand theatre as described on the opposite page and the window display arranged by Jeweler Sallum, host to the children at their party.
**Brand New Exploitation For Small Towns**

A brand new method of exploitation for towns under 4,000 population and guaranteed by Lieutenant A. R. Thomas, owner and manager of the Argonne theatre, Colton, Calif., recently put over a special feature attraction with the greatest success and least cost in the history of the theatre.

This new form of promotion as used by Lieutenant Thomas had its beginning during the presentation of "Auction of Souls," starring Aurora Mardiganian.

The exhibitor explained his campaign in the following manner: "I realized that the best way to start current discussion is to just whisper something in the form of a secret. Following this procedure I apparently "tipped" off some of the local folks about the unusual scenes to be shown in 'Auction of Souls' and cautioned them not to miss seeing women sold for eighty-five cents.

"In turn those people whom I told about the production told others until, the first thing we knew, the town was talking about it. I whipped the information that America interfered in this war in time to assist in securing civilization from such atrocities as are shown in the picture. This was big news to lots of the townsfolk and it spread rapidly. I also whispered the fact that one of the girls who passed through the horrors of that terrible Armenian catastrophe was shown in the picture and that the story would tell my friends about town how girls were treated before they were made slaves and also how they were treated after they got into the hands of the Turks."

"There are a little less than 4,000 people in Colton and if I had blazed away at billboards and painted up the streets and sidewalks in a way that have got better results or aroused any more interest. It seemed that the majority of the people thought they were taking advantage of a confidential tip in seeing the picture."

Although Mr. Thomas maintains that his "whispering" stunt was largely responsible for the remarkable box office success he attained with 'Auction of Souls,' there is little doubt that his untinted billboard and newspaper exploitation aided in the final result. Unusual care in the arranging of his display matter and the featuring of interesting details was plainly evidenced.

**New Idea in Inexpensive Exploitation**

A/N instance of the clever showmanship that distinguishes the exploitation efforts of Harry J. Troxell, Jr., manager of the Photo Play theatre, Gettysburg, Pa., is afforded by one of his recent campaigns which with almost little or no extra expense stirruped an unprecedented amount of local comment.

At the same time Mr. Troxell's idea offers to exhibitors a new idea in inexpensive exploitation. The main idea he brought out is that it is a good idea for exhibitors to watch the cast names of the person appearing in the various screen dramas they present.

To illustrate, in Gettysburg there lives a man named Hon. John Keith, prominent for his integrity and civic interest and well known through his prominent connection with the Adams County Fair. Mr. Keith has a multitude of friends in Gettysburg.

"Free Ticket" Advertising Idea

Fred W. Postle, manager of the Victoria theatre, Columbus, Ohio, is the originator of the following bit of advertising, used in his case for "Eve in Exile," but as good for any other attraction.

A neat blue ticket which at first glance purported to be a free ticket but which wasn't extolled the merits of the film in the following manner:

"This is not a FREE TICKET, but you will be willing to ADMIT ONE thing about 'Eve in Exile,' that it is the best acted, most fascinating, dramatic and artistic picture you've seen this year."

**Style Show Staged by Huntington House**

Huntington, West Va., probably never saw an exploitation campaign for pictures which equalled that which Manager C. E. Tipton of the Orpheum put over for "Male and Female" and which brought the theatre record-breaking business.

The most spectacular feature of his exploitation was the staging of a style show in co-operation with the Zenner-Bradshaw Co., leading dealers in women's apparel. The store had its spring style exhibit, using live models. For the show the Zenner-Bradshaw company arranged a stage setting of wonderful beauty and effect. More than $500 was spent on this feature alone; everything on the stage being real—draperies, rugs, flowers, etc. Six models were used and each day the gowns worn were changed, causing many to return again and again to the theatre. Each day the Zenner-Bradshaw company used nearly half a page ad to announce the styles to be exhibited at the Orpheum. At the store entrance a large booth of attractive design and with a mechanical electrical device attracted attention and tied up with the theatre presentation. In the store windows—mammoth windows—oil paintings and cards announced the Orpheum "Male and Female Style Show." Across the street, in front of the theatre, Manager Tipton rigged up in cut-out letters 'Male and Female Style Show,' stretching across the thoroughfare and visible for miles in each direction. The style show was given at the theatre in conjunction with "Male and Female" three times a day. The women came to see the gowns; the men came to see the models; both came to see "Male and Female."

The style was the climax of the campaign. Leading up to it was a drive that puts Mr. Tipton in the forefront of success. He started off with an immense amount of lithographs and window cards. He augmented the latter with especially hand-painted cards, embellished with "stills." These gained entrance into windows otherwise closed to exploitation material.

The newspaper campaign reached its biggest smash with the Male and Female Section in the Sunday edition of the Herald-Dispatch. Twelve pages comprised the section and even then the publicity matter and tieup ads ran over into another section. More than 20 advertisers bucked up with "Male and Female." Interesting publicity stories filled in the section where the ads didn't crowd them out. A "missing word" contest was run through all the ads in the section, compelling the reader-interest for the entire section.

Prior to the Sunday splash, the Herald Dispatch ran a series of six illustrated stories on "A Day With Gloria Swanson," attracting keen interest.

Mr. Tipton used the traction card to carry his message to other towns and also used space in the local papers of those places.
Alhambra, Milwaukee, Stages Prologue for "River's End"

One of the most artistic stage settings ever presented in Milwaukee was that which the Alhambra theatre arranged for its showing of "The River's End." Two views of the setting are shown on this page.
Programs of the First Runs

LOS ANGELES

Grauman’s Theatre—

Overture—Let the Rest of the World Go By.

Cartoon—Felix the Food Controller—Paramount.

Organ—Ching-a-Ling—Solo by Jessy Crawford.

Comedy—The Champion—Chaplin reissue.


Special—“Sassy Jane Review”—Under the above title Sid Grauman is staging a decided novelty. Three hundred feet of film showing women’s dresses and gowns made of cotton material is first projected. This is followed by the appearance of 25 girls in as many different designs of dresses suitable for

Imperial

DOWN ON THE FARM
A Mack Sennett "Kook out"

This is Ben Turpin who chomps the crows and chickens. This is Harold Lloyd very droll satirizing with Haunted Spookies. This is Gino Sevri the big little leader of the slaptoons. X marks the spot where a man fell out of his seat from laughing. This is Noah Webster who learned of his craziest words for a song sung by Evelyn Nesbitt...and this is the way you’ll look when you see it.

Second Week Starting Today

Novelties in the paramount feature of the Imperial theatre’s (Sun Prancing) for “Buster Keaton.” To give. It was six inches deep and of irregular width owing to the fact that the display was a part of a three part ad for the theatre under the Lasky and Partington direction.

all occasions. The review is in keeping with the overall propaganda. A stage setting showing a sunken garden enclosed by high walls is provided for the act. The girls are raised on an elevator to the top of the fence and come down a grand staircase to the stage.

Feature—The Amateur Wife—Irene Castle.

Next Week—The Sea Wolf.

Kinema Theatre—

Overture—Dance of the Owls.

Educational—Searchlights to See Mars—Universal.

Special—Bert Lannom’s Literary Laughter—Four hundred feet of jokes culled from leading newspapers with entertaining illustrations.

Vocal—The Sunshine of Your Smile—Sung by Earl Alexander.

Instrumental—Jazz melody with Xylophone solo by orchestra.

George C. B. Smith, Inc.

CUT TO THE CAPE LOT

Raided

Bert Lytell

ALIAS JIMMY VALENTINE

“Alias Jimmy Valentine”

THIS ONE, A THIRD OF A PAGE ON "ALIAS JIMMY VALENTINE" IS THE WORK OF THE MERRILL THEATRE OF MILWAUKEE.

Tally’s Broadway Theatre

Overture—Madame Butterfly.


Feature—Women Men Forget—Molly King.


Superba Theatre

—First Week of “The Virgin of Stamboul.”

Grauman’s Rialto Theatre—

Second Week of Clara Kimball Young in “The Soul of Rafael.”

Alhambra Theatre—

Third Week of Louise Mann in “Sea.”

California Theatre—

Overture—Peer Gynt Suite.

Special—Will Rogers’ Illiterate Diaries.

Vocal—Aladdin—Sung by Arth매 Eddington, soprano.

Symphony Theatre—

Current Events—Box News, Mutt and Jeff cartoon, “The Beautiful Model.”

Feature—Desert Love—Tein Mix.

Capitol Theatre—

Opening—Topical of the Day—Pathe.

Current Events—Capital News, Outdoor—Zampa.

Special—By Mayer’s Capital Trav’lunch.

Opera—Lohengrin.

Feature—Simmers—Alice Brady.

Comedy—A Dog’s Life—First National.

Next Week—The Deep Purple—Feature—The Gingham Girl—Comedy.

Rivoli Theatre—

Overture—March Clay.

Current Events—Rivoli Pictorial.

Vocal—Oh! Dry Those Tears—Soprano solo by Gladys Rice.

Feature—The Amateur Wife—Irene Castle.

Comedy—What Could Be Sweeter—Goldwyn.

Organ—Polonaise in A Major.

Next Week—A Lady in Love—Edith Clayton.

Rialto Theatre—

Overture—Ruy Blas.

Current Events—Rivoli Magazine.

Instrumental—Andante Symphonie Espagnole.

Violin solo played by Saschais Friede.

Feature—Terror Island—Houdini.

Comedy—The Great Nickel Rubbery—Fox.

Organ—Santa Symphony.

Next Week—The False Road.

Criterion Theatre—

Overture—Peggy from melodies in “Why Change Your Wife?”

May 8, 1920

THE DANCING FOOL

This newspaper clipping is about programs of the first runs at various theaters. It lists the Overture, Current Events, Special Features, and other attractions for each theater. The clipping also includes a review of a musical called "Alias Jimmy Valentine" performed by Bert Lytell. The clipping is dated May 8, 1920.
DETROIT

Broadway Strand—

MINNEAPOLIS

New Garrick Theatre—
Next Week—Don't Ever Marry. Auditorium—Current Events—Special number compiled from all releases.
Vocal—White Brothers and Standle in selections.
Feature Down on the Farm—Mack Sennett—United Artists—Presented with prelude in which the country barn dance is introduced to the music of "Byward Fantasy," with a special setting prepared for the offering and suggesting the atmosphere of the picture. Novelty—Bottom of the World—Robertson-Cole. Next Week—Romance—Doris Day.

St. Louis

William Fox Liberty—
Current Events—Fox News.

NEW YORK

Theatres of the Week: The American, the United and the Columbia.
For the benefit of the California Throat Cancer League, a display of which this is a reproduction, five columns by thick, on linden, was printed in the Sunday paper. This is the first display we have been able to find on "Out of the Storm" owing to the fact that the California is giving it as a release showing.

Special Beautiful Things—Bits from various sources, etc., of recent release.
Feature—Why Change Your Wife—De Mille.
Strand Theatre—
Overture—First Hungarian Rhapsody—Artists Present.
Special—Screen Sensations.
Vocal—"Valentine Song." Cartoon—"Found Song—Sung by Carlo Ferriett, baritone.
Next Week—Not announced.

ST. LOUIS

William Fox Liberty—
Current Events—Fox News.
Prizma Scene—Colored.
Feature—"Deter the Love—Tom Mix.
Next Week—William Russell in "I Love It Me." King's Theatre—
Organ—Tom Terry with his specially arranged program including "Love Me" and My Cairo Love. Features—Fredrick in "The Woman in Room 13."

PAINTED AND RIBBON

DOW ON THE FARM

NOT AN ORDINARY THEATRE SHOW BUT A WHOLE SHOW OF ITS OWN

"THE BOTTOM OF THE WORLD"

CHARLESTON TALMADGE

This is the first display, the work of the Adams theatre of Detroit we have seen in "The Love Expert." It is now three columns by sixteen inches.

The Love Expert.


Panthelum Theatre—
Organ Solos—Popular Melodies.

Randolph Theatre—
Alekzar Theatre—
Organ Selections. Feature—"His Jimmy Valentine," starring Bert Lytell. Added Attraction—"Treasure Island." Rose Theatre—
Musical Selections. Feature—"Nancy in "The Heart of a Child." Comedy (Harold Lloyd)—"Eastem Western." Ziegfeld Theatre—
Organ Offertory—"Starlight of Mine."—Woodlawn. Brighter Side of Life—Woodlawn News and Views. Gump Cartoon—"Andy's Night Out." A Far Cry from East 63rd St., Chicago, Ill., to the New Czech-Slav Republic, but the Woodlawn Orchestra provides a safe and pleasant journey to that distant point of the globe via the "S. M. R." (Symphonic Music Route), using that specifically worded line as "Slavische Rhapsodie," by Carl Friedmann. Feature—"The Turning Point," with Katherine MacDonald.
Cleveland

Stillman—

Eucild—

Metropolitan—

Alhambra—

Standard—

Phladelphia

Stanley Theatre—

Areada Theatre—

Victoria Theatre—

Palace Theatre—

Regent—

Fairmount Theatre—
KANSAS CITY

Newman—
Overture— "If I Were King." Scene— "Separate Trail" with vocal accompaniment by James McGlinchey.
Comedy— "Closing Up."—Al St. John.
Vocal— "Misdemeanor."—Miss Halle Styles.
Feature— "Mrs. Temple's Telephone."—Next Week—"Out of the Storm."—Liberty.
Overture— "Italian Folk Songs."—Current Events—Path No. 31.
Comedy— "Don't Weaken."—Pollock.
Scene— "Roosevelt's Day."—Pulitzer.
Feature— "The River's End."—Margery Daw.
Next Week— "A Daughter of Two Worlds."—Normand Edmundo.
Royal—
Current Events—Path No. 49.
Vocal— "Roses of Pity."—Irene Jacobs.
Feature— "Blackberry Fun."—Next Week Undecided.
Regent—
Current Events—Regent News.
Feature— "Terrier Island."—Hannah.
Next Week— "The Sage Brusher."—Darue.
Program same as last week.
Next Week— "The Heart of a Child."—Narinova.

Low's—
First half of week— "Burnt Wings."—Frank Mayo.
Last half— "The Blue Pearl."—Edith Hallor.

WASHINGTON

Metropolitan—
Cartoon—Mort and Jeff in the Bicycle Race.
Scene— "The White City of Alabas Paube.
Comedy—New.
Feature— "The Sporting Duchess."—Alice Joyce.
Next Week— "Tom Wilson and the Puppet—Farreau.
Palace—
Comedy— "Four Times Foiled."—Christie.
Feature— "The Woman Game."—Fatine Hammerstein.
Next Week— "The Little Shepherd of Kingdon Grove."—Jack Pickford.
Rialto—
Comedy— "Are You Happy."—Christie.
Next Week— "The Family Honor—King Vidor.

BROOKLYN

Strand Theatre—
Overture— "Roman."—Current Events—Strand Topical Review.
Scene— "Scenes of Long Ago."—Southern Review.
Feature— "Don't Ever Marry."—Marshall Neiman—First National.
Vocal— "My Name" from "The Chocolate Soldier."—Organ Grand March from "The Queen of Sheba."—

EARLE WILLIAMS IN CAPTAIN SWIFT—
All-Woman—Airship—A Gentleman Impersonating—
And face after features.

BUFFALO

Shea's Hippodrome—
Overture— "Magic Melody."—Romberg.
Stage Setting—New York harbor skyline at night, attractively lighted. Electric fan played against background of moonlight, water, giving effect of moving waves.
Vocal— "Arms from the Barber of Seville."—Margaret Huddle of Chicago, soprano.
Feature— "Excuse My Dust."—Wallace Reid.
Comedy— "The Fly Cop."—Larry Semon.
Scene—Pathé Hand-Colored Subjects—Next Week—Priscilla Dean in "The Virgin of Stamboul."—

DENVER

Artemis Theatre—
Comedy— "The Fly Cop."—Larry Semon.
Next Week— "Dangerous Days."—
Rialto Theatre—
Current Events—Path News.
Scene— "Paramount Magazine."—Feature— "Cost—I Violet Hening."—Instrumental—To a Wild Rose—
Nymphole solo.
Next Week— "The Toll Gate."—
Rivoli Theatre—
Feature— "Desert Love."—Tom Mix.
Current Events—Fox News.
Comedy— "Don Rawes and Lady Finger—Universal.
Tabor Theatre—
Feature— "The Fledgling Shepherds—Anita Stewart.
Comedy— "The Gimp Family.
Current Events—Kinoscope.
Next Week— "The Turning Point."—

BOSTON

Modern Theatre—
Overture— "Fianco and Organ."—Path Weekly.
Topical of the Day.
Comedy— "His Royal Fruite."—Lloyd.

Special Stage Setting—Gold Filiere Screen.

Park Theatre—
Overture— "Dream Melody."—Victor Herbert—Park Symphony Orchestra.
International Weekly.
Topics of the Day.
Comedy—"Dissolved Love."—Special Stage Setting—Red Flush Drapery with flood lamp stage, together with baskets of May flowers.
Feature— "Treasure Island."—All Star Cast—Turner production.
Next Week— "Deep Purple."—

SEATTLE

Clemmer Theatre—
Overture— "Mighty Like a Rose."—May Time (a).
Feature— "The Heart of a Child."—Narinova.
Current Events—Selmn News.
Comedy— "Don't Weaken."—Next Week—Sex.
Coliseum Theatre—
Overture— "La Boheme."—
Current Events—International News.
Feature— "Vast of the Fereous Fremontis."—Holmes—Paramount.
Feature— "Silk Husbands and Calico House Peters."—Special—Cello solo—Brophers Polonaise.
Liberty Theatre—
Overture— "Rainbow Island."—Feature—Down on the Farm—Mack Sennett—United Artists.
Scene—Up in Starn—Holmes—Paramount.
Dramatic— "The Five Dollar Plate."—Herbert Walinson.
Current Events—Path News.
Next Week— "The Daredevil."—

LAURENCE, MASS.

Rialto Theatre—
Overture— "Raymond."—Scene—Boys' Pig Club—Holmes—Paramount.
Current Events—Paramount Magazine.
Feature— "The Virgin of Stamboul."—Priscilla Dean.
Comedy— "The Great Niedie Robbery."—Fox.

This issue for "Leave It To Me."—And the Chevale House comes from Milwaukee, the home of the Princess. In size it was four columns by nine inches.

Current Events—Latest Path News.
Comedy— "Haunted Spooks."—Harold Lloyd.
Next Week— "Eugene O'Brien in Sealed Hearts."—

Empire—
Revival of Charlie Chaplin in "Carmen."—
Family—
Eyes of Youth.

Palace—
The Gay Lord Queb.
Live News From The Producers

Polar Film in First Runs
Large Houses Book "Bottom of the World," South Pole Picture

In the engagement of the film for appearances on Broadway, and in the largest first run theatre of the country, Robertson-Cole believes it has received an endorsement of "The Bottom of the World," the film, which is unsurpassed. All indications point to this official record of the last great South Pole dash being capitalized by exhibitors of the most discriminating class as no similar picture has been taken advantage of in ten years.

Perhaps the most significant booking in the country is that by Hugo Risfeld, the managing director of the Rivoli and Radio theatres, both of which are located on Broadway, New York. San Francisco will see "The Bottom of the World" first run, in the California theatre, one of the first run houses in the city. The Stanley theatre, one of the leading houses in Philadelphia, has also booked it. In Detroit the picture is to be shown at the Madison theatre, Michigan's finest house, and a center which holds to the best ideals of pictures in the Middle West. Ohio's great theatre, the Enclid, of Cleveland, will show the Shackleton picture first run, and in Minneapolis it has invaded the Auditorium, which is owned and operated by a competing company.

Sennett Comedy Scoring United Artists Tell of Good Reports on "Down on the Farm"

EXHIBITORS from all over the country have been sending good reports to United Artists telling of the success of the new Mack Sennett five-reel comedy, "Down on the Farm," according to an announcement of the distributors.

"The picture has proved nothing less than a comedy sensation," says United Artists. "With its premiere in nearly 100 houses in the country and its general release in over fifty cities during the past week, the praise that has been heaped upon this production is unprecedented in comedy circles, for exhibitors, critics, reviewers and public alike, record it as the most attractively interesting and hilariously funny five-reeler that has ever come from the studios of Mack Sennett, who has won for himself the enviable reputation of the comedy king."

Mr. Abram's messages have come from every section of the country, from exhibitors, writers, individuals and prominent film going public, and all agree that it is the most pretentious, speedily and genuinely funny picture that has ever been screened, and one that lends itself wondrously to exploitation of a distinctive type.

Drew Comics Moved to Chicago Studios

John Cummander, starring in Sidney Drew's two-reel comedy series, has been lacking such success in his stage offering, "The Girl in the Limousine," that he has been unable to leave the stage to devote himself exclusively to picture work. Because of this, Mr. Drew has been compelled to move his production activities from New York to Chicago, where for a month Cummander will appear in his stage attraction.

Mrs. Drew took over part of the Essanoy Stable and left New York on Saturday, April 26, to resume work. After Thirty-five years as a stage performer, Mr. Cummander, who has been playing opposite Mr. Cummander.

George Kleine Resumes Picture Production

George Kleine has resumed the active field of motion picture production as president of the Koski Films, Inc. Koski Films, Inc., is producing an expensive serial, "The Hope Diamond Mystery" with studio space in Universal City, Calif. The offices of the company are in New York, the New York offices are at 110 West 48th Street.

"Tillie" Draws Crowd at Broadway Theatre

A significant precedent in showmanship was established at the Broadway theatre, New York, last week, when "Tillie's Punctured Romance" filled the bill at the Broadway theatre were two other attractions in addition to "Tillie's Punctured Romance." This comedy, however, was given no special prominence or display at the beginning.

The opening of the week brought a record crowd the first day, with nine out of every ten people, it is said, inquiring as to where they purchased their tickets when "Tillie's Punctured Romance" would be on the screen.

Charles Hutchinson Cast for Pathé Serial

Charles Hutchinson, who recently signed a contract with Pathé to star in serials, arrived in Los Angeles Thursday, April 1, and was accompanied by his wife.

A welcome planned by Gibson Williams, of the Pathé serial department, was tendered the new arrival in Palm Springs. Harold Lloyd, Robert Harron, and other Pathé players greeted Mr. Hutchinson upon his arrival in their studio.

It is expected that Mr. Hutchinson will commence work on his first serial under the new contract on April 19 at the Robert Bronson Studio.

Charles H. Hoyt Parces Praised by Comedian

Otis Harlan, the noted comedian who first became famous as star of the Charles H. Hoyt farce comedies, which were recently purchased by the Charles Ray Productions, Inc., under the management of Charles C. Burton, William W. Worthington as president, is rapidly nearing completion at the Cliftside studio, McCord interiors and important sets being filmed during the past week.

The Tracey picture is a lavishly staged offering, having cost close to $50,000, according to the announcement of Mr. Burton.

George Kleine, former head of the Players' Company, has been associated with the production. The film will be produced in a series of 16 sound pictures, each about 120 minutes long.

A. Lincoln Hart, formerly prominent as a stage director, who has become production manager for L. Parkes' Rell Jr.
Farrar Vehicle Announced

Associated Exhibitors to Present
"The Riddle: Woman"; Jose Directs

Geraldine Farrar's initial production for Associated Exhibitors, Inc., will be "The Riddle: Woman," adapted from the highly successful stage play in which Mme. Bertha Kalish starred. The picture will be directed by Edward Jose and will be given such production as to make it, from every angle, one of the biggest box-office pictures of the year, says the Associated's statement.

"The Riddle: Woman," was purchased from the Shubert theatrical interests. The play was written by T. M. Jacoby and published by Charlotte Wells and Dorothy Donnelly. It ran for more than nine months, eleven months in Chicago and five months in Boston. Since its New York premiere a little more than two years ago "Carpe Diem: Woman," road companies have been traveling the country constantly.

"The Riddle: Woman" is a present-day drama of realism and absorbing power, and the leading role has been assigned to Angela Lansbury, a full screen to blend her beauty and dramatic abilities with it to such a degree as to make the play picture a vast improvement over the spoken piece.

Concerning the forthcoming production, the following statement has been issued: "The heroine is tigerish,transfixing,uncompromising and calculatingly cool by turns. Fire turns to ice and frivolity to flames in the psychological makeup up of the woman who is the pivotal figure in a tangle complexity of emotions. The story is of the clash of traits and a thrilling run of passion, seasoned with a love interest and ultimate justification that make it the nucleus of a truly big attraction."

"The Riddle: Woman," is a play that will appeal particularly to women. It is a modern story with a society setting. The subject matter and title are ripe with exploitation possibilities. This fact, coupled with the further fact that the picture will be produced as well as it is possible for human endeavor to produce a picture with everything necessary of costume, promises to make "The Riddle: Woman" in picture form one of the biggest pictures of the season.

"The Third Eye" to Be Released May 23rd

The first three episodes of "The Third Eye" were presented at a special trade showing on Tuesday last at the Shubert Theatre, New York. "The Third Eye" was produced at the Asta studios and stars Warner Oland and Eileen Percy in a mystery story written by H. H. Van Loan, James W. Horne, who directed Ruth Roland in "Hands Up," is credited with the direction of "The Third Eye."

This is the first serial by H. H. Van Loan, whose numerous screen plays produced of late have brought him forward suddenly as one of the most prominent and successful contemporary screenwriters.

"Deep Purple" to Have New York Premiere

"The Deep Purple," adapted from Paul Armstrong and Watson Mizer's notable stage success, prepared and directed for Mayflower by R. A. Walsh and distributed by Realart, will have its premiere screen presentation at the Capitol Theatre, New York City on May 2nd. According to the Mayflower announcement, the thrilling scenes in the gilt-edged and underworld life of New York, which enabled the play to hold the stage in one metropolitan theatre for more than a year are produced on a scale for the screen that is out of reach of possible stage presentation.

Albert Cowles Holds to the Practical

Albert Cowles, director of the "Law of the Yukon," is spoken of as a practical sort of person. His studio uniform would lend support to the opinion. Mr. Cowles' working rig consists of olive drab jeans, overall and shirt snugly surrounded by a khaki-tinted cavalry collar. Mr. Cowles again shows his practical streak in the conviction that a director should at all times consult his writers, with a twofold purpose in view—to impart the spirit of the author to the picture and the same time to free and guide the production in "the critical spirit of the audience." Not only the story, but its presentation, mode of telling, and other details are scrutinized by Mr. Cowles.

Selig Serial Selling Fast

"Vanishing Trails" Arouses Interest; Several States Already Sold

Hardly had the advertising campaign been started on "Vanishing Trails," the colored Wm. N. Selig serial featuring Franklin Farmun and Mary Anderson, when the Canyon Pictures Corporation, which is now staging this production, started receiving a great many inquiries in the form of letters and long distance calls.

J. M. Goldstein, treasurer of Canyon, is handling the sales in the New York office, where Jack Weinberg, president of the concern will visit the state right buyers enroute while making a trip to the coast.

In addition to the serial, Mr. Goldstein plans to make an announcement very shortly on several other well known features which he expects to issue shortly on the open market.

Michigan Manager Confers With Kremer

W. H. Seifert, manager of Independent Masterminds, Inc., of Detroit, Mich., is in New York this week, conferring with Victor Kremer relative to the handling of various pictures which Seifers' exchange distributes for the state of Michigan.

Betty Blythe Cast for First National Role

Betty Blythe will complete work in the Lew Cody picture this week and on April 19 will commence her role in "The Sun, the Moon and the Stars,"

"The Sun, the Moon and the Stars," under the direction of David Hartford, for First National.
Lila Lee Re-Signed by Famous Players

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, was not only the renewal of Lila Lee's contract, and it is understood that she will continue to appear in roles similar in character to those which she has been doing of late.

It is not as yet announced whether her next work will lie, but in the meantime she is appearing in William D. Taylor's production, temporarily titled "The Boy."

Many Sales for "Comedydrama" Reported

Sales Manager H. J. Roberts of the Pathele Pictures Corporation reports that 3,000 contracts have been signed for the Comedydrama productions each week beginning March 22nd. These were signed by representatives throughout the United States and Canada. Over sixty of the leading first run theatres throughout the country had signed for the Special Pictures "short subject" Comedydrama production, before the organization had been in existence more than two months.

Elmer Pearson Touring Key City Exchanges

Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., is on a tour around the key cities of the central Western states. In the three weeks he has arranged to be away from New York visits will be made to ten of the Pathe exchanges. He began his tour in Cleveland, and in turn will visit Indianapolis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis and Pittsburg. This is Mr. Pearson's first tour of the Pathe branches since his appointment as director of exchanges.

C. J. VerHalen Moves New York Offices

C. J. VerHalen, who recently established himself as advertising engineer to the motion picture industry, has moved into new offices at 116 West 39th St. Mr. VerHalen specializes in complete campaigns on pictures, press books and everything of an advertising or exploitation nature connected with motion pictures.

Lila Lee, who is at work on a feature film sponsored by Robertson-Cole, was given credit for the renewal of her contract. The company, which has handled some of the most successful pictures of recent years, is expected to score a big hit with "The Boy."
“One of the Greatest”
Says Jesse Lasky

“One of the greatest photographs I have ever seen,” is the comment of Jesse L. Lasky, vice-president of the Famous Players Lasky Corporation, on the second special production of Lasky pictures, which he predicts will be even greater a success than the first George Melford production, “On With the Dance.”

“I firmly believe,” said Mr. Lasky, “that when this picture is shown, Mr. Melford has taken another motion picture art a long step forward. I have seldom seen a photograph which combines so excellently all the elements that go into the art of production.”

Victor Seastrom Seen
At Broadway Theatre

The Radiosound Fohn, Ltd., have come forward with the determination to make Victor Seastrom the "Bucko," as he is in Europe. And the national warm reception accorded to Seastrom, which takes full advantage of his motion picture art, which recognized him not only as a great actor but as a great director as well, is, Radiosound believes, a good start in the battle.

"A Man There Was," starring Seastrom, is now playing at the R.S. Moss Broadway theatre, New York, together with Mack Sennett's comedy, "Down on the Farm." This play by Henrik Ibsen is said to be one that can be enjoyed by those who are somewhat contemptuous of motion pictures as well as the average movie fan.

George Fitzmaurice on
His Third Special

George Fitzmaurice, who recently completed a special production, as yet unnamed, has taken an entire company to Florida to take exception for his third special for Paramount-Aircraft. The title of this is "I do of Chay," an original story of Ouida Bergeon, Miss Mayray and David Powell will be the principal players in "I do of Chay."

First National Plans
Los Angeles House

As the outcome of conferences between Sol Lesser, owner of the First National franchise for Los Angeles, and J. D. Williams, manager of First National Exhibitors Circuit, a new theatre is to be built in Los Angeles for First National. The building expense, estimated approximately at $3,000,000 will be borne by First National. The outstanding feature of all First National houses throughout the country will be incorporated in the new structure, it is stated. The theatre will be used as a non-competing house, it will stage the premier showings of the First National attractions. The location, which has not been announced definitely as yet, will be in the downtown district. The new picture palace, says officials of First National, will represent a beautiful tribute to Los Angeles on the part of the franchise holders of First National, who are scattered throughout every section of the country.

Ince Special Will Be
F. P.-Lasky Release

"Home spun Folks," the new Thomas H. Ince super-special presented by Lloyd Hughes, a recent Ince discovery, as the leading masculine player of an all-star cast, will be distributed by Famous-Players Lasky Corporation through Paramount-Aircraft exchanges, it was announced this week by Thomas H. Ince.

"Home spun Folks," is an original story from the pen of the Thomas H. Ince staff author, Julien Josephson.

Rothacker Site May Be
Made into City Park

Construction on the Rothacker Coast laboratory in Hollywood has been held up until the city council decides whether it wants to make a park out of the site. Mr. Rothacker has purchased a site on Sunset Boulevard, Mr. Mollis, treasurer of the Rothacker Film Manufacturing Company, leaves for Los Angeles next week to let contracts for the laboratory construction. The contracts will be let immediately, and if the city council takes the billboard site for a park the laboratories will be erected on another site which is under option.

Shipman Has Option on
Ralph Connor's Stories

Ernest Shipman announced recently that he had secured an option on the well-known stories of Ralph Connor, the majority of which deal with woodland romance. Among stories now being considered are "Canadian Stories of the Royal Mounted," by Mr. Connor, and "The Forge in the Forest," by Charles D. Roberts. The consideration and perfecting of plans for future activities of Canadian Photoplays, Ltd., will probably occupy Mr. Shipman's attention for the next five weeks. A considerable portion of this time will be spent in Canada.

Small Town Exhibitor
Books Big Features

Once in a while the small town exhibitor, customarily referred to in a general way as "the backbone of the industry," comes in for his proper share of glory, as in the case of H. E. Rodell, owner of the Crystal Theatre in Mitchell, Neb., who gets credit as the patronizer in Realart's end-of-season campaign.

Mr. Rodell, through Realart's Denver manager, booked "Soldiers of Fortune" and "The Luck of the Irish" and other Realart features. Mitchell is a town of 840 people, and this is considered to be proportionately the biggest deal ever put through by Realart.

"Flying A" Breaks Own
Business Record

"American Film broke the biggest single record the first week of the S. S. Hutchinson "Tribute"—did more business than ever before in the history of the company, and the second week we did more than the first so there's no question but we'll go over big," said C. A. Stimson, general sales manager. "There's no reason why we shouldn't put it over in good shape. There isn't anything on the screen today that has a wider appeal than the "Honey Bee," "The Story of a Woman in Revere," as told by Samuel Merwin; "The Thirtieth Piece of Silver" is without question one of the best stories ever put on the screen. "Slam Bang Jim" is selling to the best houses all over the country for extended runs. "The Dangerous Talent" received the highest praise from the critics and akes everywhere. "Eve in Exile" and "The Hellion"—two strong dramas of greater contrast could scarcely be imagined—have already proved their worth."
The combination to the richest vault of thrills the screen has ever held.

Alias Jimmy Valentine
Starring Versatile Bert Lytell
The tremendous drama of a convict who reforms through the love of a good woman. It is the story of Lee Randall, alias Jimmy Valentine, who can open steel vaults — through his highly developed sense of touch. For sheer dramatic power the picture is unsurpassed. It is the perfect filmization of Paul Armstrong's famous stage play.

Some of Mr. Lytell's best work before the camera is contained in this picture. We urge you to book it.
PAUL ARMSTRONG'S
Great Success

ALIAS JIMMY VALENTINE
Starring
BERT LYTELL

Scenario by FINIS FOX
Directed by EDMUND MORTIMER

METRO
His soul was tested exploring wild countries amid fierce peoples... but... when he tried to explore the hearts of women in society... that girl Eliza...!!!

let VIOLA DANA in DANGEROUS TO MEN
Show You and Your Audiences

Adapted by A.P. YOUNGER from H.V. ESMOND'S famous stage success "ELIZA COMES TO STAY"
Directed by W.C. DOWLAN
MAXWELL KARGER Director Genl.

METRO JURY IMPERIAL PICTURES Ltd
Distributors throughout Great Britain
Sir WILLIAM JURY Managing Director.
To Show Lumber-Piling Machine at Work

Rothacker Film Manufacturing Company announces the completion of a picture made for the national lumber association, which shows a lumber-piling machine at work. The machine, it is stated, can do the work of fifty men in moving lumber in large quantities from one point to another. The film will be shown before lumber manufacturers and wholesalers for the purpose of inducing them to put the machine in their equipment stock. Sumner Calvert directed the film.

Good Support for Miss Young in Her Next

J. Frank Glendenon will support Clara Kimball Young in the leading male role of Miss Young's next production, "Mid-Channel," Arthur Wing Pinero's famous drama in which Ethel Barrymore starred some seasons ago. Mr. Glendenon has enjoyed an interesting career both on the stage and screen.

Helene Sullivan, who played the role of the young widow in the production of "Civilian Clothes" will support Miss Young.

"Simple Souls" is Pathe's

The widespread comment caused by the appearance in the trade papers in the past few weeks of the teaser advertising on "Simple Souls" came to a denouement with the announcement that "Simple Souls" is the title of the latest Blanche Sweet production to be completed for release by Pathe. Production experts who have been permitted to see the film state that it is one of the finest productions of the West Coast studios and is undoubtedly the best of Blanche Sweet's career.

Supported in this opinion it has been determined by Pathe to back the production with an exceptional campaign of advertising and exploitation. Nothing will be spared to make clear the merits of the production to the end that the thousands of exhibitors who have been steadily building a Blanche Sweet clientele in their houses may clearly realize on this latest superb picture.

The story is from a novel by John Hastings Turner and tells the romance of Molly Shine, a show girl of lovely birth, and the Duke of Wyminating. They were two simple souls, delighting in their youth and simplicity. Their ideals and dreams made them kindred spirits but their attachment could not be understood by his rich relatives or her poor folks and scandal brought its sting into their lives.

In the direction Richard Barthelmess again distinguished himself. He has scored in all of the Blanche Sweet pictures, "The Woman of Pleasure," "Fighting Cressy," and "The Daidler Sex." In selecting a cast he showed excellent judgment in picking types and he strengthened the production with such excellent performers as Charles Meredith, Herbert Grimes, Margaret Kenbo, Herbert Standing, and Kate Lester.

The settings range from the modest home of a schoolgirl to the palace and yacht of the Duke and throughout are many beautiful exteriors scenes, London streets, a park scene in the country, an ocean trip on a yacht all give the picture that healthy atmosphere of the spotless young people sought by the exhibitors who are endeavoring to meet the public demand today.

"Master-Key" Near Ready

Earle Williams Puts Finishing Touches on Vitagraph Picture

Earle Williams is just putting the finishing touches on, "Master Key" which he has completed for Vitagraph, his picture of the famous mystery novel by H. P. Lovecraft, which was adapted by H. Thompson Rich for Vitagraph. Williams, who is the leading male in the production, has been in charge of Chester Bennett, producer of Vitagraph.

"A Master Stroke" is announced as a clever comedy drama of wit, women and Wall Street. That Williams can handle the comedy touches deftly has been proved it is said, by his work in Wincel Smith's comedy, "The Fortune Hunter," in which he portrayed the John Barrymore role, and big things are expected of him in the role of Yale Durant in "Master Stroke." A little idea of the original touches may be formed from the knowledge that the "Safe-and-money" action seen in so many pictures is here given a novel twist. The action centers not at all about taking money from a safe, but on getting the money back into the safe after it has been stolen.

Vera Vade appears as Mr Williams' leading woman, and other prominent members of the cast are H. A. Barrows, Ethel Stannett, John Elliott and Frank Cayucie.

The exteriors of the production were taken at Santa Barbara, California, where several beautiful estates and the noted country club were used.
To Continue Serial Policy
Pathé Will Release Two Serials at a Time as Decided Last Fall

PAUL Bomma, vice-president and general manager of Pathé Exchange, last week announced that the policy of releasing two serials at a time, inaugurated last fall, when the "Bound and Gagged" serial and "The Black Secret" were released, will be continued. It is stated that the success of "Bound and Gagged," released early in April, in obtaining bookings in practically every house that ran the film, and the very fact that the serials are being released at practically the same date, has been successfully established and that the plans for the balance of this year and 1921 with regard to serials were to be drawn on the same basis.

The records of Pathé's serial department show that "The Adventures of Ruth" was accepted by Pathé as far as and inclusive evidence that the scheme introduced October last has been successful, and that there is an active demand for serials, "sufficiently great to warrant the continuance of a schedule offering the network two serials per week.

June Mathis Speedy Writer Completes Four Scenarios in Four Months; Has Written Many Successes

C. W. Bell and Mark Swan, the latter in collaboration with A. P. Younger, Miss Mathis is an executive and facile writer, and it seems as if the frequently rewritten script is a new experience. Miss Mathis has written a scenario for Metro, two recently released, "The Three," and "Bound and Gagged," and one recently released, "The Black Secret," has been the subject of thousands of requests and has been ordered by newspapers, a clear indication of the immense demand for serials.

When Vicente Blasco Ibanez, the famous Spanish novelist, visited California several weeks ago, June Mathis was selected as the press agent for the screen of his world-famous novel, "The Four Feathers." The Metro's recent release, "Bound and Gagged," through which Miss Mathis has been more frequently rewritten than any other script, has been known to companies for one or two weeks, it is stated.

The picture is being made as a Louis B. Mayer-Francisco National attraction.

L. Bickel in Charge of Dallas Exchange

L. Bickel has taken over complete charge of his Dallas (Texas) exchange for Metro Pictures Corporation, under instructions from the home office. As recently announced, Metro has full ownership of the Dallas exchange, for the exclusive distribution of Metro productions in the southwestern territory. The exchange is now located in Texas, Oklahoma, and Arkansas.

Pioneer Appoints New General Manager

Last week the Pioneer general staff appointed C. A. Buck, Taylor general manager of the Buffalo district, who took up his duties immediately. Mr. Murphy still remains in charge as office manager under the direction of Mr. Taylor, who was formerly connected with Pathé exchange.

"Original Photoplay to Come Into Its Own"

Marshall Neilan believes that producers are about to revert to the practice of looking to the original photoplay for picturization material. "When a few years ago some producers sought material among past stage successes and works of famous authors, their lead was quickly followed by nearly all of the manufacturing companies," says Neilan, "with the result that competition became very keen between them for the procuring of well-known stories and plays adaptable to the screen. Now these sources have become almost depleted as the result of the heavy drain upon them for the last few years. The supply of desirable books and stage plays available can be bought only at prices prohibitive to the average independent producer. The result," says Mr. Neilan, "is that the producer will have to select his material from the fund of original scripts."
Chester Speeding Up On New Plant in West

Dispatches from Los Angeles this week announced the practical completion of the physical organization of C. L. Chester Productions, Inc., whose studio will be released through Educational Films Corporation. Only the laboratory and permanent offices remain to be finished before the entire plant will be in operation.

Mr. Chester is in personal charge of all his activities. His handsome new offices for the present at 6372 Hollywood Boulevard. Until the new Chester laboratory is completed, the exhibition and projection room will be located in the William Horsley Studios at 006 Sunset Street.

The studio, where the comedies are being produced, are located near Lamda Park, not far from the Selig Zoo. William S. Campbell is in charge of activities. Adjoining the studios is the Chester Zoological Gardens, the facilities for the production of animal scenes. Animals figure as prominently in the second of Chester productions, as they did in "Four Times Fanned," the initial production, which is to have its first release showings in New York.

Simplex Notes

In keeping with the progressive policy that has characterized the Precision Machine Company since its inception, a newly organized division is now part of the plant. The projector building plant known as the non-theatrical division.

Mr. E. M. Porter, general manager of the Precision Machine Company, has some time been preparing an analysis of the groups included in the simplex theatrical one, and so promising does the future of Simplex installations in churches, industrial plants and other public buildings look, that it was decided to create a separate division for the cultivation of that productive future marketing place for Simplex.

Mr. Leon L. Horstman has been placed in charge of the Simplex Non-Theatrical Division.

Mr. E. M. Porter expresses himself as being particularly pleased with this latest branch of the Simplex organization, the installation of which had been planned for the new year but was rather held back manufacturing problems.

The Criterion theater, Long Aere Square, which has been devoted to legitimate drama since the Vitagraph Company last showed their productions upon the screen, has been added to the popular call for more Broadway motion picture shows.

Under the direction of Dr. Hugo Reiner, the "S" Simplex projectors were installed immediately following the close of the latest performances which were playing at this theater until Wednesday. Mr. John Krash of the Simplex factory supervised the installation, which includes two 90 ampere rheostats and a 100 ampere spot-light.

Mayflower’s Releasing Tie-Up

First National Will Handle All Future Productions

All rumors and reports concerning the distribution plans of Mayflower were definitely set at rest early this week by the announcement of President Frager, president of the Mayflower Photoplay Corporation, that a release contract has been signed with Associated First National Exhibitors whereby the bulk of Mayflower’s future productions will be distributed through the First National organization.

In summarizing these negotiations, the Associated First National Exhibitors were represented by Harry Schwab, secretary-treasurer; while President Price, General Manager John W. McKay acted for Mayflower.

Under the terms of the contract, the Associated First National will take over the distribution of the Allen Mayflower features; all future R. A. Waltah productions and the picture now being completed in Los Angeles by Sidney A. Franklin. Of the series, the first is "A Spray Hazard," from the Harold McGrath novel, has been completed and is now ready for re.

While viewed by First National officials, great enthusiasm was expressed regarding this picture and it is expected that it will be sold for a big box-office attraction. The other Mayflower pictures are “In the Heart of the Dragon Lady,” based on William Allen White’s book of the same name, and “The Screwdriver,” from a magazine story by Val Clevelad. Both of these pictures are soon ready for distribution, and preparations are now being made by Waltah for another production, as yet unnamed, which is scheduled to start shooting later in May.

A NOther challenging Benj-a-min B. Hampton-Ellingsen-F. Warner production is ready for exhibitors following four previous pictures made under the Beni-B. Hampton imprint which were introduced to the industry by the W. W. Hodkinson organization last year. The noted publisher-producer’s newest and greatest achievement is "Riders of the Dawn," from Zane Grey’s world-known novel, "The Desert of Wheat."

"Riders of the Dawn," a worthy successor to Zane Grey’s "Desert Gold," had the advantages of every attribute that makes Beni-B. Hampton the first Grey picture one of the most talked about productions in years. All during the course of production, a matter of eight months, the producer had the detailed assistance of the author, who has written Zane Grey’s reputation contributes to a screen version by taking an active part in the making of the picture, will be amply demonstrated to the world of Zane Grey readers by the remarkable power and beauty of "Riders of the Dawn."

With the exception of "The Deep Purple," which is being handled by Reliant, all of Waltah’s product will go through National in the future.

It is expected that Franklin will be finished shortly with "Allah," his current production, which is an adaptation of the W. Chambers’ novel, and according to the tentative program, this will be the second Mayflower production to go through the First National channel.

For a considerable time the film industry has been much agog over the movements of Mayflower. Announcements regarding releasing activities have been expected for more than a month. At one time it was reported that Associated Exhibitors would handle Mayflower films, and of late there have been persistent rumors of a continued relationship with Reliant. It is believed now that the latter report grew out of the fact that an arrangement was made with Reliant for the handling of Miller’s "Law of the Yukon" and Waltah’s "The Deep Purple."

"Riders of the Dawn" was produced under the direction of Hugh Ryan Conwray, director of a score of cinema successes, and as customary in a production made by Beni-B. Hampton, a powerful cast was assembled for the screen translation of the Zane Grey novel. Roy Stewart, who contributed much to the success of "The Westerner," and "The Sagebrusher," has an equally powerful role in "Riders of the Dawn."

Beautiful and talented Claire Adams, an ingénue artist of unquestionable merit, is seen as the heroine, and Robert McKim, the noted heavy, forcefully injects a new brand of villainy.

Joseph J. Dowling, of "The Miracle Man" fame, suggests one of his beloved characterizations. Other notables in the roster of "Riders of the Dawn" are: Marc Robbins, Frederick Starr, Violett Schram, Marie Messenger, Frank Brownlee and Arthur Morrison, who also achieved no little distinction in "Desert Gold" and "The Sagebrusher."
Lew Cody Forecasts Good
Early Showings Indicate Success;
Special Campaign Book Is Issued

EARLY showings of "The Butterfly Man," in which Lew Cody is starred by Robertson Colly, is said to indicate that the predictions made by the distributing corporation as to the drawing power of this picture are being amply borne out. Advertisements sent to the executive offices from the twenty-five branches in the country will show an even greater success that was won by Mr. Cody in "The Beloved Father," which was the first of his new series produced by E. W. Davis for distribution by Robertson Colly.

To back up the acting of Mr. Cody, which is at its best in "The Butterfly Man," there is presented to the exhibition great diversity of exploitation opportunities on this picture. Feeling confident that this is one of the production which would mean an even greater success than its mere merits as a dramatic screen production, Robertson Colly is distributing this picture in conjunction with an imaginative campaign book to suggest to the exhibitor methods of exploitation.

Advantage is taken, first of all, of the great publicity which this title, moreover, its novelization, "The Butterfly Man," enjoyed a great vogue among American readers. Several methods of cashing in on the popularity of the writer are suggested in the press book, including a tie-up with both stores on the McCutcheon novel.

Adopt Commission Regime
Three Commissioners Will Guide
Activities of Universal City

UNIVERSAL CITY, California, March 1—Universal City, which has adopted a commission form of government, it was announced this week at Universal headquarters, following the lead of other American communities, a committee of three has been appointed to administer the affairs of the little screen municipality. They are E. J. Bernheim, manager; Van Ronkel and Louis E. Leech, all three well-known in the film world. Carl Laemmle, president of the Universal company, will hold rank as mayor of Universal City and be an ex-officio member of the committee. It was also announced that the Commission of Three will be supreme.

Since its inception in 1913, Universal City has been under a one-man government. The general manager, representing the Universal company in its capacity has been mayor, controller, police judge and everything else. The affairs of the little city have grown beyond the scope of one man, however, causing the change to the commission form of government.

The three commissioners will share the burdens of administration equally. Each will be known as production manager, Van Ronkel as studio manager and Leech as business manager. All phases of activities within the gates of Universal City have been catalogued under one of these three heads.

Bernstein was the first general manager of Universal City. He left Universal about five years ago with pictures and produced manager, Van Ronkel has been associated with the film industry for many years, although his name has never been identified directly in the production of pictures. Leech comes to Universal from the Famous Players-Lasky Corporation.

Wesley Barry to Be Starred
Neilan Will Make Series of Boy Stories; "Penrod" to be Filmed

M I A R C H A L L  A E H I D N I N . last week announced plans in connection with starring little Wesley Barry ("Redhead Kid") in a series of pictures which as yet been selected but it will be the first of a number of kid pictures in which Mr. Neilan has provided the boy with daily lessons in riding, boxing, swimming and hunting, besides which the youngster is receiving his general education at home through the expert eye of a private tutor.

To co-direct the initial Wesley Barry series at Universal, Marshall Neilan has just engaged Jack McDevitt. The two have been considered one of the most promising young directors in Hollywood journalism for the last year. McDevitt is well known in the trade, having been a director of excellent pictures at Famous Players-Lasky Company and prior to that with Universal. Reid Henshaw, who as above mentioned is co-director with Mr. Neilan of the story, will write the screen.

For the past year little Barry has been studying for stardom under Mr. Neilan's tuition. Aside from detailed lessons effecting his conduct before the camera, Mr. Neilan has provided the boy with daily lessons in riding, boxing, swimming and hunting, besides which the youngster is receiving his general education at home through the expert eye of a private tutor.

To co-direct the initial Wesley Barry series at Universal, Marshall Neilan has just engaged Jack McDevitt. The two have been considered one of the most promising young directors in Hollywood journalism for the last year. McDevitt is well known in the trade, having been a director of excellent pictures at Famous Players-Lasky Company and prior to that with Universal. Reid Henshaw, who as above mentioned is co-director with Mr. Neilan of the story, will write the screen.

Selling Force Is Increased
Heavy Business Causes Enlarged
Staff in Hodkinson Organization

M R. W. W. Hodkinson Corporation announces its intention of immediately enlarging its selling staff by fifty per cent. Mr. Hodkinson in speaking of the proposed increase, called attention to the circumstances which have made the enlargement of the selling organization an imperative necessity.

The progress of our organization and the constant improvement in the quality of our pictures have brought Mr. Hodkinson, "have naturally culminated in an increased volume of business, with which the present selling force is scarcely able to cope. We are, therefore—looking for the best material which can be found in the selling field of the industry. I want to take this occasion to point out the natural opportunity offered to young men gifted with energy and vision. These qualities are as essential as experience and much harder to find."

I hope that every man in the selling field who is looking for a career, rather than a mere job will send me his name. I want the best brains in the selling field, as well as every other department of our organization. The motion picture industry today offers a maximum of reward to a young man with ambition and the ability to think and look ahead."

A story of the sea is Harry Moxey's latest picture for Vitagraph, "The Sea Rider."

Keenan Picture Due May 2
Strong Cast Announced for Pathe Star in His "Dollar for Dollar"

T HE first of the Pathe features to be released in the month of May is "Dollar for Dollar," a Frank Borzage production, among the best of the finest pictures in which the noted star has ever appeared. It will be released on May 2 and hundreds of exhibitors who have shared in the success of previous Keenan pictures have already booked it.

A strong cast is seen in support of Mr. Keenan, Kathleen Kirkham, Kate Van Buren, Jay Belasco and Kerrie Claire are among the well known faces in the supporting cast. Miss Kirkham will be remembered for her work in "The Master Mind," "Kate Van Buren and Jay Belasco were the youthful lovers in "Semi-Legends," and they have similar roles in the picture. Gertrude Clair duplicates her splendid work in "Brothers Divided." Others in the cast are Miss Larry, Steers and Harry Kendall.

All the strength that has characterized the previous work of Mr. Keenan is said to be found in "Dollar for Dollar." Several of the exteriors were staged at Bear Valley in the mountains of Southern California, and some unusual effects were achieved. The interiors are of the usual Keenan standard.

As may be inferred from the title, the theme is developed from the theory that as we sow we reap. A woman in this case turns blackmailer to avenge the death of her husband. One of the men the blackmailer became her enemy. Another becomes her sympathetic friend. The author, Ethel Watts Mumbard, gracefully unfolds her situation with Keenan as Marcus C grilled, disclosed as a power in the world of finance and politics. This man with power over the lives and fortunes of many people reveals the small, yet essential, qualities of a strong man of business when he discovers the woman blackmailer in her operations, a battle of wits between the two is created.
Charles Miller, director of "The Law of the Yukon," an adaptation of the Robert W. Service poem of the same name. The picture is a promotion production released through Realart

Releasing Plans for Butler Picture

Contracts are now in New York for the signing by one of the big distributing organizations for the distribution of the D. N. SchawProductions starring David Butler. The first production of this recently organized company, "Sitting on the World," has been shown, and so favorable were the comments that the picture was sold immediately, and contract for future releases negotiated.

Work has already been started on the second of the Butler subjects which is "Sailing All the Way," an adaptation from a recent magazine article prepared by Paul Schofield.

"Humoresque" Showing in Ritz-Carlton

"Humoresque," Cosmopolitan Productions' new feature picture, featuring Alma Rubens, directed by Frank Borzage, which is scheduled for release by Paramount-Archer on June 6, will be given a special private showing in the big ball room at the Ritz Carlton Hotel, New York, on May 4. Prominent men and women will be invited, among whom will be such noted philanthropists and captains of industry and finance as Jacob Schiff, Oscar S. Straus and many others.

To Produce on A Bigger Scale

Canadian Photoplays to Release Big Picture in the Fall

and prominent business men of the Province of Alberta. The consensus of opinion at the outset fixed the purpose definitely in the minds of those who were to be entrusted with the production of the initial feature to bring forth a picture that would receive credit on Canadian activity in this line.

Will Produce in England

Famous Players to Work in London with British Stories and Locales

FILMING of British stage successes in England for distribution in the country, England and abroad, was declared by Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his arrival aboard the Manhattan.

The plays include all of Sir James M. Barrie's successes, including "Peter Pan," "What Every Woman Knows," and "The Man of Property." A new play being written by Henry Arthur Jones and the famous Lasky script, "The Day," also are among the British stage successes which will be converted into motion pictures under the direction of Jesse L. Lasky, producing head of the Famous Players-Lasky Corporation.

"When I was in England," he asserted, "I received letters by the score congratulating me and my associates on our enterprise. The British people like American photographs, which are having a tremendous success throughout the British Empire, and the people we are in a position to supply them."
Hugh Ford Goes to Europe
To Take Charge of European Studios of F. P. Lasky Corporation

Hugh Ford, director-general of European studios of the famous Players-Lasky Corporation, left New York last week for London, where he arrived on May 13th. Since the first of the year, his trip has been postponed many times. This is due to the building conditions in England and the impossibility of preparing the new London studios of the Famous Players-Lasky British Producers, Ltd., for immediate production of pictures. Everything is now ready, and the first picture is due to be shot by Mr. Ford, and it will be "The Sorrows of Satan," by Marie Corelli.

Mr. Ford has many things to say in regard to his contemplated activities with the Famous Players-Lasky British Producers, Ltd. "My particular work will be in assisting to establish a British institution to develop British talent and produce pictures with an international appeal," he stated. "It is my firm belief that motion pictures will play a big part in keeping up the spirit of friendliness and good feeling between the United States and Great Britain by the production of pictures with an international appeal. By developing new British talent and writers, and interchanging them between our New York and West Coast studios, and the leading British studios in the European studios, it is bound to bring about a common interest in motion pictures between the two countries and a common interest in any one thing is bound to increase the friendliness and good feeling.

"A complete lighting system has been sent abroad to introduce the American lighting system, the possibilities of which have not been capitalized upon by the British. They do not use the Cooper-Hevylit lights, and the Sunlight are in a comparatively recent invention, so it was necessary to send a shipment of these lights ahead of us.

"I am very enthusiastic over the possibilities of the natural settings offered by Britain in the springtime, and very eager to get started."

S-L Production is Started
Work Begins on "Love, Honor and Obey" at Metro's New York Studio

With Maxwell Karger, director general, in full charge, Metro's New York studios at No. 3 West Sixty-first street resumed production this week. The first production to get under way is Eugene Walter's production of the popular novel by Charles Neville Buck. This picture, an S-L Production which Metro will distribute, is being made under the working title of "Love, Honor, and Obey."

Eugene Walter recently joined Metro's staff of distinguished authors and "Love, Honor and Obey" is the famous playwright's first screen dramatization under Metro auspices.

"Love, Honor and Obey" is to be interpreted by an all-star cast and every effort is being devoted to making this, the first of the five S-L pictures for Metro release this year, a notable special production. Mr. Walter, as photo-dramatist, is giving personal assistance in the setting and direction of the story, being "on the set" throughout the day while the cast is at work.

With Bennett, the principal of the current stage success, "Apple Blossoms," has the leading feminine roles in "Love, Honor and Obey."

More Time to Two-Reelers
Unusual Time, Energy and Expense Given Short-Lengths by Universal

According to Carl Laemmle, president of Universal, who is at present giving his attention to the affairs of the studios at Universal City, "there is an ever increasing demand for short material of the highest grade, and his organization will be the first to heed the call of the exhibitors.

"The managers of the cinema theatres have discovered that the five-reel feature is the most desirable length, as almost any story can be told in that footage," says a statement from the Universal offices. "This leaves considerable room for program fillers, and the public desires the quality of the short subjects to be on a par with that of the feature productions.

Universal therefore decided to devote unusual time, energy and expense to the production of two-reel subjects of the highest quality—taffлад stories that will occupy the same position in the picture world that the one-set drama does on the stage or the high class short story does in the field of literature. Some of the best directors on the lot of Universal will devote the next two months to the filming of two-reel productions that will be featured in every respect except footage."

Jack Ford, who produced Harry Carey's biggest success, "Marked Men," is now at work on a two-reel story entitled "Two from Texas," with a cast of unusual strength. This miniature drama is being enacted by J. Farrell McDonald, Ethel Ritchie, Bennie Lee, Dick Cumings, John Walters, and Jack Woods.

Philip Rosen, the man who filmed "The Miracle Man," and who recently produced "The Road to Re- vore," with Mary MacLaren, and "The Path She Choos," with Anne Cornwall, has started on a two-reel pastoral drama entitled "Neath Purple Skies," from the pen of Alma Haan. Chief in the cast will be Maeda Lane, Alfred Regnier, Clarence Hodge, and Joseph Neary.

SPEEDING UP ON BIG SPECIAL
Robertson-Cole Expects to Have Carpentier Picture Ready May 30

HURGED by continuous demands from exhibitors who are anticipating all records in the production of the Carpentier "million dollar production" in full time for the pre-release, which is scheduled for May 20th.

In the studio at Fort Lee, N. J., where the interiors are being made, the company under the direction of M. G. Carpentier, is working morning and night. Carpentier has cancelled engagement after engagement so that he can devote nearly every one of his waking hours to furthering the desires of all those interested, it is stated by Robertson-Cole.

Notwithstanding the speedy work, nothing is being left unattended and every picture may be completed and ready for release within the shortest possible time.

The Robertson-Cole Exchanges throughout the country have been unable to answer all inquiries regarding the production owing to their volume, it is stated; but every letter is being answered in the order that it is received. Extra help is being engaged in all offices to handle the additional work that has resulted from the Carpentier production, and everybody is said to be working at top speed.
Believe Curwood Story Will Smash Records

That the booking records of any previous Vitagraph special production will be smashed by the forthcoming James Oliver Curwood production, "The Courage of Marge O'Doone," is becoming more apparent each day, according to the producers. Every mail brings contracts from the larger cities served by that company's various exchanges. The advance exploitation received by this film, however, seems to have created interest everywhere, and several hundred managers of theatres in the smaller centers have already booked it.

Vitagraph officials say that there is every evidence that even the records hinged up by "Over the Top" will be smashed. This prediction was based on the figures tallied this week, which showed that in addition to the big city bookings, several hundred smaller towns had booked the film.

Ruby De Remer Dines Marcus Loew

Ruby De Remer gave a Swedish supper party at her home, 32 West Sixty-seventh street, on Friday evening of last week, at which Marcus Loew was the guest of honor. The party was in the nature of a "reunion" of those who accompanied Mr. Loew during his tour of the South some time ago. Two reels of motion pictures taken during the course of the Southern trip were shown to the guests. Doris Duke, who was also a member of the traveling party, entertained by dancing in Hawaiian costumes, accompanied by her four Hawaiian musicians.

Wilda Bennett to Make Debut With Metro

Wilda Bennett, who has been engaged to play the leading role in "Love, Honor and Obedy," the S-I Special production to be distributed by Metro, was selected from a number of prominent actresses who were given camera tests for the role of Connie Williams, at Metro's New York studios. In this role Miss Bennett will make her first screen appearance.

Vitagraph's Releases for May

A MONG the Vitagraph productions scheduled for release during the month of May are:

Larry Semon in "School Days," which was written and directed by the star, is another one of the many special productions from the studio by Albert Payson Terhune, directed by George Terwilliger, and Earle Williams in "A Master Stroke," from the novel by Frederick Van Rensselaer Dey, directed by Chester Bennett.

It is believed by Vitagraph that these plays represent an exceptionally good selection from the exhibition point of view.

Vitagraph has issued the following statement concerning the character of the productions scheduled for release during May:

"As in his former comedies, Larry Semon has a well connected story in his new comedy, 'School Days.' The earlier scenes show Larry and his supposed friend, the leading the woman in a special production by J. Frank Fraser from the story by Albert Payson Terhune, directed by George Terwilliger, and Earle Williams in "A Master Stroke," from the novel by Frederick Van Rensselaer Dey, directed by Chester Bennett.

"It is believed by Vitagraph that these plays represent an exceptionally good selection from the exhibition point of view.

"Vitagraph has issued the following statement concerning the character of the productions scheduled for release during May:

"As in his former comedies, Larry Semon has a well connected story in his new comedy, 'School Days.' The earlier scenes show Larry and his supposed friend, the leading the woman in a special production by J. Frank Fraser from the story by Albert Payson Terhune, directed by George Terwilliger, and Earle Williams in "A Master Stroke," from the novel by Frederick Van Rensselaer Dey, directed by Chester Bennett.

"It is believed by Vitagraph that these plays represent an exceptionally good selection from the exhibition point of view.

A S far as the advertising that the Equation Pictures Corporation is carrying on for 'The Forbidden Woman,' the presentation of an entire campaign book in "The Exhibitor," a trade journal, is descriptive of a vital motion picture talk by the Equity offices. The statement follows:

"It has long been conceded that the motion picture industry, having within its personnel some of the most energetic, vital and wide awake business men in the country — men who are accustomed to tackling the very hardest sort of problems and accomplishing the apparently impossible — but the most daring proposition that has come up to date, is the insertion by Beul Amsterdam, of Equity Productions, Philadelphia, of the entire publicity and advertising campaign book of 'The Forbidden Woman' on the magazine advertising campaign book of "The Forbidden Woman" as an advertisement in "The Exhibitor," a trade paper with a circulation of many thousand copies.

"Mr. Amsterdam certainly hit the bull's eye once he decided to place the colored insert of twenty-six pages — Equity's hackle, stock and barrel — intact, and when exhibitors opened their April 15th trade issue to find Equity's complete volume, cover included, wait-
Universal Exchange in Buffalo Is Moved
Universal's Buffalo exchange soon will be ready to move into its new offices, it is reported by R. H. Goldstein, assistant to H. M. Ber- man, general manager, for the big film company. Goldstein has just returned from a three-day trip to New York, revising the layout of the new up-state offices. The new exchange will house two floors and will be equipped with every modern convenience for the benefit of exhibitors and for the efficient distribution of film products. It was laid out by H. F. Hopkins, manager of the Buffalo branch, and A. A. Schmidt, departmental chief, for Universal's Great Lakes districts.

The Cohns Announce Another Novelty Reel
Closely following the announcement of "Screen Snapshots," the new bi-monthly release, Jack Cohn is about to launch another novelty reel, which will be issued every other week, and so, with "Screen Snapshots" offer a weekly short subject feature to exhibitors, the year round.

"Laughographs" is the title of the new reel. This subject is composed of a succession of animated jokes, a varied assortment of gags and gags, and is said to be entirely new in its conception. The first issue is now ready for release.

Yudkin Leaves to Visit Independent Exchanges
Herbert N. Yudkin, the origin- tor of Screen Smiles, the novelty topical film now being distributed by Victor Kremer Film Features, Inc., left New York this week for a trip to the leading independent exchanges in the interest of Screen Smiles. Mr. Yudkin carries with him prints of the last three releases and will visit independent exchanges in Philadelphia, Washington, Balti- more, Pittsburg, Indianapolis, Cleveland, and Detroit.

Baker Makes Plans For Tarkington Pictures
Tarkington Baker, who is to pro- duce the Booth Tarkington pictures, has returned from Indianapolis where he was in conference with the Tarkington pictures. Production, Mr. Baker announced, will be begun within the next few weeks, probably on the "Cov-

More Prints Necessary to Satisfy Demand
The demand for "Sex," J. Parker Reed, Jr.'s Louise Glenn produc- tion, from every section of the country has reached the point of additional prints the past week to twenty-two of the Hubbell exchanges.

Last week "Sex" created two picture records in Des Moines, playing to the largest business ever done on a picture in the Iowa metropolis.

Among the smaller first run houses that have arranged to play the picture temporarily from their usual week-to-week policy to give the Louise Glenn production a week's presentation are: The Mecen Palace, Saukville, Mich.; the Grand, Rusk- lad, WI; the Grand Dumpster, Nashville, D. J.; the Colonial, Aberdeen, D. S., and the Grand, Reno, Nev.

Enid Mayo Is Head of New Film Company
A picture producing company headed by a former star is the latest development in filmmaking. Enid Mayo is the name of the adventur- ous lady and the company known as the Colonial Film Producing Company. Miss Mayo herself is president, John S. Whiting is secre- tary and Paul Castellani, treasurer. The board of directors is made up of capitalists and business men. The advisory board is chosen from the stockholders, and the whole concern is stated to be backed by big moneyed men.

"Flying A" Release to Star Mary Minter
"Peggy Rebels," starring Mary Minter, will soon be put on the market by the American Film Company. The "Flying A" statement on the forthcoming release maintains that in this picture Miss Minter "is unquestionably at her best as a bewitching water sprite and later as a dream of a girl ar- rayed for her first ball, with the manner and vocabulary of an old farce." The drama, in five acts, in- cludes in its cast Alan Forrest, George Periolat, Jack Connolly and Adele Farrington. The scenario was written by Elizabeth Mahoney and the direction was by Henry King.

Edgar Lewis Assembles Strong Line-Up
Pathé announces that a strong cast marks the line-up for Edgar Lewis's newest production, "Sher- ry," which is to be released via the Pathé exchange. Leading the cast is Pat O'Malley, and opposite- him is to appear Lillian Halli. Others in the cast are Harry Spanger, Richard Cummings, Maggie Holloway Fisher, Gertrude Norman and Scott McKee.

"Sherry," which is an adaptation of George Barr McCutcheon's novel, is to have given Mr. Lewis another opportunity to display his skill in producing striking on- screen productions.

New "Torchy" Comedy Started at Cliffside
Walter was started this week at the Cliffside studios on the second of the "Torchy Comedies," starring Johnny Himes. "A Knight for a Night" is the working title of this production which is made from a group of stories in the first volume of the creation of Sewell Ford. The first of the series, known simply as "Torchy," has already been given to pre-release card at the Strand theatre and an effort will be made to finish three of the comedies before the first release is made through Educational Films Corporation.

Robert Gordon Cast for Vitagraph Special
Robert Gordon, who has been co- starring in a long series of pictures in Blackstone productions, is said to have obtained a release to play the leading male role in the Vitagraph special "Dollars and the Woman," with Alice Joyce. It is reported that Gordon will sign very soon with another company for a long term contract providing he can secure a permanent release from the Blackstone company. His present contract extends until July.

Four Vitagraph Comics Have Been Completed
New Vitagraph comedies, recently completed at Vitagraph's West Coast studios, are announced this week as follows: Jimmy Aubrey in "Pals and Fugs"; Montgomerty and Rock in "Sauce and Snarbons"; Jimmy Aubrey in "Fats and Fodder"; Joe Rock in "Nymphs and Nuisances."

Four additional comedies, com- pleted under Vitagraph's supervision, have been finished and are being shipped East for testing and editing this week.

Contest Winner Plays in Two Reel Western
Hoot Gibson is supported by Virginia Faire, the winner of a recent "Ransonome" contest, in the "Ransonome," Universal's new western two reeler. The picture will be released May 10th.

The fourth episode of "Elmo the Fearless," featuring Elmo Lincoln, and the third episode of "The Moon Riders" with Bert Acton, Mildred Moore, constitute the serials releases for the week.
The Most Important Announcement

EQUITY ever made

THE Motion Picture industry at large is aware of the fact that EQUITY is not in the habit of making promiscuous or meaningless announcements. Exhibitors especially, knowing EQUITY'S policy of truth, will understand the full meaning of what follows.

We are about to release our latest Clara Kimball Young picture—"FOR THE SOUL OF RAFAEL," Marah Ellis Ryan's love story of old California. "FOR THE SOUL OF RAFAEL" surpasses "Eyes of Youth" in dramatic action and box office power, attested to by the action of Mr. Sidney Grauman of Los Angeles, who broke his long established policy of playing no pictures other than those of one prominent Producing Company, and who further, for the first time in the history of his house, booked any outside picture for an indefinite run—thus, it is with pleasure we announce that—
HARRY GARSON presents

CLAARA KIMBALL YOUNG

In the Greatest Picture of Her Career

"For the Soul of Rafael"

Marah Ellis Ryan's Magnificent Love Story of Old California

"FOR THE SOUL OF RAFAEL" had its premiere at Grauman's Rialto Theatre in Los Angeles, Sunday, April 21st.

Congratulations telegraphic reports, too long for publication here, contain such statements as "Opened to capacity—smashing success," etc.

If you recall the nation-wide success of "Eyes of Youth" you can perhaps imagine what "FOR THE SOUL OF RAFAEL" must be when we state that "FOR THE SOUL OF RAFAEL" is a finer picture than "Eyes of Youth."

Elaborate exploitation, such as has never been seen for any picture, has been prepared for "FOR THE SOUL OF RAFAEL."

Playing engagements are now being arranged through all Equity Franchise Holders.

Watch for further announcements.

EQUITY PICTURES

AEOLIAN HALL - NEW YORK
Margaret Loomis Signs with F. P. Lasky

Margaret Loomis has signed a five-year contract with the Famous Players-Lasky Corporation, according to announcement made by Jesse L. Lasky, first vice-president in charge of production. Miss Loomis' first work under her new contract will be in William DeMille's special production, adapted from Leonid Andreyev's story, "Conrad in Quest of His Youth." She and Kathryn Williams will have the leading feminine roles while Thomas Meighan will play the name part.

Two years ago, Miss Loomis gave up dancing in favor of the screen. Her work as Modesty in "Everywoman," won her widespread popularity. She has been leading woman in the last two Paramount Aircraft pictures, featuring Bryant Washburn.

Signal Company Gets Atlanta Franchise

The Signal Amusement Company, with its independent theatre holdings in the South, have acquired the franchise for the Atlanta territory in the Associated Exhibitors, Inc. This territory includes all of Georgia and most of Tennessee, Alabama and Florida. The present holdings at Chattanooga are the Reliable, the Acahear, Fine Arts, Bijou, Lyric, Saperon, Bonita, American, Royal and Post theatres, and their interests in Knoxville include the Strand, Majestic, Queen, Rex and Bijou theatres. The Palace and Princess theatres, Murryville, Tenn., are also owned by the Signal.

The foregoing houses are representative of a rapid expansion and progress of the Signal Company, for at the present time they are said to be under construction several theatres in various cities and plans formed for more

Eric Von Stroheim, who joumied to American fame with his production of "Blind Husbands," has a new success to his credit in "The Devil's Pass Key," also a Universal picture, as it is found in literature. As a result, there is no limit on footage for master film productions. Sixteen and ten-reel photographs are not unusual in the present European market.

They are able to work towards a literature of the screen. Their work is receiving recognition by the class. The class are learning and particular classes of society. Moving pictures in Europe are getting a certain class of select patronage that in this country has a tendency to look ahead on the screen.

* * *

"Foreigners Are Catching Up"

That the American film industry has just as much to learn from foreign competition as any other branch of American commerce is shown by the recent upsurge in production of American films. Foreign producers rapidly are catching up, in cinematographic technique, with the strides made by American producers while Europe's film business is being knocked about by the superior quality of foreign films. American films will soon vie with American films, not only in Europe and America, but also in America, in Hollywood.

"American producers had better look out for foreign pictures," said Stroheim admiringly, upon his arrival in New York to supervise the final editing of his latest Universal-Jewel production, "The Devil's Pass Key." In France, England, Italy, and even in Germany, film producers backed by foreign money, are advancing in the position they held before the war. They have learned the lessons of America and are moving up quickly, and will master all of the latest arts and crafts in the business. Foreign literature is different from American literature, so foreign pictures play different from American pictures," he said.

Foreign writers, go more into the deeper relationships of mankind than do American authors. They depict more motion and less of the frivolities of life. This is reflected on the European screen. Foreign producers and distributors also have learned that in a five-reel picture you cannot build up the scenes of characters and the development of a complicated plot as is found in literature. As a result, there is no limit to footage for master film productions. Sixteen and ten-reel photographs are not unusual in the present European market.

They are able to work towards a literature of the screen. Their work is receiving recognition by the class. The class are learning and particular classes of society. Moving pictures in Europe are getting a certain class of select patronage that in this country has a tendency to look ahead on the screen.

Conservation Films are Coming

Starting with the opening of its new exchanges, Educational Films Corporation will release the motion picture productions of the Conservation Commission of the State of New York. In making this announcement this week, E. W. Hammond, vice-president and general manager, pointed out that it had special significance. These pictures were "so conceived as to have great drawing power," said Mr. Hammond, "and a general appeal to audiences, but it is more important that their acquisition gives more evidence that Educational Films Corporation is recognized by officials and semi-public bodies everywhere as the proper medium for release. These organizations see in Educational films a more effective medium for distribution, but it company that maintains the atmosphere of the high quality educational is the first and only company to distribute pictures of the National Geographic Society, which has shown association with any other film organization. For some months there have been distributing the official pictures of the American Red Cross, which are being made abroad, and two expeditions of the Interchurch World Movement and these pictures will be supplied through Educational exchanges. We have very close relations with several other organizations. It should be pointed out that these organizations are not, however, the only organizations that the companies have selected Educational because it offers the assurance that the pictures will go to the class of people that it is desired to reach."

The New York Conservation Commission has been engaged in making motion pictures for its own special uses for several years, under the active supervision of Mr. Alfred E. Strong, director of the commission. This work has not only supplied the necessary information for the pictures, but has convinced the members of the commission of the desirability of having proper distribution methods through the nation. The pictures will be offered for general release, in single reels, starting in New York State and being distributed throughout the United States.

"Twelve Plan Book Reviews in This Issue"
Criterion Theatre Opened
Hugo Riesenfeld Gives "Unified Program": Interior Is Improved

The Criterion theatre ushered in another chapter of its career at 7:30 p.m. last Saturday when it opened its doors under new management and presented the first of Hugo Riesenfeld's programs in that home. Max Cooper is manager of the Criterion under the Riesenfeld regime. The entire performance was a demonstration of what Mr. Riesenfeld calls "the unified program"; either by suggestion, music, or color effects, Mr. Riesenfeld aimed to link up every part of the presentation with De Mille's production, "Why Change Your Wife.

The program, including the overture, the forty-five minutes of incidental shrills and entertainment, and the feature picture, "Why Change Your Wife," occupied two hours. The work of the orchestra both in accompanying the pictures with music selected by Hugo Riesenfeld, and in playing the overture, deserves commendation. The conductor of the Criterion orchestra, Victor Wagner, who has been associated with Mr. Riesenfeld both abroad and here for many years, and was cellist of the Rialto orchestra, is not new to the conducting field. He was conductor of the Irving Place theatre Orchestra during its halcyon days. His work naturally discloses the fact that he is a novice. The orchestra though concealed is a strengthened and integral part of the novel picture presentation.

Preliminary to the feature picture there was flashed on the screen a series of small bits from various scenes. Hugo Riesenfeld titled it, "Beautiful Things," which had introduced the audience to a land of beauty with a runaway pup for a guide. The Criterion, quintette, which did a little dancing before and after the picture, was good to look upon. Helen Shipman, who was featured in the prelude, was convincing in her interpretation of "Why Change Your Wife," won applause.

Sixty thousand dollars in four days, and a snowfall of three inches, was the success of a three days' engagement at the Criterion. The first week's gross was a smash record and the second week's receipts were expected to be even larger and more profitable.

H. H. Van Loan in New York
Youthful Screen Writer Confers with Producers on Future Work

H. H. Van Loan, author of many plays, whose latest success is in the Universal feature starring Priscilla Dean, "The Virgin of Stamboul," has reached the pinnacle of his profession and has his success to his exceptional experiences and his persistent determination in continuing to put forth stories of real and actual picture producers recognized their value, and the rest was easy sailing.

In Old Kentucky Continues to Score
Auta Stewart's massive production, "In Old Kentucky," has secured the biggest grosses to smash theatre box office records throughout the country, it is stated. In Schu's Hippodrome, Buffalo, last week the grosses proved that the picture had secured a figure never before approached by any attraction. Nearly $1,500 was taken in Sunday, according to reports, and business all week was absolute capacity.

That letter in the back of the book is coming next week. Too busy this week to attend to it.

Clara Young Has Second Big Week in West
Equity Pictures' latest Clara Kimball Young's production, "For the Soul of Rafael," an adaptation from Marah Ellis Ryan's novel of the golden days of Southern California, is nearing the completion of its second big week at Grant's theatre, Los Angeles. The production has broken all box-office records in the theatre, and has been a constant success throughout the entire engagement. In fact, it is the only production that has lived up to its admirers' expectations.

The story is set in the heart of the Southern California, and the plot is designed to be both exciting and fascinating. It is really superbly staged and played by the talented companies that have been assembled for the production. Among the principal players are Clara Kimball Young, who plays the title role; John Davidson, who plays the part of Rafael; and Mary Miles Minter, who plays the part of the mysterious and fascinating heroine.

The story is full of excitement and adventure, and is sure to appeal to the masses. It is a fine example of the power of pictures to tell a story with pictures and music. The scenic effects are magnificent, and the photography is superb. The acting is excellent, and the production is a credit to the industry.

Minter's Next Announced
Realart Star Will Be Seen in Picturization of Society Novel

For four years, Miss Minter has been a star of the Realart Pictures Corporation, and has made a number of fine pictures, including "The Woman of the Century," "The Virgin of Stamboul," "The Legend of the Sea," and "The Corsican Woman." Her new picture is a社会 novel, and will be one of the most interesting productions of the season. Miss Minter is one of the most versatile actresses on the screen, and her performances in her previous pictures have been universally praised. She is a fine actress, and her work in this new picture will be a delight to her admirers.
Sennett Comedy Goes Over in Frisco

Mack Sennett’s “Down on the Farm,” his new big five reel comedy which is being released by United Artists Corporation, made a tremendous hit with the critics of San Francisco, upon its first showing in this country at the Imperial theater, announces a report from the United Artists’ offices.

The Imperial theater set aside the week as its comedy week for the year and presented “Down on the Farm” in a lavish manner, bringing to the theatre capacity business during the entire week, it is stated.

Thomas N. Warren of the San Francisco Examiner in his review of the production said: “This is funny week at the Imperial Theater and if your doctor says it will kill you, laugh, be sure that you stay away from the Imperial. Mack Sennett’s “Down on the Farm” is the funniest comedy I have ever seen on the screen.”

Gordon on the Alert for “Boy” Stories

Supplementing the recent announcement of the proposed organization of the Robert Gordon Productions Company, featuring Robert Gordon, comes the statement that Gordon has been the recipient of a great many letters, requesting more pictures in which the heart interest is centered in a boy character. It is the announced policy of the forces, contemplating an independent Gordon company, to feature the actor in stories of this sort as far as available material permit. Mr. Gordon, in the course of a recent statement, said that while he has an interest in roles depicting young manhood, he has become strongly impressed with the demand for boy characterizations.

“The Splendid Hazard” Seen by Executives

The film adaptation of Harold Macgraw’s novel “The Splendid Hazard,” produced and directed by Allan Dwan at the Brunot studios at Los Angeles, is the most important of foreign pictures in New York last week to the executives of the Mayflower Photoplay Corporation. Louis G. Gottschalk, the studio’s general manager, has prepared a special operative score from the masters of music which gives an added dignity to the production.

South American Rights Sold

GOLDWYN PICTURES CORPORATION’S intensive exploitation campaign is being developed in South America. “The Silver Horde,” to be shown at the Capitol theatre, New York, of May, has in the distribution of United States in the South American market. American productions have almost cornered the foreign market, therefore, before the war, I don’t think the United States had as much as five per cent in the market there. Nearly ninety-five per cent came from France and Spain. I never could have imagined such rapid development in the industry as has taken place there. So far as the exhibitors are concerned, South America is keeping right abreast of the United States. In the big cities, theatres are being erected that can equal on par with the best on Broadway, New York, and the demand for good pictures is growing all the time.

“The producers there have much the same as in the United States, a little cheaper if anything. The runs of the show are about the same, the feature that’s different, however, is the division of the shows into sections. For instance, you can have sets for 90 cents, a set for the first section of the performance, starting at 9:15. That would include the news pictures and a part of the feature picture. The next section, starting at 9:45, would include the other part of the feature picture. The 10:15 section would be devoted to a comedy. In this way a person sees the part of the show he wants without having to see the whole business. Distribution company owns all the names and stock throughout the show.

“The production of pictures in South America itself has made little headway, although there is some production on a small scale, but it doesn’t compare in quality with the American product. The number of foreign pictures has increased in the last few months, and there is a lack of directors and motion picture actors. Meanwhile the people are satisfied with the imported product, and I think they will continue as long as it continues to give satisfaction.”

Goldwyn Plans Big Campaign

Co-operative advertising in newspapers is being arranged with dealers in order to build a temporary campaign feasible. For example, retail fish stores are being induced to make a special feature of using “The Silver Horde” as a catalin in, whereas a number of sporting goods concerns are preparing to push the sale of the fish hunter, making "The Silver Horde" window display as the central point of interest in their advertising. Grocery stores have an opportunity to hasten their canned goods interest in connection with “Silver Horde” exploitation.

Another phase of the campaign that has been favorably received by a number of the leading hotels and restaurants is the featuring of “The Silver Horde” salons on their menus. Negotiations are now under way with Alfred McCann, the food expert, with a view to having him endorse the production in a way that will arouse interest in the industrial aspect of the fish industry in schools and colleges especially among those who are taking courses in economics.

For street exploitation a float carrying an Arctic set is being prepared, with an automobile rigged up with a special body representing a fish. During the week of the engagement at the Capitol these displays will be seen on Broadway, Fifth avenue and other important thoroughfares. In New York,Submit, published by the New York Times, the man who wrote “The Silver Horde,” will be distributed in large quantities. Dupes of boys are assigned to different parts of the city. The exploitation campaign to be submitted is being handled by Howard Doug, manager of publicity for Goldwyn, and G. L. Brightman, manager of the exploitation department.

Broadway Dancer in Vitagraph Picture

Through special arrangement with the Whitney, Vitagraph has secured the services of Miss Evan Barrons Fontaine, a featured dancer, for the New Amsterdam, playing at the New Amsterdam theatre, for a big special dance scene. Miss Fontaine is a celebrated dancer and is a big favorite with the New York public.

Things are just humming with us so the letter in the back of the book cannot appear until next week.
Campaign Creates Interest
European Magazines Wants News of Paramount Pictures for Fans

The interest aroused by the world-wide publicity and advertising campaign for Paramount Artcraft pictures conducted by the foreign department of the Famous Players-Lasky Corporation, in charge of E. F. Shaver, was emphasized during the week by the receipt of a calendar from Film en Kine, one of the leading Scandinavian film magazines, requesting immediate shipment of many stories and photographs for use in early issues of the magazine, in addition to the regular photograph and story service supplied exclusively to this magazine.

The magazine is published in Christiania, Norway, and has a wide circulation throughout the Scandinavian countries. It is regarded as one of the most artistic and popular fan magazines published in Europe, and is noted for its art work. For months this magazine has been using a large amount of space for stories and photographs of Paramount Artcraft pictures.

The March issue devoted twenty-four pages to film stories and photographs of which sixteen were given to Paramount Artcraft, two of English productions, three to Scandinavian, one to other American and two to general film news.

The last two pages carried a general story on the salaries of leading film stars, and much of this space discussed the earnings of Paramount Artcraft stars. This number was not an exception to the general rule, for Paramount Artcraft has been allotted more space than that given to all other American and European productions.

First Run Exhibitors
Book "Deep Purple"

A number of important first run exhibitors gathered this week in the projection room of Redpath Pictures Corporation to view "The Deep Purple," an R. A. Walsh production, presented by Mayflower Photoplay Corporation, and declared the picture to be the best of the noted director's career.

Edward Bowes, managing director and Thomas F. Walker, director of film, at the Capitol theatre, were present and at the close of the showing announced that they would run the feature in the big Broadway theatre during the week of May 2nd.

Goldwyn Campaign Surprises Philadelphia

Co-operating with the Stanley Company of America, the Philadelphia office of the Goldwyn Pictures Corporation inaugurated the initial presentation of William A. Wellman's "Water, Water Everywhere" in the Victory Theatre, with the most intensive exploitation Philadelphia has ever witnessed. The campaign opened two weeks prior to the showing, with every angle of attack in force to insure the success of the picture.

"The Honey Bee" Gains Increased Favor

The following statement has been submitted by the American Film Company on the way that its release, "The Honey Bee," featuring Mme. Marcelle Nef, is being received by exhibitors:

"The Honey Bee" is going forward with a cumulative popularity which is most interesting. Its fame is spreading and it will soon go on its own impetus with scarcely the need of salesmen's introducions. The proof of this is the come-back list from those who conservatively booked for a few days."

Look out for the letter in the back of the book next week. Rushing business prevented me writing this week.

Star Returns to the Studio
Bessie Love Back After Taking Exteriors in Rio Vista Valley

Bessie Love and the cast of her first Andrew J. Callaghan Production have returned to their Los Angeles studios. This week after a long period devoted to exterior shooting in the Rio Vista country. The demands of "The Madmillers," the Charles Tenney Jackson novel which the star in adapting to the screen were such that special emphasis was placed on accurate and colorful location work.

Directors Ed Max Park and Joseph de Grasse, who have created a new departure in film circles by collaborating in supervision of Miss Love's projects, that the exterior scenes made in Rio Vista will give the first production of the star a unique tone in that aspect of the film alone.

In many of the exteriors Miss Love was able to get over her appealing ingenue character with touching effect and these, according to her directors, will stand out as the best work this capable young actress has ever done.

In accordance with their plan to develop all branches of production activity with the same care for quality, the Callaghan organization announces this week that Bernard McConville, who wrote the continuity for Mary Pickford's "The Hoodlum," and "Heart of the Hills" will do the continuity for the Bessie Love company.

This is Frances Gough, Pathé's star comedic writer, who has just completed the script for Ruth Roland's new serial, "Broadway Bill."

Scripts Ready for Two Vitagraph Pictures

C. Graham Baker, associate editor of the Vitagraph scenario department at the Brooklyn studio, recently finished writing the pick-up stories of special vehicles for Alice Joyce and Corinne Griffith, two of that company's first-string stars. The two stories referred to are "The Vice of Fools," by Frances James, and "The Whisper Market," by W. E. Scott. These will be put into production at an early date.

"The Vice of Fools," in which Miss Joyce will appear, is a society comedy drama and the "Whisper Market" is a tale of South American intrigue.

First view of two of Famous Players-Lasky's new productions. Left—Bryan Washburn in "Mrs. Temple's Telegram" adapted from the famous stage farce. Right—Mr. and Mrs. Carter De Haven in a two reel Paramount-Carter De Haven comedy, "Spring."
Comedy Is Bought for Lyons and Moran.

"Fixed by George," one of Edgar Franklin's recent novels, has been bought by Universal. Eddie Lyons and Lee Moran. It will be produced as a five-reel comedy. Franklin has come to be recognized as one of the leading writers of farce plots. Two of his stories recently put into film were "Everything but the Truth," a Universal film, starring Lyons and Moran, and "Don't Ever Marry," a Marshall Neilan production, released by Universal.

Schomer-Ross Agent Is Touring Key Cities.

Agnes Egan Cole is touring the country in the interests of the Schomer-Ross Productions and the Joe Brandt production. She is on the west coast this week, after having attended the Chicago Convention. The purpose of the trip is to get in touch with exhibitors and sale rights writers in the principal cities, including Pittsburgh, Detroit, Columbus, Cleveland, Chicago, Minneapolis, Denver, Dallas, Atlanta, Kansas City, Salt Lake City, Seattle, St. Louis, New Orleans and Atlanta.

American Cinema Picture Ready Soon.

"Stolen Moments," starring Marguerite Namara, is rapidly nearing completion, according to the American Cinema Corporation. The player at the present time are in the South, filling exteriors in at Savannah, Georgia, and St. Augustine, Florida. Miss Namara's role in the new production is described as one of wide-histrionic scope. Smart and ultra-fashionable gowns are also said to be a feature. Her second picture for American Cinema is to be started immediately upon the completion of this first production. It will be based on a script written by her husband, Guy Bolton.

Activities of the Independents

STATE RIGHTS EXPORT

Backer Leaves for South

Jans, Sales Manager, to Visit Exchanges to Sell New Productions

ANNOUNCEMENT has been made from the office of Jans, Sales Manager, of the Southern Independent Exchange, that F. E. Backer, general sales manager for the company, will be leaving the Southern States for the purpose of setting up new sales offices in the principal cities.

The purpose of Mr. Backer's trip is to open up new sales offices in the South.

Joe Franklin has arranged to have a picture made up for him by Olive Tell in the leading role of "The Southern Independent Exchange." The picture will be released by the Southern Independent Exchange and will be distributed to all the Southern States.

Sporting Review on Screen

Bill Forman's "Pink Sheet" to Be Released Monthly by Capital Film

CAPITAL FILM COMPANY announces through its executive vice-president, Hugh Woody and H. Herbert Milligan, general manager, that it has just acquired the rights to and will distribute Bill Forman's Sporting Page "The Pink Sheet of the Movies," a novelty which it is sure to appeal to all sport-loving Americans. This announcement follows the announcement of last week that Capital had acquired "Witches Made in Gold," the picture released in the Texas Oil Fields by the M. A. Dodge Film Company. The "Pink Sheet of the Movies" is a magazine, and this is the first time it has been offered for sale. It will cover every form of sport which is popular in the United States, including, baseball, football, boxing, wrestling, golf, tennis, basketball, hockey, yachting, sailing, bowling, tennis, horse-racing, harness and auto-racing.

Every sport that can be found in the sporting pages of the daily newspapers can be seen in realistic action at the proper time in the Capital Film Company's "Pink Sheet of the Movies." The company has just announced the release of the new picture, which will be available immediately by the Capital Film Company.

Status of Foundation Film is Explained

In order that there be no misapprehension about the status of the Foundation Film Corporation, following the organization of the Blue Art Pictures, Inc., Murray W. Grifflin, who is president of both companies, has announced this week the operation of the two companies. According to Mr. Grifflin, Foundation will handle industrial and educational film business exclusively, while Blue Art will handle the features subjects and the regular run of short subjects.

Mickey Film Requests Item Be Corrected

The Mickey Film Corporation of Chicago advises that it controls only the American and Canadian rights to "The Woman He Chose," and not the world rights as was incorrectly stated in the issue of April 26th, page 459.

Helen Pierce Signs Up with Character

The Character Pictures Corporation announces the signing of Helen Pierce in "The Isle of Destiny." Miss Pierce is well known to the picture-going public, having appeared in many of the large feature productions in the last few years.
Christie Gives Vernon Long Term Contract

Buddy Vernon, who has long been a star comedian in Christie film productions, has just made another contract with the Christie Film Company, having completed the present motion picture in which he was featured exclusively in Christie comedies. Vernon's new contract is for several years and is to be for a period of several years.

Vernon was drafted into pictures from the stage several years ago when he was playing "Kid parts" with Kohl and Dill.

Inter-Ocean Disposes of Foreign Rights

Inter-Ocean Film Corporation, through Gus Schlesinger, manager of the Department of Foreign Film Sales, closed last week for the major portion of the foreign territorial rights to "An Adven-ture," according to a statement issued yesterday from the New York office of the company. While the manner in which this picture was acquired in the text of the statement, it is understood that he is the acquired title is the New York production market house distributing motion pictures in foreign territories.

Wm. Collier, Jr., Engaged by F. P.-Lasky Forces

William Collier, Jr., has arrived at the Lasky studios, Hollywood, Calif., to start work in an important role in "William D. Taylor's forthcoming special production for Paramount-Arcafilm. Collier, Jr., has been especially favored by Famous Players-Lasky Corporation for the stock company. He is the son of William Collier, Jr., at present starring in "The Boomtown," which is playing in New York.

"Gift Supreme" Sold in South America

"The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, has been disposed of by playing in several Latin-American territories, according to a statement issued this week by George Spear, Manager of the Department of Foreign Film Sales for Inter-Ocean.

Definite Title Announced

"Up in Mary's Attic," Not "Some Baby," Title of Fine Arts Film

FINE ARTS PICTURES, INC., Murray W. Garson, president, in an announcement this week, states that the five-reel comedy purchased from the Ascher Enterprises, Inc., by Fine Arts, will be released under its original title of "Up in Mary's Attic" instead of "Some Baby," as was first planned. Several reasons prompt this move, chief among which is that more than a score of prominent exchange and theatre owners declared themselves favorable to the longer title.

This announcement is expected to set at rest conflicting rumors in the trade that Fine Arts is releasing a feature under the title "Some Baby," which title has been used in the past, and is therefore available for current release. To put money to aid exhibitors put this feature over in the broadest possible manner. The exploitation of all kinds, as well as cooperation in advertising, have been planned, and are being prepared by the Fine Arts advertising department. The exploitation of "Up in Mary's Attic" will make it known in every household in the country, says Fine Arts.

"Madonnas and Men" Is Almost Completed

The final scenes of the Jans Pictures, Inc., "Madonnas and Men," are being filmed. It is said that some of the most elaborate and unusual sets will be shown in this feature which presents a combination of ancient and modern times. As soon as these final scenes have been completed, all of the prints will be assembled and shown privately to the officials of the Jans organization.

B. A. Reiner, Inc., under whose personal supervision "Madonnas and Men" is being made, promises that it will be the latest piece of screencraft he has ever turned out.

Priest Reports Sales on Three Pictures

Robert W. Priest reports the following sales through the Film Market, Inc.: "Who Shall Take My Life," Associated Feature Film Company, 117 West 40th Street, New York, has been purchased by the State of Indiana; "The Spoilers," Independent Master Films, Inc., Detroit, for a large sum; "The Haplisi," State of Alabama; "The Spoilers," to F. J. Ober, Thermopolis, Wyo., for Colorado, Wyoming, Utah and New Mexico (by assignment); "The Spellers," to Harry F. Greble, Pittsburgh, for Delaware, Maryland, District of Columbia and Virginia.

"The House Without Children," to Pearce Films, New Orleans, for Louisiana and Mississippi.

"Empty Arms" Sold To Pioneer in New York

"Empty Arms," the sensational production from the studios of Park and Whiteside which has been purchased by the Pioneer for the territory of New York and northern New Jersey. At the showing at the Pioneer New York Exchange, Sidney Cohen, president of the Motion Picture League, will make the first sale for long showings in every house on his circuit which included the North Stable Empire, Tremont and McKinley Sueper-Theaters. "Empty Arms" has been given an extensive exploitation campaign in New York.

Fidelity Pictures Has Features Under Way

William G. Smith of the Fidelity Pictures Company, 117 West 40th Street, announces his next forthcoming release, which is now in the hands of making. The story was written and is being directed by Louis F. Harrison. Starring in this production are Thomas J. Carrigan, who is featured in "Wm. Fox's Checkers," and Agnes Osborne, who is now starring in the stage play of "The Bonedee," at the Fulton Theatre. This picture will be handled on a state-wide basis.

Surprise - Exploitation

Promised By numa

Numa Pictures Corporation, who have been reticent in announcing the disposition of "Return of Tarzan," announce that a unique and startling exploitation campaign will be handled simultaneously with the release of the production.
Marion H. Kohn Makes Announcements

The Marion H. Kohn Productions, which is now making "The Illiterate Detective" by Will Rogers, the Polly Moran comedies, Grace Gean westerns and "Smiling Bill" Jones comedies, has been granted articles of incorporation by the State of California to produce motion pictures. The main office will be in San Francisco; production will be conducted at the National Film studios, Hollywood. Mr. Kohn states that it is his intention to devote especial care to the construction of real logical plots for his short-length pictures. He believes that the story is the thing that gets the picture over, and accordingly has added several more writers to his scenario staff.

According to latest reports from the Kohn office, the Polly Moran comedies will be released as two-reelers instead of single-reelers as was originally announced. Polly Moran is now engaged in the finishing of "Sheriff Nell" pictures, the territory on which has already been disposed of to a considerable extent, according to word from Joe Brandt, eastern representative of the Kohn interests.

Wheeler Oakman Made Sol Lesser Star

As a result of his work with Annette Kellerman in her modern comedy drama, she has just completed for Sol Lesser, Wheeler Oakman, who was her leading man, will become a star in his own right under the Sol Lesser banner. Oakman has played the leading man's love interest in such hit productions as "The Spoder," "The Ne'er Do Well," "Mickey," and "The Virgin of Stamboul." Miss Kellerman, according to an announcement of Mr. Lesser, has refused an offer to return to the stage.

Jans Tells of Titles Advertising Value

In selecting the title for the Oliver Tell picture, "A Woman's Business," special attention was given to the exploitation possibilities, according to Herman J. Fans, president of Fans Pictures. "A Woman's Business" will permit of cooperative campaigns with merchants selling goods, lingerie, millinery and other women's goods.
Motion Picture News

News Notes from the West Coast

By J. C. Jessen

The largest building of its kind in the world, the new completed stage with a clear floor space of 37,500 square feet, is nearing completion and will be christened this week by Dustin Farnum for interior scenes for the film of "Big Happiness" and the Betty Compson picture. "Betty's Hat" is being directed by Colton Campbell, and Elholi Howe has been added to the producing organization of Robert Brunton. Brunton has completed arrangements for the filming of another serial for Pathé, which will feature the stunt work of George Tack who has been working with the company for several years. Brunton has also completed the material for a series of stunt pictures. Jack Cunningham, scenario writer for George B. Seitz's "A Tale of the West," is now working on the scenario for "Betty's Hat." The series will be shot entirely in the desert, and will feature the work of stuntman George Tack.

The new series at Universal City, headed by Isadore Bernstein, Production manager, took charge of the producing organization of the Universal Feature Film Distributing Company this week, and while no change in policy is announced, it is most probable the new arrangement will materially alter the manner of production.

President Carl Laemmle, who is now on the coast and expects to spend a portion of his time here, will retain the position of general manager. Isadore Bernstein, former head of the Universal west coast producing organization, and builder of Universal City, has been appointed to the position of production manager. Sam Van Rynke will be his assistant, and Louis Loeb, former auditor, will be the financial manager.

Isadore Bernstein was tendered a reception and a farewell for by Carl Laemmle, on Monday evening, April 19th, which was attended by all the members of the producing staff and all the Universal stars and directors served as an informal reception committee. One of the big stages was converted into a ballroom for a dancing where a negro jazz orchestra of ten pieces gave inspiration to many feet and some shoulders. A
Jesse D. Hampton presents
BLANCHE SWEET
in
SIMPLE SOULS

From the novel by
John Hastings Turner

Directed by
Robert Thornby

Pathé (Distributors)
We believe in this picture.

We believe that it definitely establishes Miss Sweet as one of the few really great stars.

We believe that in story, production, photography and direction it is $99\frac{44}{100}$ per cent perfect.
We believe that it will arouse large audiences to enthusiasm, and have record runs everywhere.

SEE IT! Your nearest Pathe exchange will be delighted to show it to you.
BLANCHE SWEET
in
SIMPLE SOULS

An intensely human story, wonderfully interpreted by star, director and a really remarkable cast.

In the mansions of the rich or the shabby apartments of the poor, always is it true to life, always is it beyond criticism.

Life, love, drama, laughter and tears; you'll find them all in "Simple Souls!"

Pathe
Distributors
buffet luncheon was served late in the evening, and motion pictures were made.

"I have no statement to make other than I am very glad to be back in this position at Universal City," Mr. Bernstein said. "We are going to try and make the best pictures, and plans that we have already formulated insure that these subjects will be made by the happiest people of filmdom."

Much of the producing activities at Universal City center around the serial and short subject companies. Henry McRae is making the serial sequences for the serial production started in the Orient on which the producing company, headed by Marie Walcake, has been working since last September. It is estimated this work will require but three or four weeks. The cast in support of Miss Walcake includes Harley Tucker, Otto Leiberer, Wadsworth Harris, Elinor Fried and others.

Two serials are nearing completion. The Black Polo titled "The Vanishing Dagger," made under the direction of Edward Kull, and "The Missing Million," starring Art Acord under the direction of Albert Russell. The latter has episodes that were made in the Grand Canyon, Mojave Desert, and many scenes in the high Sierras. Four units are busy on two red subject stories. Jack Ford is making "Under Sentence," with Bob Anderson, Ethel Ritchie, J. Farrell MacDonald and others. Jacques Jaccard has started on theoland, "The Expression of the West," which will feature Leonard Chappman and Virginia Fair and many scenes in the west-mounted police tableau drama which will feature Leonard Chappman and Virginia Fair; and many scenes in the high Sierras. The first of the series is titled "The Scarlet Rider." "Hoot" Gibson has begun work on "The Bronze Kid," and Yvette Mitchell is leading woman. The direction is by Mack Wright. The fourth company is being directed by Paul Rosen making "Neath Purple Skies," in which Alfred Regnier and Magda Lane are featured.

Norman Darrow, whose most recent work was the direction of the Tsui Aoki in "A Tokio Siren," has been chosen to direct "Marina," which will feature Edith Roberts, and be put in production as soon as this actress' present subject, "Alias Miss Dodd," is completed.

There are five feature productions in the making. Lyons and Moran are beginning on the screen version of "La La Ulicle." Lynn Reynolds is directing the filming of "The Red Lane," Rollin Sturgeon is at work on "The Girl in the Two former "shop stick" artists, Patsy McInerney and Beryl Densmore, who made good in dramatic productions under Paramount-Aircraft guidance.

Rain," with James Liddy and Ann Cornell, and Harry Carney, directed by Reeves Bacon, is making "Human Stuff." The cast includes Mary Chassard, Ruth Fuller Golden, Fountains La Rue, Charles LeMay, Joe Harris and others. The fifth is titled "Alias Miss Dodd," with Edith Roberts as star.

F. P. LASKY

DIRECTOR GENERAL, C. B. DE MILLE this week, for the first time, gave out the title for his forthcoming production which is now completed so far as the making of scenes is concerned, and unless a change is made, the picture will be known as "Something About a Woman."" From the title, Mr. de Mille continues to make a dark secret of his picture.

Two very elaborate settings will be used this week at the Lasky Studio. One is that being used by Director George Melford for interior scenes in "The Decoration of a House," which will be finished this week, and when Mr. Melford will begin the making of "The Old Homestead." The other setting is that of an English cottage and surrounding grounds serving as the setting for "Conrad in Quest of His Youth." Replicas of New York street scenes are being built for the role of "The Red Rose." Picture of "The Life of the Party," newly story by Walter Woods.

"Barbaric proof" is to be Bryan Walsh's next production which will be put in the making as soon as the present film, "A Full House," is completed under the direction of James Craven, and Ethel Clayton will return to the studio after a short vacation to work in "The City Spree," which will be directed by Sam Wood. Miss Clayton has just completed the screen version of the Samuel Meron story, "All in a Night," which was directed by Paul Powell.

Frank E. Woods, production manager of the Lasky plant, is planning to leave for New York in a week or two on his annual trip to that city to go over with New York executives material suitable for pictures.

Famous Player-Lasky have purchased the "The Romance of a Norfolk County Parson," directed by Arthur V. Johnson, for release under the Lasky name. The former is a quick-moving, six-reel comedy to be directed by Sam Wood.

Famous Player-Lasky have purchased "The Romance of a Norfolk County Parson," directed by Arthur V. Johnson, for release under the Lasky name. The former is a quick-moving, six-reel comedy to be directed by Sam Wood.

WEBSTER CULLISON
Producer of THE LOST CITY (Selig)
Now Producing "VEILED WOMAN"
with Antonio Moreno
Vitagraph

The Buflfom Process of ART TITLE MAKING
An Invention of Great Importance
To the Industry at Large

SAM POLO
Playing "Pincher"
IN THE CURRENT Vitagraph Serial "HIDDEN DANGERS."

HISTORY OF ART TITLE MAKING

WILLIAM H. THORNLEY
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Koviskin Film Co., Inc., of New York, at Universal City, Cal.

HOPE LORING
Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity
CHRISTIE

A. CHRISTIE has started in to make a two-reel comedy for release about July which will have the highest cast of any two-reel subject to come from this plant. The cast includes Harold Vernon, Xean Burns, Teddy Sampson, Vera Stedman and Charlotte Miriam.

Another two-reel subject is in the making under the direction of Wm. Boudine with a cast that includes Fay Tsheler, James Harrison, Charlotte Miriam and Ebbie Baker.

The Christie Company this week signed the contract of Hobart Vest, which provides that he will stay with the firm for the next two years.

Frederick Sullivan, director of comedies for Christie, has been loaned to the Selig Company for the making of a feature comedy drama. This work will be carried on at the Selig studios.

VIDOR

THE King Vidor Company is back from two weeks in the river district of Stockton, California, where they made exteriors for the Filmart Pictures, Blider story, "The Jacklite Man," and are now working at Jasper's Hollywood studios. While in the north a number of scenes were made in the vicinity of Murphys in the mining region. The film being made is spoken of as a gripping tale of a helpless, madman existence of a river vagabond. Character actors selected for this play are Harry Todd, Willis Marks, Fred Turner, Charles Arling, Lillian Leighton, James Corrigan and Claire MacDowell.

J. PARKER READ

THE new J. Parker Read Productions are now in the making at the Thomas H. Ince studios at Culver City. Robart Bosworth is playing in a South Sea Island subject titled, "Heddy McAllister," in which the principal supporting roles are taken by Anna Q. Nilsson and William Curtin. The company is leaving for a two-weeks location which will take them to the Santa Cruz Islands, 100 miles north of Los Angeles.

The Leon Shnau Company is working on a story, title of which has not been announced. Wesley Kugles is the director. James Kirkwood has been engaged to play the main role; Joseph Kihour takes a leading character role, and Omar Farrell has been cast for a role in this play.

HAMILTON

A. L. three of the Jesse D. Hamilton Production units are at work on as many subjects. The Blanche Sweet play is, "Leona Goes Hunting," and many of the exterior scenes were filmed recently by Director Henry King at San Francisco when the Prince of Wales was an interested spectator. Frank Elliott plays opposite Miss Sweet, and the cast is made up of Jay Bacon, Thomas Jefferson, Frank Leigh and Mayme Kelso. Sensational scenes are added to this adventure by the use of airplanes, hydroplanes and motor boats.

The first Robert Thornton production will be an adaptation from the novel "Half A Chance," and Mahlon Hamilton will play the featured role. The Fremont, a boat that has been used in a number of motion picture productions, has been leased for the filming of many scenes of this picture, and has been completely camouflaged to suit the needs of the story. The marine portion of the film will be taken at Balboa Beach. This play is from the book by Fred Iskahan. Milton Taylor and Sidney Ainsworth are the only members of this cast so far selected to support Mahlon Hamilton.

Dwight Cleveland, in charge of the Hamilton scenario department, is in New York for a conference with Howard E. Nutting, Mr. Hamilton's eastern representative, in the selection of a number of stories suitable for Blanche Sweet, H. B. Warner and William Desmond, as well as big stories appropriate for special productions to be made by Robert Thornton and Henry King. A recent purchase by Mr. Hamilton is "Big Dick," the most recent success of Frank Spearman. Jesse D. Hamilton has selected "The Brass Bottle," a stage play by E. Amey, as the next vehicle for H. B. Warner, which will give this actor a different role from anything he has previously played for films.

Edwin Stevens, who created the role of the Genut in the original stage production, has been engaged to portray that character in the film version.

BRUNTON

CONTINUITY has been prepared for the tenth and last Robert Brunton production under the present contract with J. Warren Kerrigan, and Director Ernest C. Ward will shortly go to Texas to make exterior scenes for this story, "The Feast of Opportunity," by Paige Philips. Fritzi Brunette has been engaged to play opposite Kerrigan.

The B. B. Hamilton production of Zane Grey's novel, "The U. P. Trail," has been completed under the direction of Hugh Ryan Conway. The principals of this cast are Roy Stewart, Margarette De La Motte, Kathleen Williams, Robert McKinn, Joseph Dowling and Virginia Caldwell.

WARNER

THE Al St. John unit of Warner Brothers producing organization has two Al St. John Comedies completed and ready for distribution through the First National exchanges. The first release will be April 15th, and is titled, "Trouble."
Projection — Camera — Music Hints and Ideas About

"New Theatres"
Pages 4033-4059

Sketch of Entrance
St. George Theatre,
Framingham, Mass.
MOTIOGRAPH DE LUXE
Price, $475.00
F. o. b. Chicago

WRITE FOR LITERATURE

THE ENTERPRISE OPTICAL MFG. CO.
564 W. RANDOLPH ST.
CHICAGO, ILL.
Washington Heights Section of New York to Have Large Theatre
Moss to Have Coliseum Ready for June 1st Opening

So rapid has been the development in motion picture theatre construction in New York and vicinity that a new theatre causes scarcely a ripple on the phlegmatic surface of old man Knickerbocker. In fact, the city has been pretty well covered with an excellent line of motion picture houses. But now comes B. S. Moss with a theatre on Washington Heights at 181st Street that has the distinction of being the largest house outside the Times Square district. This latter is a point worthy of a moment’s attention.

The foundation for the Coliseum, as it will be called, was started quite a few months ago but further progress was slow, due to the slump in the building industry. During the last few months, however, the contractors have gone ahead fast and now intend to have the opening night on Memorial Day, May 30th.

A general idea of the house, its layout, seating arrangement and appearance can be gained from a perusal of the drawings and illustrations on pages 4036 and 4042. The building, which will seat over 3000, was designed by Eugene De Rosa, architect of New York City. The Fleischman Construction Co., also of New York, were the contractors.

The Coliseum is situated on one corner of the intersection of 181st street and Broadway, and its front of white granite and speckled semi-glazed white brick, causes it to stand out from its neighbors like a jeweled setting.

Front of building constructed of granite and highly expensive speckled semi-glazed white brick.

The lobby is very spacious, being 85 feet long and provided with marble floors, bronze doors and marble walls, with French plate glass mirrors inserted. The entire lobby is treated in the Adams style and fitted with the very finest of crystal chandeliers in the ceiling. The side walls are provided with electric light brackets having diagonal mirrors.

The interior of building has two grand staircases of marble leading to the first mezzanine. The marble newels of these staircases are surmounted by beautiful electric light standards. The interior has a marble wainscoting all around, with panels above of the best and most expensive silk.

The promenade on the first mezzanine has an open well looking down over the orchestra below. The well has a marble balustrade and railing and is elliptical in form. The walls of the promenade are provided with black and gold columns and with Circassian walnut panels surmounted with tapestry panels. The ceiling of the promenade has an elliptical dome, with concealed lights in four (4) colors. In the centre of the dome is suspended a beautiful crystal chandelier in four (4) color lights. Opening on to the promenade is a rest room, with beautiful mantel, ladies’ retiring rooms, telephone room, writing room, marble drinking fountains, cloak rooms, etc. From this promenade access to the balcony is had by three large and beautifully decorated corridors.

The balcony is one of the best designed in the country, having the best sight lines, and giving the most comfort to the patrons. It has spacious loge boxes, comfortable upholstered seats and ample aisle space and exits.

The proscenium opening has a beautiful golden silk curtain flanked on both

(Continued to page 4042)
Orchestra and Mezzanine Floor Plans of Coliseum
Eugene DeRosa, Architect
Framingham to Have Fine House
When St. George Theatre is Finished

Blackhall, Clapp and Whittemore Have Designed Beautiful Structure

GROUND will be broken and work will begin on what is intended to be one of the best equipped theatres in New England and one of the most prominent structures outside of Boston. Framingham has long needed a new up-to-date theatre, and this house is intended to fully meet the demand. It will be a first-class structure in every way and its location is such as to assure its serving the public in the best possible manner, it being on the busiest part of Concord street, only a short distance from the railway station and opposite the city buildings. The exterior of the building will form part of a long line of stores and offices which will be built at the same time, the theatre entrance being carried out in harmony with the rest of the front and showing a broad archway flanked by heavy piers and crowned by an elaborate pediment, the whole being carried out in a free treatment of the late Gothic style. Beyond the entrance a handsome vestibule 20 feet wide leads to the main foyer, which is marked in the centre of the theatre by a rotunda carried up through a mezzanine story, and giving a very striking effect both from above and below. The vestibule and foyer will be elaborately finished with marble dado, mirror work and a tessellated pavement. Stairs to the balcony lead up from each side of the rotunda, reaching a broad mezzanine story encircling the rotunda on all sides, the ladies' room, coat rooms, etc., being just off of the mezzanine. From this mezzanine access is had to the central portions of the balcony through a wide auditorium, the main stairs continuing up to the rear of the balcony. All of the exits are easy and liberal, the stairs ample and not steep, and every convenience of the public has been considered in the elaboration of the details of arrangement and finish. The interior of the house is designed in an adaptation of the Adam style, with a profusion of delicate tissue ornament and arrangements, one of color which includes a pale turquoise blue as a foundation, relieved by dull gray green and pale yellow gold. The main curtains will be a rich tone of pale mauve and the hangings will be in a deeper tone of the same, verging on crimson. The electric lighting will be so devised that at all times the house will be illuminated without in any wise detracting from the clearness and intensity of the picture on the screen. This will be accomplished by a cleverly devised system of colored lights in specially arranged fixtures, so that at no time will the house be in darkness. The 1,800 seats will be mahogany, upholstered in Spanish leather.

The theatre, while intended primarily for use as a picture house, will have a complete stage equipment and an ample stage both in depth and height, so that the theatre could present any form of theatrical or dramatic entertainment. The heating and ventilation is worked out most carefully to insure the comfort and well-being of every spectator. Every seat is a good seat. The sight lines were studied most carefully and there is not a seat anywhere that fails to have a good view of the whole stage.

The theatre will be equipped with an organ costing over $25,000 of one of the best manufacturers in the country. It is intended that every function of the theater shall be first class of its kind and gives to Framingham what it has never had before, a thoroughly modern, handsome theatre, worthy to be compared with the best metropolitan houses.

The theatre has been designed and will be built under the direction of Blackhall, Clapp & Whittemore, architects, and will be owned and operated by the George A. Giles Company, who operate a chain of theatres throughout New England, including the St. James theatre in Boston. Mr. Giles is president of the Greater Boston Exhibitors' Association, and one of the coming big men in the theatrical world.

The policy of the house will be to present the very best attractions of their kind for the public and to keep up the high standard which the company has maintained in its other houses.

Laying of Corner-Stone for New Stanley Theatre to Be Big Event in Philadelphia

Impressive Ceremony to Take Place on May 8 in Presence of High Officials of Pennsylvania

The most important event in the annals of the photoplay industry and theatrical history in Philadelphia will be the laying of the corner-stone, with appropriate seriousness, of the new Stanley theatre, at the corner of Nineteenth and Market streets, which is announced by Jules E. Mastbaum, president of the Stanley Company of America, to be held at three o'clock on the afternoon of Saturday, May 8th.

Elaborate arrangements are being made for the ceremonies attendant upon the corner-stone laying, and these include a concert from two to three o'clock by the well-known Hummel's Military Band, under the direction of Silas E. Hummel. During the dedication program addresses will be delivered by the Hon. William R. Sproul, Governor of Pennsylvania; Hon. J. Hampton Moore, Mayor of the City of Philadelphia; the Hon. Horace Stern, Judge of Common Pleas Court No. 2, and others. The actual laying of the corner-stone will be executed by Mrs. Fanny E. Mastbaum, mother of Jules E. Mastbaum and the late Stanley V. Mastbaum.

These ceremonies will be attended by a distinguished gathering of statesmen, jurists, United States, state and city officials, theatrical and motion-picture producers, directors and stars and, while these will come from all sections of the country, there will be such a large contingent coming from New York, including many stars, that a special train will be necessary to convey them alone.

The building was designed by the Hoofman-Heenan Company. It is a handsome fireproof structure in the Italian Renaissance style of architecture. It will measure 143 by 176 feet, and will seat 4,000 persons, being the largest place of amusement of its type in the city. The work upon the superstructure is now being carried on as rapidly as is consistent with careful construction, for the first performance is scheduled to be given in the new Stanley on Labor Day, September 6th, 1920.

A leading feature and one that will strike patrons most favorably is that there will be an unobstructed view of the stage or screen from every part of the house, because of the fact that the building is constructed with a floor space of 142 feet, without columns. The exterior walls will be of brick and terra-cotta while the house will be one of the finest in the city from an exterior point of view, and its interior will strike the beholder as among the richest and most costly buildings he has ever seen. The walls will be finished inside in foreign marble and in addition no expense has been spared in decorations and decorative features which will be most elaborate.

Other exclusive features are the specially built grand organ, which will be installed at a cost of $17,000; inclusive instead of stairs will be used to the balconies; a very spacious promenade on the mezzanine floor; ladies' retiring room and parlor; men's parlor and smoking rooms.
Report on Theatre Construction Week of April 26th

KANSAS

Wichita—Arthur Ford, manager and owner of the Maple theatre on East Douglas avenue, is to construct a new picture house at the junction of Douglas, Emporia and Tepeka avenues.

KENTUCKY

Louisville—A new picture theatre to be known as the "Kaltu" is to be constructed on Fourth street. Its seating capacity, it is said, will be 3,000.

Muncie—The Midlberg Theatre Company is to construct a new theatre on Main street.

Owensboro—George A. Bledsoe is constructing a new picture house on Frederica street.

MAINE

Cornish—A new community theatre which will be used to show motion pictures will be erected on the site of what is known as the old Green store.

Springvale—A site for a new picture house is being sought for by parties from Lewiston, it is said.

Van Buren—Edward J. Bolen is to supervise the erection of a new picture house here.

MARYLAND

Baltimore—The Druid Theatre Company is to construct a new picture house for colored people on Druid Hill avenue and McMechen street.

Baltimore—William F. Matthews has purchased the Gavan's movie theatre on York Road and Rossiter avenue. Mr. Matthews will redecorate and furnish the theatre before it is reopened.

MASSACHUSETTS

Brockton—Edwin J. Dreyfus of Boston has purchased the church property on Main Street, on which he will erect a 2,500 seat theatre.

Buzzards Bay—Arthur C. Burgess of Monument Beach is to erect a motion picture theatre at Buzzard Four Corners. The cost will be $50,000.

Haverhill—The Ken Brotherrrs of Salem, owners of the Colonial theatre here, have purchased the City theatre in Brockton. It is their intention to operate this theatre under their own management.

Lawrence—Plans are being prepared for a 2,400 seat house on Broadwater near the Broadway theatre. Toomey & DeMarra Amusement Company are the owners. The cost will be about $300,000.

Malden—The contract for the electric, plumbing and elevator work on the Seigel Building in Boston, which is to be transformed into a theatre, has been awarded to the Kimball Construction Company.

New Bedford—Mowll and Rand, architects, have designed the new Gordon theatre to be erected on the site of the Parkers House. The theatre, which will have a seating capacity of about 2,000 persons, will be constructed of brick with marble and terra cotta trimmings. The construction work will be done by W. J. Simont Construction Company of Boston.

New Bedford—George J. Boyd has leased the former St. Patrick's church and will remodel it into a theatre.

MINNESOTA

Winona—Announcement has been made of plans under way for the erection of two motion picture theatres here. The theatres when completed will each have a seating capacity of about 600 persons.

MISSISSIPPI

Quitman—The Hatcher Bros., of Meridian, have leased the new theatre building just completed by the Long-Bell Company.

MISSOURI

Mexico—C. M. Clay expects to start work on his new theatre within a few days. The house will seat about 1,500.

NEW JERSEY

Freehold—A. J. C. Stokes has purchased ground on Main East St. and plans are under way for the erection of a motion picture theatre there.

Point Pleasant—The Lewis theatre has progressed to the point where carpenters are erecting the frame work.

Point Pleasant—The Grove theatre on Arnold Avenue is now being rushed to completion. It is expected to open about June 1st.

NEW MEXICO

Gallop—The New Strand theatre on Coal Avenue, the property of John Mutton, is nearing completion. This theatre will seat 1,000 persons and is being thoroughly equipped in every way.

NEW YORK

New York City—One of the theatres reported for the Greenwich Village Section is to be built by Margaret Riley. The manager of the new theatre is to be Barney Gallant, now manager of Greenwich Village theatre.

Buffalo—Construction of Lew's theatre will commence in May. The cost of the theatre will be $80,000 and will be 110 x 180 feet. Thomas W. Lamb is the architect.

Penn Yan—It is rumored that Harry C. Morse is contemplating the purchase of property for a theatre site. One of the properties being considered is the Shearman house on Elm Street. Mr. Morse is the present lessee of the Sampson Opera House.

NORTH DAKOTA

Northwood—Mr. William Siebrands is to erect a brick motion picture theatre in this town.

OHIO

Cleveland—The theatre at 1112 Prospect Avenue, S. E., formerly known as the Ray theatre which has been undergoing alterations and redecorating, is to be opened under the name of the Winton theatre.

PENNSYLVANIA

Philadelphia—The Pennsylvania Construction & Engineering Co., are erecting a one-story moving picture theatre at Fairmount Avenue and Lex Street for William Hill. The cost of this construction will be about $30,000.

Pittsburgh—The Park theatre under the management of the Brighton Amusement Company is undergoing construction. This theatre is located at 49th and Butler streets.

TENNESSEE

Tazewell—Yoakum & Thomas will soon open their New Dixie theatre.

TEXAS

Dallas—The Enterprise Realty Company is placing contracts for the new National theatre to be erected at Pacific Avenue and Ervay Street. The theatre proper will be 120 x 150 feet.

Dallas—Permits have been issued for a $300,000 National theatre building sponsored by E. H. Hulsey, to be located on Elm Street. The theatre will seat 3,000 persons.

WASHINGTON

Prosser—The work on the new Princess theatre is being rushed.

Seattle—Work has recently commenced on a modern theatre building for DaVaut and Hewett, two local moving picture men. The Columbia Contractors and Builders are doing the construction work on the building which will be a fireproof structure 50 x 92 feet in size. The building will be constructed of what is known as "laminated" material and have a seating capacity of 250 people. The total cost is estimated to be $10,000.

Tacoma—The Marcus and Loew-Ackerman Harris interests will build a $350,000 theatre here with a seating capacity of 1,200 persons. Walter Smith is Manager of this section.

WISCONSIN

Racine—Harry E. Mann has purchased the Rex Theatre Building. Modern improvements are contemplated. Thomas Norman is the manager of the theatre.

Shelboygan—Alterations and enlargements are being made on the Majestic theatre by an addition of 236 feet in depth to be built on the rear of the building.
TYPHOON
COOLING SYSTEM

ALABAMA
MONTGOMERY Alabama Theatre
HOUSTON Alton Theatre
RICHMOND Virginia Theatre
COLUMBIA Columbia Theatre
TALLAHASSEE Capitol Theatre
TAMPA Tampa Theatre
ST. PETERSBURG Capitol Theatre
CINCINNATI Ritz Theatre
ATLANTA Municipal Theatre
LOUISIANA
NEW ORLEANS Municipal Theatre
SHreveport Municipal Theatre
Baton Rouge Municipal Theatre
HOUSSON Municipal Theatre
BRISTOL Municipal Theatre
SALT LAKE CITY Municipal Theatre
SAN FRANCISCO Municipal Theatre
SAN DIEGO Municipal Theatre
SAN JOSE Municipal Theatre
RIVERSIDE Municipal Theatre
Bakersfield Municipal Theatre

COLORADO
DENVER Municipal Theatre
GOLDEN Municipal Theatre
Pueblo Municipal Theatre
PALO ALTO Municipal Theatre
BEECHMONT Municipal Theatre

CONNECTICUT
NEW HAVEN Municipal Theatre
ST. THOMAS Municipal Theatre
WATERBURY Municipal Theatre
HARTFORD Municipal Theatre

DIST. OF CO.
WASHINGTON Municipal Theatre
BVIEW Municipal Theatre

FLORIDA
ST. PETERSBURG Municipal Theatre
Tampa Municipal Theatre
TAMPA Municipal Theatre
HOLLYWOOD Municipal Theatre
Boca Raton Municipal Theatre
BALA CAY Municipal Theatre

DELAWARE
WILMINGTON Municipal Theatre

MARYLAND
Baltimore Municipal Theatre
ROCKVILLE Municipal Theatre
COLUMBIA Municipal Theatre

OHIO
COLUMBUS Municipal Theatre
SYRACUSE Municipal Theatre
LEON Municipal Theatre
DAYTON Municipal Theatre
CINCINNATI Municipal Theatre
CANTON Municipal Theatre
COLUMBUS Municipal Theatre
CABOT Municipal Theatre

ILLINOIS
CHICAGO Municipal Theatre
MUNDANIE Municipal Theatre
ROCKFORD Municipal Theatre
DEARBORN Municipal Theatre

KANSA\nTOPEKA Municipal Theatre
KANSAS CITY Municipal Theatre

MICHIGAN
LANSING Municipal Theatre
ANN ARBOR Municipal Theatre
YPSILANTI Municipal Theatre

MINNESOTA
MINNEAPOLIS Municipal Theatre
ST. PAUL Municipal Theatre

MISSOURI
KANSAS CITY Municipal Theatre

MISSISSIPPI
JACKSON Municipal Theatre

NEBRASKA
OMAHA Municipal Theatre

NEW MEXICO
SANTA FE Municipal Theatre

RHODE ISLAND
PROVIDENCE Municipal Theatre

SOUTH DAKOTA
FARGO Municipal Theatre

TENNESSEE
NASHVILLE Municipal Theatre
KNOXVILLE Municipal Theatre

UTAH
SALT LAKE CITY Municipal Theatre

VIRGINIA
ROANOKE Municipal Theatre

WISCONSIN
MILWAUKEE Municipal Theatre
MADISON Municipal Theatre

These theatres have Typhoons.

Typhoons are the best for cooling. Send for Catalog.

Typhoon Fan Company
ERNST GLANTZBERG, President
43-347 W. 39th Street, New York, N. Y.
155 No. 13th Street
PHILADELPHIA, PA.
64 W. RANDOLPH STREET
CHICAGO, ILL.
Development of the Mazda Lamp for Projection Purposes

A New Series of Interest to All Projectionists

The lamp that has been developed for use in commercial motion picture theatres, operates at 30 volts, 30 amperes (3)—a 900 watt lamp, (4) and appears to be the limit in the present design. Experimental and commercial lamps of higher wattages have been found to deliver but very little more effective light on the screen, with our present means of directing, controlling and utilizing the light.

The filament is now near to the melting point of tungsten, and hence the brilliancy is almost at a maximum (5).

Since the lamp filament is running so hot, it follows that forcing more than 30 amperes thru the filament, will be extremely harmful to the lamp.

The first two or three times a lamp is run over amperage, no visible result is noted. Consequently, many projectionists think that no harm has been done to the lamp.

The lamps are rated, when run at exactly 30 amperes, to give an average life of 100 hours. Running the lamps above rated amperage, gives the following approximate results:

<table>
<thead>
<tr>
<th>Amperes</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>100</td>
</tr>
<tr>
<td>32</td>
<td>50</td>
</tr>
<tr>
<td>33</td>
<td>12</td>
</tr>
</tbody>
</table>

The mirror, though the mirror, should fit into the actual filament in much the same manner that it is possible to fit the four fingers of the right hand into the four fingers of the left.

If the mirror itself were a perfect reflector, the image would be of the same brightness as the filament, but as even the best mirrors absorb a certain portion of the light, the image is not quite as brilliant as the actual filament.

The mirror will add from 50% to 75% to the light on the screen obtained with the use of the lamp alone.

To obtain this increase, it must be adjusted properly, but when once set, should require no further attention beyond cleaning. Cleaning, it might be mentioned, is of the utmost importance. A very slight film of dust will practically cut the usefulness of the reflector in two.

(To be continued)

Foot Notes

3. Ordinary lamps such as are used in the house or for industrial work are rated in volts, i.e., we buy 110 or 115 volt lamps of so many watts. Motion picture lamps, however, while rated in volts are also rated in amperes.

With filaments run at such a high temperature as are these, the amperage is the important thing.

4. Watts equals volts times amperes.

5. The filament at present is running slightly over 3000° centigrade. The melting point of tungsten is in the neighborhood of 3600° centigrade.

6. Technically the term radius is called O. R. C. meaning outside radius of curvature. As the glass has a certain thickness, we must specify that it is the outside and not the inside surface of the glass, although it reflects from the glass towards the inside of the original sphere.

7. An ordinary mirror such as we have on our dressers at home, does not throw an inverted image, but a spherical mirror, in other words, a mirror which is concave, throws back an image which is upside down, in much the same way that a lens inverts an image.
Over $90 00 a Week
His Average
Another Theatre Owner Tells How
This Machine Pays

"I have operated two of your Butter-Kist Machines for two years and will say that they are the best money-makers I have. Have averaged over $90.00 a week. I recommend the Butter-Kist machine to any one operating a picture house or vaudeville show." (Written to us by theatre manager in West Virginia. Name gladly sent on request.)

$600 to $3,120 From a Little Waste Space

Pays Four Ways
1. Motion makes people stop and look.
2. Coffee fragrance makes them buy.
3. Toasty flavor brings trade for blocks.
4. Stimulates all store sales or theatre attendance.

The Butter-Kist Pop Corn and Peanut Machine brings new profits and new trade to stores and theatres.

We have the actual figures to prove that the Butter-Kist Machine pays from $600 to $3,120 a year net profit. This means an extra $500 to $1,120 in clear cash profits from the use of a little waste space, 25 in. by 32 in.

But that is not all you can count on making with the Butter-Kist Machine. It draws trade. It multiplies all your other sales. It will assure you to see the full possibilities. Let us tell you all that this wonderful machine means to you. We'll send you proof of profits, photos of stores with the machine, etc.—all free and postpaid.

Butter-Kist
Pop Corn and Peanut Machine

Everyone is fond of pop corn and peanuts. The Butter-Kist Machine makes these goods doubly inviting. You only have to average $9.00 net profit on 10 bushels of Butter-Kist a day to make about $1,000 a year profit. For on every sale you make 150% profit.

MAIL THIS COUPON FOR FREE LOOK

We sell the Butter-Kist Pop Corn and Peanut Machine on easy payments. A small amount down pays the machine in your store. You can pay the balance a little at a time out of your profits. Write us today for all information and prices. No obligation. Mail the coupon NOW!

Hockey & Hoke Mfg. Co.
500 Van Buren St., Indianapolis, Ind.

Without obligation, send me your free Butter-Kist Book—"America's New Industry"—with photos, sales records and estimate of how much I can make with this machine.

Name: ____________________________
Address: ____________________________

Hockey & Hoke Mfg. Co.
500 Van Buren Street
Indianapolis, Ind.
Coliseum to be Large Theatre

(Continued from page 931)

sales with the well designed boxes having marble columns and Mullberry hangings, with delicate French gray background.

Over the proscenium opening is a beautifully decorated sound-board springing and arching over to the main ceiling, which is provided with an immense dome, having concealed lights and a beautiful chandelier.

The theatre is provided with the finest and most up-to-date organ that money can buy. There will also be a forty (40) piece orchestra.

The seating capacity is 3,500 seats, 2,500 on orchestra floor and 1,500 in balcony.

One of the finest and most commodious projection rooms in the city has been provided as a location for the projectors. A separate generator room will contain the Westinghouse motor generator and control devices.

New Theatre For La Crosse, Wis.

LA CROSSE, WIS.—With the completion of the new Rivoli, now under construction in this city, La Crosse will have a motion picture theatre second to none in Wisconsin, and one which will rank high among movie houses of the Central West. The opening date has been tentatively set for September 1st, it was announced by Frank L. Koppelerger, general manager of the La Crosse Theatres Company, for whom the building is being erected.

The Rivoli theatre building, a handsome four-story structure, 151 by 122 feet in dimension, is located on North Fourth street, but half a block from the centre of the city's retail district. It will cost approximately $475,000. The theatre proper will be 120 feet in length by 73 feet wide, and will have a seating capacity of 1,500, of which the main floor will accommodate 1,000 and the mezzanine floor 500.

With the opening of the Rivoli the La Crosse Theatre Company will have under its control seven motion picture theatres in La Crosse. The other six are the Majestic, La Crosse, Casino, Strand, Kinsito and Bijou. Only one other picture house, the Dreamland, is in operation in the city. C. Rowland West, former Minneapolis newspaper man, has been engaged by the theatre company as publicity director for the theatres controlled by the organization.

Reports on Theatre Construction

The Windsor Theatre, 4202 Kensington Ave., was closed last Saturday, April 10th, for extensive alterations and other improvements.

B. Schindler reports that work on his new 1000-seat Victoria Theatre, corner 26th and Federal Sts., Camden, N. J., is progressing very nicely, and that he expects to open about the middle of May. This will be one of the prettiest theatres in the resident district in the state. A large Lyceum will cool the house, a $7,500 pipe organ will please the ears of the audience with sweet strains of delicious music, while the pictures will be projected on a Minerva Gold Finire Screen by two Power's GB motor driven machines.

Plans have been submitted to the State Board at Harrisburg for their approval by H. J. Troxell of Gettysburg, Pa., for the enlargement of the Photoplay theatre. Mr. Troxell has purchased the building adjoining the theatre and intends to throw the two buildings into one, thus doubling the seating capacity of the theatre, and will make other changes in the building, adding a new front.

The Coliseum Theatre, 9515 Market St., formerly owned and controlled by the Nixon-

McGuire Champions Cassard

A. MCGUIRE, advertising manager of the Nicholas Power Co., has never been able to decide whether the stream of orders for Power's that is pouring in steadily these days is because he is the advertising manager in the country has the finest projector in the country or, because the "Champion Kelly Pool Player" of the Cinemachinery Industry is his name.

Mr. McGuire has been taking a little vacation at Atlantic City and after receiving his copy of Motion Picture News, which he insists shall be promptly mailed to him whenever he leaves town, immediately sent us the following telegram:

Atlantic City, April 26th.
E. L. BRADY.
Motion Picture News,
729 Seventh Ave., N. Y.

On behalf of S. S. Cassard, Sales Manager of the Nicholas Power Co., challenge all comers for Kelly Pool Champion Cinemachinery Industry. Suggest large fund be raised by advertising managers of cinemachinery industry to present winning contestant with loving cup. Date, place, time of match, to be arranged so that film rights be carefully guarded, stop request that this telegram and other details of the contest be regarded as strictly confidential as advertisement will naturally object to any publicity being given to their principals.

As requested by Mr. McGuire, we are keeping this entire matter strictly confidential and only regret that we have no picture of him in order that we might publish it and thus add to the secrecy he requests. We shall, however, do everything in our power to promote this contest which will undoubtedly prove highly interesting to the entire film industry. We know there is competition, and it is our wish to disseminate all possible talent possessed by members of the cinematograph industry that has been overlooked by the press and advertising managers, and Motion Picture News will make an effort to develop it.

Nirdlinger Interests, was sold to the Teon Amusement Co., who have had charge of the house for some time, with Mr. Tower as house manager. It has been reported, and on good authority, that the house has been purchased back by the Nixon-Nirdlinger Interests, and that they will take possession the first of May. This is a 1100-seat theatre. The equipment consists of two Power's GB machines, Gold Finire screens and a fine pipe organ. It will be opened around the 9th of May.
Don't Play "Follow the Leader"

Be a leader yourself; be different from the others. Put your theatre in a class by itself.

Make it breezy and comfortable in hot weather — the coolest house in your neighborhood — more attractive than outdoors.

Cool with the Monsoon Cooling System

And then advertise it. Tell people what you have done for their comfort.

Your house — your show your advertising will be different. And you'll see the difference in a bigger, better business every day of hot weather — every summer.

It will pay you to read our booklet, "A Better Summer Business." The coupon below will get you a copy by return mail.

MONSOON COOLING SYSTEM INCORPORATED

Dept. 750, 70 W. 45th St. New York


Monsoon Cooling System.

Dept. 750, 70 W. 45th St., New York, N. Y.

I want to know how I can make my theatre stand out from the others around me. Send me your booklet.

NAME .........................................................

ADDRESS ....................................................

To the National Board of Review
70 Fifth Ave., New York City

Gentlemen:
Enclosed is $................ for which please send me the items checked:
"A Garden of American Motion Pictures"—April 1919-Dec. 31, 1919. $2.00
"A Garden of American Motion Pictures"—April 1918-Mar. 31, 1918. $2.00
All available older "gardens".......... 1.00

Monthly selected lists of the year 1920...

Name ....................................................

Address ...................................................
Practical Electricity—IX
Study Lessons for the Projectionist

The Wheatstone Bridge

Standard resistances are prepared which together with the necessary plugs, switches and galvanometer are placed in a portable box suitable for transportation so that resistances of any desirable nature can be measured. The battery for the current supply is often contained within the portable case.

The operation of the Wheatstone Bridge is as follows: the necessary connections being shown by Fig. 27.

The unknown resistance is connected as branch D of the circuit. This if the unknown resistance is not too great plugs for equal resistance coils are removed from branches A and B. Plugs from branch C are now removed such that there is no deviation of the galvanometer needle. The total value of the coils of branch C added to the circuit is then equal to the value of the unknown resistance.

When the unknown resistance is large, a multiplying factor is obtained by inserting a larger resistance in branch B than in A. In order to obtain a multiplying factor of 10 the plug short circuiting the 10 ohm coil of branch A and the 100 ohm coil of branch B should be removed.

Key M should be closed first so that there will be a flow of current before the galvanometer circuit is closed by key N. Care should be taken not to keep the key M closed for too long a period as the coils are liable to heat and change the value of the resistance.

Resistances in the form of wire coils are mounted in boxes for laboratory purposes in the form as shown by Fig. 28. On the cover of the box heavy brass blocks are mounted to which the ends of the coils are connected so that the current passes from block to block through the connected coils.

When it is desired to cut a coil out of the circuit the space between the blocks is bridged by a metal plug so that any desired value of resistance may be obtained. The resistance coils are wound inductively, that is, they are wound back on themselves so that any magnetic effect or self induction is done away with. The method of winding and the means by which the resistance is connected to brass blocks is shown by Fig. 29. When it is desired to cut a resistance out of the circuit a plug is fitted snugly into the space between the brass blocks and thus short circuiting the resistance coil concerned around this space.

Effect of Current in Circuit

A electric current is not a material substance, but is manifested by the effect which it produces. It is through the effects produced that electricity can be commercially utilized. The manifestations of an electric current are; its heating effect, magnetic effect, and chemical effect, each of which will be considered separately.

Heating Effect—The heat of an electric circuit is caused by the molecules of the body being in motion. This motion is produced by the expenditure of mechanical energy. When a current of electricity passes through a conductor a certain amount of work is done in overcoming the resistance of the conductor and this work appears in the form of heat. Because of this heating effect it is very important in the design of a transmission line that wires of proper size be used in order that an appreciable amount of energy will not be used in heating the conductor and be lost in the set of transmitting useful energy. In building wiring the insurance companies require that wires of certain sizes be used, and that they be installed in certain manner in order to reduce the fire hazard.

The heating effect of an electric current is made use of in the incandescent lamp in which the filament is heated to incandescence and thus gives out light. Also in an electric iron and heating grids the resistance offered to the flow of current generates heat, and the heat thus generated is radiated to some good heat conducting material.

The amount of heat generated in an electric circuit is given by Joule's Law, which states that the heat produced is proportional to the resistance, the time during which the circuit flows and the square of the current strength. The amount of heat given out by an electric circuit as measured in calories (the calorie being the amount of heat necessary to raise 1 gram of water 1 degree Centigrade), is equal to $E \times R \times t \times \frac{1}{24}$, in which I is the current flow, R the resistance of the apparatus, and t the time in seconds. Also since potential difference $E = R \times I$, the above equation may be written $Heat = E \times I \times t \times \frac{1}{24}$.

The action of a fuse in protecting a circuit depends on the heating effect of an electric current. Lead melts at a temperature of 012°F, while it requires a temperature of 1960°F to melt copper. A fuse made up of a lead wire is inserted in the circuit and designed so that an excess of current will heat this material to the melting point and thus cause a break in the circuit.

The carrying capacity of a fuse depends on the cross-section, and is rated at a given amperage meaning that it will carry a current up to this amount without melting or "blowing" as it is termed.

It is because of this heating effect that conductors of sufficient size must be used in conducting electricity. When large conductors are used for small or normal current flow the heat generated is not recognized by the touch. However, with small conductors and a correspondingly large current flow the wire is heated quite appreciably.

In an electric lamp the filament is inclosed in
POWER'S PROJECTORS
IN THE INCE STUDIOS

Asked for a statement regarding the work of Power's Projectors in the Ince Studios

MR. VALENTINE REPLIED:

THOS. II. INCE STUDIOS
CULVER CITY, CAL.

"SAY ANYTHING YOU LIKE. YOU CAN'T MAKE IT TOO STRONG."

AND SIGNED HIS NAME

We greatly appreciate Mr. Valentine's confidence and do not think we can improve upon his own words.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
Correct Answers to Questions of April 3rd Issue

9. The element of a fuse is made up of an alloy which has a definite melting point. The size of this element is so designed that it will carry a given amount of current without undue heating. A current flow above normal will initiate, however, will cause excess heating, and if it continues for an interval of time will melt the element and cause a break in the circuit.

10. The proper size of fuse is governed by the normal lead on the circuit. The fuse should have a capacity of about twenty-five cents above the rated load, but should not be equal to the current capacity of the conductors.

11. The fuse should be replaced in the booth in order that they may be replaced readily in case they are blown by an overload or short circuit.

Magnetic Effect—The magnetic effect of an electric current is the most important property of electricity, and the means whereby electricity has proved most useful to the commercial world. An electric current flowing through a conductor sets up lines of force and produces a magnetic field surrounding the conductor as is shown by Fig. 3. To demonstrate the field surrounding a flowing current, the wires may be arranged as shown by Fig. 12, in which a wire connected to a battery circuit is placed through the center of a piece of paper. Iron filings are then scattered over the table, and connections are made to cause a current flow and the paper tagged lightly the filings will arrange themselves in concentric circles around the conductor. These lines of force flow in a clockwise direction when we look along the conductor in the direction in which the current is flowing.

When a wire is wound in a coil as shown by Fig. 10, a conductor each turn of which is connected to another so that a strong magnetic field is formed with North and South poles, and by placing an iron core in this coil, magnetic lines of force are set up in the iron and an electro magnet is formed.

The electro-magnetic effect is that which is used in the generation of electricity on a large scale, and also a means by which electricity is made to do work, e.g., the storage of electricity in batteries, motors and other apparatus. The operation of all indicating and recording instruments is dependent upon the magnetic lines of force set up in a conductor by the current, being independent of the strength of the magnetic field and its power of attracting the moving element.

Chemical Effect—When a current conducting liquid known as an electrolyte is connected in an electric circuit decomposition will take place at the points where the current enters and leaves the liquid. Electrolysis of certain liquids consists of dividing them into their component parts by the passage of electricity.

An art depending on the chemical action of electricity and based on the principle of electrolysis is that of depositing a coating of metal on a substance and is called as electroplating. By the above principle the metal held in solution is deposited by the passage of current on the object to be plated which must be connected as the cathode to the negative pole of the circuit.

A commercial process depending on the principles of electroplating is that of electrotyping. An impression of the type is made in wax or plastic compound and carefully dusted with graphite to make the surface a conductor. The mold is then connected as the negative plate in a copper-plating bath and receives a coating of metal deposit. The copper deposit when washed with hot water and cleaned can be used to obtain any number of impressions.

(Due to be continued)

Doubts Multiple Machine Diagram

F. B., Providence, R. I.: Kindly let me know through your columns if it is practicable to use the machines which you have in your April 3rd issue (page 3148), I don't quite understand how you get the voltage for the 2-3-4 areas without some means of raising the voltage.

Reply: A double are Transverter, which was the type used for the conversion of current in a particular installation, is so designed that when two projection machines are connected in series such as would be called for on the second machine, an automatic voltage on the Transverter is automatically increased to care for the additional resistance introduced.

But this does not mean that a third projector could be coupled in series with the other two and still get results. When the voltage on a Transverter becomes above normal its characteristics of design are such that the current output will gradually become zero. Conversely when the load is increased beyond normal, such as happens at times of short circuit, the Transverter simply ceases generating. No harm is caused by this.

Now, in the case you refer to, the author implied that he could use two projectors—any two projectors—or a projector and a spotlight. He did not mean to say that he could, if he wished, connect four machines. This might be possible providing the capacity of the Transverter were great enough, but it is not feasible.

If you want still further details on the action of the Transverter look up the Projection Department for January 3, 10 and 17. A full account of the Transverter and an actual working test were given in these three issues.

Typhoon Fan Sales Continue Big

ALTHOUGH there has been no warm weather as yet, a great many exhibitors are getting in their orders for Typhoon equipments early so as to be prepared when the warm weather does arrive.

During the past week the Typhoon Fan Company, of New York, have received orders to equip the following theatres with the Typhoon Cooling and Ventilating System:


Mr. Ernst Glanzberg, president of the Typhoon Fan Company, who is at the present on a trip through the Southern States, reports that never before have theatre owners shown so great a desire to protect their patrons from summer discomforts.

Blank for New League Members

<table>
<thead>
<tr>
<th>Name of theatre where employed</th>
<th>Address of theatre and name of manager</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Member's name</th>
<th>Home address</th>
<th>Name of league</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Typhoon League</td>
</tr>
</tbody>
</table>
Type like a letter. It costs no more.

Some of our leading dealers are:

Howell's Cine Equipment Co.  
729 Seventh Avenue, New York

Michigan Motion Picture Supply Co.  
Detroit, Michigan

John W. Graham & Co.  
Spokane, Washington

Carolina Theatre Supply Co.  
Columbia, S. C.

G. A. Metcalfe  
San Francisco, Calif.

Geo. Vivirito  
New Orleans, La.

Dwyer Bros. & Co.  
Cincinnati, Ohio

Chas. M. Stebbins Picture Supply Co.  
Kansas City, Mo.

Denver Theatre Supply Co.  
Denver, Colo.

Exhibitors' Supply Co., Inc.  
Chicago—Indianapolis—St. Louis

Southern Theatre Equipment Co.  
Atlanta—Dallas

Swanson Theatre Equipment Co.  
Denver—Salt Lake City

Hollis-Smith-Morton Co.  
Pittsburgh, Pa.

Lucas Theatre Supply Co.  
Atlanta—Dallas

Western Theatre Equipment Co.  
Billings, Montana

St. Louis Theatre Supply Co.  
St. Louis, Mo.

Breck Photoplay Supply Co.  
San Francisco, Calif.

Service Film & Supply Co.  
Portland, Oregon

Rialto Theatre Supply Co.  
Minneapolis, Minn.

Albany Theatre Supply Co.  
Albany, N. Y.

Auburn Theatrical Supply Co.  
Auburn, N. Y.

Beseler Lantern Slide Co., Inc.  
131 East 23rd St., New York

Boston Motion Picture Supply Co.  
Boston, Mass.

Yale Theatre Supply Co.  
Kansas City, Mo.

Al Clapp Theatre Supplies  
Spokane, Washington

Ray A. Smith  
Milwaukee, Wisconsin

Louis M. Swaab  

United Theatre Equipment Co.  
All Branches

Ask your dealer for Radio's

RADIO MAT-SLIDE CO.

121 W. 42 Street, New York
A Letter on Film Conditions

P. A. Wills, Chicago, Ill., says:

I am back again, asking for more labels as I do not want to run out before I receive some more. The only trouble with the labels is: There is not always space enough to write all the criticisms one should, for some films, no matter how new, are not what they should be. For instance, with several pictures we have had, which were "right out of the can," the splices of the assembler were very poorly matched up, and had to be made over. And speaking of poor splices, "The Isle of Conquest," which we ran the following week after the Ziegfeld Theatre, in Chicago; I took out 108 splices, some of which were in pretty bad condition. The film was scratched; oil; and had many punch-holes at the end of the reels. The manager called up the exchange and asked them where the new print was, we were to get. He told them as to the condition of the film, and they stated they did not see how it could lie in poor shape as the Ziegfeld Theatre was the only theatre in which it had been shown. This is hard to believe, as the print looked to have been run for at least three months. Something was certainly wrong somewhere.

Another thing the producers will have to learn is to wax new film, for until they do their film will not go as fast as it should. As far as I know, but one company waxes new film, the Universal, and they are to be complimented on that fact.

Scratches on the film are another one of the evils of projection today. There is a reason for such conditions, but no excuse. New parts when they are needed will keep film in A-1 condition. The time is coming when the film companies will employ inspectors of the machines throughout the country, since the majority of "operators" will not take care of their machines. I have in the present time a leader of about 16 feet, which has been used continuously for three months, and which in perfect condition, not a scratch on it. It is used at the first of my features, where the greatest pull is on film and yet it is in the same good condition as when we bought it. From that it seems that every one running Projection Machines should take care of all film passing through their hands, and the result would be perfect film for the life of its natural bedding. I think that if a thing is worth doing at all, it is worth doing right. There are many lines of work which requires the utmost in efficiency, and projection certainly comes under a line of work that should be done to the best of one's ability.

And now to come back to films again, we run, I mean we were running the Vitagraph Councils new. They were in perfect condition until some house was booked before us. Now the same film that is run in but one house before us, is scratched and the end of the first reel contains two punch-holes. This is done, I should judge, in a large house, for they are the ones who can pay for new films. Now why on earth does a manager permit his "operator" to do this conductor's job of punching?

Oil on film is another menace of today. A new film is generally ruined before being run very many times because of oil. Of course a machine, unless it is brand new, will leave a little oil and this in turn will be deposited on the film unless the sprocket shafts and wheels are wiped off before the machine is threaded. The film should also be wiped off after it has been run and if the above simple operations are carried out by every one, the films would not become oily and dirty and would always show up clear on the screen.

Another thing about the labels—I think every member of the N. A. M. L. should put the title of the picture, and number of the print on the label. The reason for this is, different copies of the same subject might be substituted, and this in turn might give the N. A. M. L. a "black eye" for some one getting a substituted reel would say the members do not live up to the slogan.

About Poor Splices

B. E. Wilson, Lyric theater, Springfield, Ill., has something to say about splices, etc.

...I hereby make application for membership to the N. A. M. L.

I think that the N. A. M. L. is and will be the greatest help in convincing the exchanges that we appreciate good film when we get it. But we must be careful or the exchanges will have no use for inspectors and will depend upon us to do their work. Here is just an idea which would make the exchanges more careful.

Each week have each member of the N. A. M. L. send all pieces which he has cut out and have published in the News a summary of the whole as below:

**Exchange Prices Marks Spoolcets Patches**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Qnty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-20</td>
<td>1-50</td>
<td></td>
</tr>
<tr>
<td>5-100</td>
<td>1-50</td>
<td></td>
</tr>
<tr>
<td>100-300</td>
<td>1-50</td>
<td></td>
</tr>
<tr>
<td>300-500</td>
<td>1-50</td>
<td></td>
</tr>
<tr>
<td>500-750</td>
<td>1-50</td>
<td></td>
</tr>
<tr>
<td>750-1000</td>
<td>1-50</td>
<td></td>
</tr>
</tbody>
</table>

In a short time I think that list would be greatly diminished. I would like to see this idea or something go into effect. Last week I ran Olive Thomas in "Out Yonder." A Select picture and in the 5th reel I found 13 misframes and no less than 2 in each of the other reels. The picture came in two days ahead of time so the exchange has time to look it over if they cared to.

THE FOUNDATION OF PRESENT-DAY MOTION PICTURES

STANDARDIZED CAMERAS PERFORATORS PRINTERS SPALTERS ACCESSORIES

PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY

NEW YORK BELL & HOWELL CO. LOS ANGELES

1805-11 Larchmont Ave, Chicago

PROJECT-A-LITE

TRANSFORMER AND ADAPTERS

Satisfactory Service, adapted to either Alternating or Direct Current

WE GUARANTEE all our products.

Rutledge & Company

35 S. Dearborn St.
CHICAGO

BAY STATE FILM SALES CO., INC.

220 West 42nd Street
New York City

A. G. STEEN, Special Representative

MADE IN AMERICA

FILM RAW STOCK

EQUAL TO THE BEST

Used Successfully by the Foremost Producers and Laboratories
Natural Cause and Effect

COLOMBIA Projector Carbons mean sharper delineation—quicker, snappier, more responsive "reading" of the pictures your house is showing.

You will always use Colombias, because you take pride in giving your audience the most comfortable and enjoyable evenings to be had in your district.

Write for information
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio    San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada
Author of New Book on "Photographic Developers." Has Had Wide Experience in Many Fields

Samuel Wein Continues Educational Work by Publication of Latest Textbook for the Laboratory

WITHIN a few weeks there will be available what is perhaps the most valuable book in existence for the use of the laboratory worker, technician, researcher, and experimenter in dyes and their application. The title of the book is "Organic Photographic Developers" and the author is Samuel Wein. A review of the volume will be carried in the Camera Department of the News directly after its publication.

Samuel Wein is known to most of the leading chemists and laboratory chemists and managers and has had wide experience in many subjects of pertinent value for the film industry.

He came to the United States when very young and was educated in the public schools of New York City, later graduating from Columbia University with the degree of B. S. At that institution he specialized in Physics and Organic Chemistry.

After graduation, Mr. Wein became an assistant in special physical research work in Acoustics under Dr. E. E. Miller. Later he was appointed Editor of Percussion Art and still later, Associate Editor of the widely read and authoritative Color Trade Review at the time when Dr. J. Merritt Matthews, professor at the Philadelphia School of Mines, was Editor.

Since that time, Wein has been working on various subjects having to do with the Educational phases. In his spare time he has accepted proffers of special work for which his wide experience and knowledge in Chemistry will fit him.

In 1915 a Commission of Japanese experts came to this country to arrange for the construction of an entire chemical plant for the manufacture of carbolic acid. Someone sent the Commission to Mr. Wein, and, under the pressure of war times demanded and laid out a plant with a capacity of 4 tons every 24 hours.

Mr. Wein has also prepared several other books and brochures besides the one now in process of completion. One of them was on the subject of "Developers" and appeared in the Photo Miniature Series, and was successful to the extent that it has already gone through five or more editions.

Another publication was "The Bibliography of Selenium." Although this booklet is not impressive in size, any worker in selenium will appreciate the labor required in compiling the facts given therein.

For nearly a year Mr. Wein was Chief Chemist at the Universal Film Laboratories at Fort Lee.

Sennett to Employ "Still" Artist to Link Photographic Beauty with Comedies

James E. Abbe, Well Known for Photography, Will Give Personal Attention to New Idea in Films

ACK SENNETT recently announced that he had secured the services of the celebrated New York photographer, James E. Abbe, with the idea of incorporating "still effects" into future Sennett Comedies.

Work on a story has already begun. It will exploit the beauty of the far-famed Mack Sennett girls, who, it is admitted, have been but imperfectly linked to the comedy product on which the Sennett popularity mainly rests. The scenario will give these Beauties of the Sennett studies every decorous opportunity to reveal their charms and in an atmosphere and under lighting conditions that will, Mr. Abbe believes, mark the opening of a new era in the production of film plays.

With Alfred Cheney Johnston, Baron de Meyer and Dr. Arnold Genthe, all of New York, Abbe shares equal fame as a photographer of beautiful women. His output has long adorned the pages of the most exclusive and artistic magazines. That he believes his method of lighting, posing and grouping, as revealed in his "still," can be rendered practical in motion pictures is his earnest and sincere statement. The picture from the Mack Sennett studios will be the demonstration of Mack Sennett's faith in Abbe's capacity to work the modern miracle in lights.

The product will not be an experiment. Abbe, visiting in Los Angeles for a few weeks and taking pictures of the "higher-ups" of filmdom addressed himself to the task of photographing Mack Sennett and his stars and famous girls.

It was while posing some of the latter that Mr. Sennett, admiring the marvelous effects created as though by magic—the modelling of an arm, the suggestion of a shadow rounding out a graceful contour, the posture of the subject and the other "tricks" of the genius in photography—asked, "Why couldn't you get those effects in a moving picture; what is the reason why such illumination and posing could not be brought to the films?"

"That's exactly what I've been asking," answered Mr. Abbe, "but all the picture stars and producers to whom I have suggested it, discouraged the effort. They said it was all right for stills but impracticable for motion pictures. I believe it can be done, but have never found a picture producer willing enough to take a chance."

"I'll take a chance," calmly announced Mack Sennett.

That night a selected company of the prettiest—if there are degrees of perfection—of the Sennett girls were assigned to duty in the huge Light Studio and, watched by Mr. Sennett and his staff of assistants, Abbe proceeded to direct an episode employing none but girls. He had cared blanche as to "props" lights, material and assistance. He seemed satisfied when the picture was taken, though the practical cameramen who helped him at his new line of picture-taking were hardly optimists. It was an anxious party that assembled next morning in the screening room of the Sennett studios to witness the first un-reeling of a new motion picture art. Gasps, and murmurs of approval followed in the disappearing wake of the pictures. "It can be done," said Mr. Sennett, "and we'll do it."

Arrangements were easily effected, a contract was signed, and then the noted photographer spent the rest of the day telephoning to stars of stage and screen life rearranging his schedule of sittings for them.

Playing to Big Houses

With such installations as the New Grauman Million Dollar Theatre in Los Angeles, the Criterion in New York, just opened, the Garden in Paterson and the Harris in Pittsburgh to its credit, the Automatik Register may indeed be said to be playing to big houses. It isn't, of course, simply a big house ticket selling register, but we all know that the big guns know what's what, and what is good in the way of motion picture theatre equipment, and if they find it good business to protect their money, it is good business for every exhibitor in the country.

More Typhoon Sales

The early spring touch in the weather has brought to the mind of the exhibitor that something must be done to prepare his house for the summer season. As a result The Typhoon Fan Company reports recent orders for the installation of the Typhoon Cooling System in the following houses:


On or about April 1th the Typhoon Fan Company of New York will move their offices from the present address, 281 Lexington Avenue, to their new and spacious headquarters at No. 343-347 West 39th Street, in the same building with the Typhoon factory.

This is the second time within the past two years that it has been necessary for the Typhoon Company to move, owing to the rapid growth and expansion of the Typhoon business.
Never Out of Commission
Not a Moment’s Trouble
Since Its Installation

That’s what is said of WESTINGHOUSE MOTOR-GENERATORS used for projection work.

Mr. Dave H. Shuman of the Florence Theatre, at Pasadena, Calif., says, “We are glad to say that we have a very enviable reputation for especially good projection, which we believe is due as much to your generator as anything else. We are certainly convinced that we made no mistake in our selection.”

Westinghouse Motion Picture Equipment always satisfies.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
Sales Offices in all Large American Cities

The advantages of
EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words “Eastman” and “Kodak” in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

“THE COSMOGRAPH”
Semi-Professional Portable Projector
MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG.
CINCINNATI, OHIO

729 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS
An Excellent Address on the Subject of The Corrections of a Kinematograph Lens

Given by an Official of the Ross Lens Co., Before the British Kine Cameramen’s Club

(Reprinted from the Kinematograph Weekly)

The corrections required in the taking lens are of a very high order, and they are the more difficult to obtain as the aperture increases. The materials at present available for the design and manufacture of such lenses limit the aperture to f/3.5 for lenses of 2 in. to 3 in. focus to cover the 1 in. by 3/4 in. picture. If we go down to 1 1/4 in. focus, the angles under which the lens has to work are too large for an aperture of f/3.5, and it has to be cut down to f/4.5. However much we may try, new materials are required in the way of optical glass to enable us to do better in optical design.

I will take this opportunity to say a few words on the principal causes of all our afflictions—the optical glass.

Optical glass has been made in this country for a long time, but in only five or six varieties; they were the usual light and heavy flints, and soft and hard crowns. These were the raw material from which opticians had to select to make lenses for all purposes—photographic lenses, telescope objectives, microscope objectives, etc., and it is not surprising that while the form of the individual optical instrument varied from one manufacturer to another, the performance of the instrument was generally very much alike.

I am referring to portrait lenses and rectilinear.

Over 30 years ago, two German scientists set to work to extend the varieties of optical glass, and they succeeded in getting what was so badly wanted by opticians. They made a large number of glasses which were totally different from the old five or six varieties, and it enabled opticians to design and make lenses infinitely better than was possible before.

It gave the German opticians a considerable advantage over their foreign competitors, and incidentally was the principal reason of the prestige German optical goods enjoyed.

It was so easy to obtain this valuable material from Germany that nobody gave much encouragement to English glass manufacturers, although they had been in the first in the world. The war has altered this, and we are now getting as good glass in this country as we did from Germany before the war.

You will be pleased to hear that our Xpres Lens, to which this lecture specially refers, is entirely made of English glass, and we have absolute confidence that we can hold our own against all comers from abroad as regards photographic lenses in general, and the kinematograph-taking lens in particular.

Having now dealt generally with the matter of photographic lenses for your purposes, it is my intention to lead you a little deeper into the niceties of the 3.5 Xpres, which no doubt some of you possess, and I hope are pleased with.

There are quite a number of points which have to be carefully considered in the design of a photographic lens, such as the Xpres Lens.

There are seven primary conditions, to all of which the designer has to ascribe its proper value as regards its respective influences on the picture, and since from the nature of things there is no absolute perfection in anything, the best compromise of the different conditions is made, and it is due to the skill and experience of the designer if a first-rate lens is evolved.

(To be concluded)
HEADQUARTERS for Motion Picture Cameras

NOW IN STOCK

GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod $165
Pathe Professional Camera with automatic shutters and all other attachments

Get our quotations before purchasing

Universal Tripod, List $175, our price including war tax $95

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET NEW YORK CITY

The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

Mr. Exhibitor:
You "Can kill two birds with one stone," providing you install a

GARDINER VELVET GOLD FIBRE SCREEN

You will knock that electric power bill an awful blow, you will give that booking price a jolt too, because you not only consume less power but also bring out all the detail of a first run film.

You will be amazed, especially by the soft velvet tones so soothing to the eye.

Send to-day for booklet.

For sale by leading dealers.

L.J. Gardiner

133 EAST CHESTNUT STREET COLUMBUS, OHIO

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

made by

THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

The Ghost on the Screen

is caused by the core of the positive carbon burning back in the shell. Users of Speer Directo Carbons are not troubled with ghosts because with these carbons

THE CORE BURNS FLUSH

Speer "Hold-Ark" Carbons
For D.C. Projection

Speer "Alterno" White Combination Carbons
For A.C. Projection

SPEER CARBON COMPANY
St. Marys, Pa.
"BULLET PROOF"
Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
Theme: "Love Letters" (Waltz, Charming), Jackson.
1—"Dramatic Tension," by Neyland (2 minutes and 30 seconds), until—T: "Winter snow is meted.
21—Theme (2 minutes), until—T: "Vandam is having a new.
22—Dramatic No. 62," by Borch (1 minute and 45 seconds), until—T: "It is now too dark to pole.
24—Dramatic Caution," by Levy (2 minutes and 15 seconds), until—S: When Terrence wakes up.
26—Theme (2 minutes), until—S: When vision fades.
27—Mysterious Storm," by Levy (2 minutes and 15 seconds), until—T: "I lied! He was true.
29—Dramatic Tension," by Andino (3 minutes), until—T: "Days pass, but Salome still.
30—Theme (1 minute), until—T: "And with the dawn of true.
THE END.

"THE MORE EXCELLENT WAY"
Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
Theme: "Love Letters" (Waltz, Charming), Jackson.
1—"Dramatic Tension," by Neyland (2 minutes), until—S: At Screening.
2—Theme (2 minutes and 30 seconds), until—T: Two years later John Warburton.
3—Scented Violets" (Moderate Expressivo), by Reedyn (1 minute and 15 seconds), until—S: "When Christian leaves home.
12—Dramatic Tension," by Andino (1 minute), until—S: When Chinny enters conservatory.
22—Agitato No. 37," by Andino (45 seconds), until—T: "You will marry me, I say.
30—Theme (2 minutes and 15 seconds), until—S: "When Robert is picked up.
17—Devoion" (Charactertistic Romance), by Neyland (2 minutes and 45 seconds), until—T: "I have a surprise for you.
13—The Lord stands to get.
30—Theme (2 minutes and 15 seconds), until—T: "Warburton's country place.
11—Evening Hour" (Ameroso Ballade), by Halten (2 minutes and 45 seconds), until—T: "You're a good picker.
12—Dramatic Andante," by Borge (1 minute and 45 seconds), until—T: "Forgive me, John.
13—Agitato Pathetique," by Borge (1 minute and 10 seconds), until—T: "But the gray dawn must be.
14—Agitato Passioneato" (passionate agitation), by Borch (1 minute and 5 seconds), until—T: "I was jealous of her.
15—"Agitato" (1 minute and 10 seconds), until—T: "She is my wife.
16—Theme (2 minutes), until—T: "She is my wife.
17—Why" (Theme: "Valse Stella"), by Kiefer (4 minutes and 15 seconds), until—T: "In a hotel in the city.
18—Theme (1 minute and 15 seconds), until—S: When John reads newspaper.
19—Popular Waltz (1 minute), until—S: When scene fades to Salome (cabinet scene).
20—"Devotion" (Moderate Romance), by Deppen (2 minutes and 30 seconds), until—T: "Winter snow is meted.
21—Theme (2 minutes), until—T: "Vandam is having a new.
22—Dramatic No. 62," by Borch (1 minute and 45 seconds), until—T: "It is now too dark to pole.
24—Dramatic Caution," by Levy (2 minutes and 15 seconds), until—S: When Terrence wakes up.
26—Theme (2 minutes), until—S: When vision fades.
27—Mysterious Storm," by Levy (2 minutes and 15 seconds), until—T: "I lied! He was true.
29—Dramatic Tension," by Andino (3 minutes), until—T: "Days pass, but Salome still.
30—Theme (1 minute), until—T: "And with the dawn of true.
THE END.

Cue Sheets Latest Hits Musical Equipment

READY TO SERVE
The Music Editor is always ready to suggest and advise on any inquiries.
A Theatre Organ is Valued by its Musical Rendition and the ease or difficulty of playing

The New Invention—The Barton Divided Manual has multiplied the musical rendition and simplified the playing.

The Divided Manual, exclusive in the Barton Organ, is standard organ construction familiar to every organist. It enables any organist to skillfully weave new and wonderful tonal combinations to fit every picture situation.

A Cathedral pipe organ, the string or reeds of a symphony orchestra or an instant change to tonal combinations of exquisite beauty—new and original “never-before-heard” tone colors that attract by their originality.

A new creation in music.

Played by any organist—no schooling or special training required.

A Console of superb beauty—three keyboards on all models.

Great variety of beautifully toned organ stops each of a different tone color—no duplication.

High-grade construction, built for the purpose, insuring satisfaction.

You need a Barton Organ in your Theatre!

Write to-day. Use the Coupon; it's for your convenience.

Bartola Musical Instrument Co.
313-316 Malters Building, Chicago, Illinois.


**PICTUROLLS**

**SUPPLY YOUR PLAYER-ORGAN OR PLAYER-PIANO WITH THE MUSIC THAT THE CUE SHEETS ON THIS PAGE CALL FOR**

Let Us Tell You All About Picturolls

---

**$100,000 for an Organist**

"W. H. A. T. is believed to be the largest salary contract ever offered a theatre organist has just been signed in Boston. The contracting parties were Nathan H. Gordon, proprietor of the great chain of Gordon houses, and Arthor Martell, an organist well known in music circles. The figure to which Mr. Gordon and Mr. Martell have allied their signatures are $100,000, and under the terms the organist is engaged to play for the theatres of the Gordon Circuit for the coming 10 years at an annual salary of $10,000."

The above notice recently appeared in several newspapers and constitutes only one of the many substantial proofs that music is essential in conjunction with the exhibition of motion pictures. There is no necessity to analyse the importance of an appropriate musical accompaniment to pictures, but one thing deserves comment in the above article, and that is "the organ."

Wherever thought that this instrument would be able to command such importance in the motion picture industry? To my mind, it is largely due to the aggressiveness of organ builders; but, the man at the organ is of equal importance, as this instrument presents many difficulties than any other, in the way of sound elementary mastery. It takes years of study before correctness can be attained in playing passages of even moderate difficulty. The main difficulty, however, appears to be chiefly mental and arises from the number of things that have to be thought of simultaneously. Quick thinking is the key to success in practically every phase of life, especially when mastering the organ, particularly when employed as an accompaniment to motion pictures. In such case the man at the organ must not only think of the various pedals and key-boards, but must also be able to maintain a moment's glance, to translate all emotions of life into musical language.

**George West, in the "Manual of Musical Accompaniment for Motion Pictures," quotes as follows:"**

"A good memory is a very valuable help to the player. Not only should he be able to memorize certain compositions as a whole, but he should carefully furnish his storehouse of remembered music with stock phrases and melodies adapted to different moods, so that he can always draw from the library in his head."

America can boast of a great many orchestras who are walking musical libraries. America can also boast of the fact that it is to-day, within its boundaries, building the greatest and finest organs in the world.

American organists and organs plus American ingenuity in the motion picture industry are the only responsible factors for our latest creation, "The $100,000 Organist." THE EDDIES.

**New Organ Catalog**

A new catalog of the Marr & Colton Company, manufacturers of the New Era Organ, has just been received. It is an exceptionally well put together book and includes over 100 pages of illustrations of theatres in which New Era organs have been installed.

---

**27 pages of Equipment Service in this issue**

---

**Review of Latest Musical Compositions**

1. "Chant Erotique," by Irene Berge, a charming composition of originality and charm. This composer has gained world-wide reputation through his "Symphonette Suite." (Belwin, Inc.)

2. "Blue Bells," a 3/4 charming waltz movement, by Zamecnik (San Fox Pub Co.)

3. "Serenade Grotesque," a characteristic Intermezzo composed by Gaston Borch, whose works are known all over the world and who has attained an admirable reputation through his Incidental Series (Victor Music Co.)

4. "Prelude Religieux," a 4/4 Moderato composition by Edith Lang. The number is of exceptional tonal beauty, and it can justly be said that it is a sequel to such famous compositions as Gounod's "Ave Maria." (Boston Music Co.)

5. "Indian War Song," a new type of an Indian battle melody composed by Borch. (Carl Fischer.)


7. "Manana," a marvellous melody from Mexico by Newman Fier. (Jack Mills, Inc.)

8. "Kamel-Land," a novelty fox trot. (Chas. K. Harris.)

---

**"THE PATH SHE CHOSE"**

(Universal)

Specially selected and compiled by M. Winkler.

The theme is based on a spread limit of 14 minutes per rec. (1,000 ft.)

Theme: "Entreaty" (A Melodious Tone Poem), by Colby

1. "May Dreams" (Andante con moto), by Borch (2 minutes), until:
   "Virginia Clausen in new dress!"

2. "Theme (2 minutes and 50 seconds), until:
   "Virginia Clausen in new dress!"

3. "Creepy Creepers" (Characteristic Allegretto), by Taylor (2 minutes and 15 seconds), until:
   "A tiny voice from within!"

4. "Marriage Blows," by Samuels & Berlin (1 minute), until:
   "The primrose path."

**NOTE:** To be played as piano solo.

5. "Dramatic Recitative" (For innumerable and heavy dramatic), by Levy (2 minutes and 45 seconds), until:
   "Girl reading book."

6. "Dramatic Suspense," by Winkler (1 minute and 25 seconds), until:
   "Ten dollars, no more."

**NOTE:** To action pp or ff.

7. "Spring Blossoms" (Characteristic Intermezzo), by Castillo (4 minutes and 25 seconds), until:
   "And so by the simple."

8. "Theme (55 seconds), until:
   "Your sister Laura just!

9. "Serenade Grotesque" (Charismatic), by Borch (4 minutes and 45 seconds), until:
   "After twenty days!"

10. "Manuela Caprice" (Intermezzo Parisenne), by Baron (2 minutes and 50 seconds), until:
    "The thrill of the first!"

11. "Theme (1 minute and 25 seconds), until:
    "With other steps upward."

12. "Three Graces" (Allegretto), by Herman (3 minutes and 40 seconds), until:
    "Two years of study and!"

13. "Serenade Romanique" (Andante moro), by Borch (2 minutes and 3 seconds), until:
    "You don't know what!"

14. "Continue to action (55 seconds), until:
    "Hard work leaves little!"

15. "Shell Around," by Borch (4 minutes and 25 seconds), until:
    "An hour later."

16. "Theme (1 minute and 10 seconds), until:
    "The snub refuge of!"

17. "Dramatic Repruge," by Borch (4 minutes and 10 seconds), until:
    "And then one day."

18. "The Roses That Die Bloom Again," (Dramatic Ballad), by Levy (3 minutes and 10 seconds), until:
    "You said your people were."

19. "Dramatic Agitato" (For general use), by Hough (30 seconds), until:
    "The fight."

**NOTE:** To action pp or ff.

20. "Theme (1 minute), until:
    "After the fight."

21. "Kiss A Miss" (Walzer Chanteuse), by Baron (40 seconds), until:
    "Movie was right about the."
"Quality Music"

The logical result of exhaustive research and experiment in organ manufacture is the creation of

The ROBERT-MORTON
a reproduction of the Symphony Orchestra.

Sustained demand among the more Progressive Exhibitors for the Robert-Morton is justified by its Superiority of Service. Almost instant acceptance by organisms of the Robert-Morton playing qualities is recognized by the enthusiasm put in their work of "just getting by".

Our record of Successful installations is an impressive evidence of Robert-Morton reputation.

We have a Practical Payment Plan - write us.

The AMERICAN PHOTO PLAYER Co.

NEW YORK CITY 62 WEST 49 STREET

CHICAGO, ILL. 64. JACKSON BLVD.

SAN FRANCISCO, CAL. 109 GOLDEN GATE AVE.
New Studio Nearly Completed

Within a few weeks the new studio equipment by Mr. Jacob Friedman of 116 Nassau street, New York, and located in Astoria, Long Island City, will be ready for occupancy. The structure itself is not new but the remodeling has been carried out so extensively that to all intents and purposes it might just have been built.

The studio proper consists of two rooms arranged in an L shape. One of the rooms is 70 x 25 and the other 12 x 8. It is possible to arrange the two rooms together into one large one. A ceiling varying from 20 to 30 feet in height provides plenty of room for the creation of sets and also for the overhead balconies carrying the current feeders. One excellent feature of this studio is the fact that there is not a post anywhere in it. All the space is clear and usable.

Underneath the studio is a basement that can be used for small sets or for a laboratory. Here the projection room will be located as well as several other rooms for various purposes.

The studio will be equipped with the most modern lighting system, laid out and installed by the Elkins Equipment Co. who have had considerable experience in studio work.

There will also be the necessary offices, carpenter shop, dressing rooms, showers baths and hot and cold water in all dressing rooms.

The location of the studio is also of considerable.importance. It is on Mills street within two blocks from the Astoria (92nd street) ferry and occupies a water front privilege.

It is reached by the Seventh Street Subway from the main station and taking a 92nd street ferry trolley car to the Mills street station. Or the visitor may take the 92nd street ferry car to the 6th street bridge and ride direct to Mills street.

Either of these means the time required is less than a half hour. The trip may be made from Times Square by auto in 10 minutes.

S. S. Cassard, Sales Manager of Nicholas Power Co., was called home while on his trip through the South but managed to resume on his journeys within a few days.
Music makes your pictures more effective

Light, sprightly airs for happy scenes, and a solemn accompaniment for tragic moments, help a picture "Get Over" and please the audience.

No instrument lends this finishing touch to your films so thoroughly as does an

ESTEY THEATRE ORGAN

for it will render any type of music with all the effect of a full orchestra. Yet but one man is required to operate it.

Although used in the largest motion picture houses because it draws the crowds, the Estey is particularly helpful to small houses that cannot support a number of musicians.

Let us tell you of a nearby theatre where you can hear an Estey—or ask our representative to call and tell you how economically you can have an Estey installed in your theatre.

THE ESTEY ORGAN COMPANY, Brattleboro, Vermont

OTHER STUDIOS AT

NEW YORK, 11 West 49th Street
LOS ANGELES, 633 South Hill Street
BOSTON, 120 Boylston Street
PHILADELPHIA, 1701 Walnut Street
Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.
Mar. 15—The Lone Hand (Roy Stewart)...

INDIAN SUBJECTS
Mar. 22—Dying the Chief...
Mar. 25—The Bride of the Red Serpent...
Mar. 15—The War Bonnet...
Mar. 17—The Wolf (William Russell)...

KATEJIN COMEDIES
Mar. 21—Cabarret Under Difficulties...

AMERICAN FILM CORP., INC.
FLYING "A" SPECIALS
The House of the Seven Graves.
The Thirteenth Piece of Silver (Maris). S
Sam Bang Jim (William Russell).
True Father (Margaret Styles).
The Dangerous Mother (Margaret Fisher).
The Wise and the Foolish (William Russell). S
Eve in Exile (Charlotte Walker).
The Gift for (Mount).
Six Feet Four (William Russell).

ARROW FILM CORPORATION
May 10—Before the White Man Comes (Indian Cast).
May 1—Love's Pretense (Kerr Cameron).
The Desert Scorpion (Cubb Johnson).
Wolves of the Wilderness (Dan Johnson).
Vigilantes (Special Cast).
Food's Gold (Mitchell Lewis).
SERIAL
The Lurking Peril (Anne Luther-Lop. Lukin)...
The Fatal Sign (Claire Anderson-Harry Carter)...

WESTERN DRAMAS
Blazed Trail (Lowell-Cromwell-Laurence).
The Nest (Bruce Loring-Brent).
ONE AND TWO-HEEL COMEDIES
Arrow Trail (Buell, Hemphill, Veron).
Hank Mann (Hank Mann).
Buster Keaton (Buster Keaton).
Hank Mann (Hank Mann-Slade Kirby).

AYWON FILM CORP.
Blind Love (L SCREEN)
Days of Danger (Tom Mix).
False Paradise (J. Howard Maxwell).
Eternal Paternity (Henry Keller).
Roses and the Rosebud (Ernest B. LeRoy).
She Pays (Julia Dean-Louise Huff).
Justice (Mount).
The Guilty Woman (Marie emojis).
Adventures of Helen (Helena Holmes Serial) 20 reel.

EQUITY PICTURES CORP.
For the Soul of Rafael (Clara Kimball Young).
The Postscript (Clara Kimball Young).
Silk Handbags and Calico Wives (Howell Felter).
Eyes of Youth (Clara Kimball Young).

FAMOUS PLAYERS-LASKY EXCHANGE
PARADISE ARTCRAFT
March—Leather Fool (Wallace Reid)...
May—The Dancer's Foot (Wallace Reid)...
May—The Green Wolf (George Marshall Special)...
May—Mrs. Temple's Telegram (Bryant Washburn)...
May—Why Change Your Wife (De Mille Special)...
Apr.—Dancing for Life (Wallace Reid)...
May—The Vagabond (Bryant Washburn)...
May—Easy to Get (Margerite Clark)...
May—To Early to Wed (Margerite Clark)...
May—April Polly (Cosmopolitan)...
May—May—The Acre (Cosmopolitan)...
May—Mary Ellen Comes to Town (Dorothy Gilmore)...
May—Jack Straw (Robert Warwick)...
May—The Big Teapot (Robert Warwick)...
May—The Alarm Clock Andy (Charles Ray)...
May—The Queen Mary (Wallace Reid)...
May—The Black Cat (Wallace Reid)...
May—On the Dance Floor (Special)...
May—A Study in Scarlet (Special)...
May—All of a sudden Peggy (Margerite Clark)...
Feb.—Double Sale (Wallace Reid)...
Jan.—The Courtship (Ludlum)...
Jan.—That's Your Husbond Doing (Macleary)...
Jan.—The Tree of Knowledge (Robert Warm)...

PARAMOUNT ARBUCKLE COMEDIES
Jan.—The Gun-Carrying Kid...
Nov.—The Highway Man...
Jan.—The Hired Man...

PARAMOUNT-SENNITT COMEDIES
Mar. 23—Leet 'er Go...
Apr.—The Gingham Girl...
Apr.—The White Man...
May 17—The Lady of Leiter...
Dec. 8—A Lady's Tailor...
Nov.—His Last False Step...

COMMONWEALTH PICTURES (Chgo.)
SPANISH VODA MOVIES
Billy Whittaker (Comedy).
La Forse Sisters (Dancer).
The Flying De Armas...

Release Information continued on page 4062.


**The Complete Plan Book**

**Everything the Showman Needs on Every Picture Released.**

---

**"The Great Nickel Robbery" (Fox Comedy—Two Reels)**

As long as Hampton Del Rey, who supervises these Sunshine Comedies, can manage to slide in sufficient bits of original action these pictures cannot help but get some good laughs. He has done this in his latest nickel comedy, "The Great Nickel Robbery," whose setting is laid along the "Wait-a-While" Street Car Line. This gives the producer opportunities to joke about burlesque poor trolley service, and the habits of motorists in recognizing for passengers. Whether there is any ground for the satire or not does not matter much, for jokes about poor trolley service still flourish, and for this reason there is an emphatic note of appeal.

This comedy, like its predecessors, does not rely upon the actors for its laughs. It is distinctly a director-comedy rather than a star-comedy. You may forget whether the conductor had a mustache or not, but you will remember his throwing out a live preserve to hail a pursuing passenger.

The picture has been as lavishly and carefully produced as any of the previous ones. The dancing girls pay only a brief visit to the screen and the cleverly trained dog is absent. There does not seem to be much need for the dog's services. The monkey does a few tricks. There is action all the way through and a chase at the end, no better than the usual.—MATTHEW T. TAYLOR

---

"Chang and the Law"

*Goldwyn-Bray Cartoon One Reel*

FOR its educational feature the latest Goldwyn-Bray strip contains scenes showing the activities of the Traveler's Aid Society in New York City, and the story of the emigrants landing and being cared for are interesting. There is also a view of the society's New York home and its inmates. A war bride and American soldier wedding performed in the home is shown. Under the title of "Master Minds of America" we see some intimate pictures of the painter, Childe Hassam, at work.

The process of etching illustrated here will be interesting and entertaining. The figures move naturally throughout, rather than striking a ridiculous pose, holding it for a few seconds, and moving on in a jerky fashion. Super-exaggerated antics of a horse make a fine, side for the laughs.—MATTHEW T. TAYLOR

---

"Snowbound"

*Burton Holmes Travelogue—Famous Players—Lasky One Reel*

A LONG about the first of August this result would probably look better than it does now, since there is nothing more than views of that which most people thinking in a suitable season have seen quite enough of for a time—snow. You see the wet blanket loading down the evergreen trees, view it's white expanses in open spaces untouched by the foot of man or snow-covered track of a country road with enough of the flakes on the ground to make first class sleighing to those who think that a snow scene is pretty it should be pleasing. To those who had rather see green fields, flowers and trees shed it will be only a reminder of what has been and will be again. Titles from Whitier's and Emerson's poems are used to tie the various scenes together. They are very appropriate and make the offering rather distinctive.—J. S. DICKERSON

---

Mr. Rawlinson interviews a resident of Chinatown and then goes out to Hastings and interviews the gang with the aid of the railroad station agent's daughter and her henchman. Both that is new in plot to be found in the picture and its development is arbitrary. There are a few scenes where the action is good and the early sequences in Chinatown provide cordial atmosphere.

The picture suggests that it has been made hastily and with an idea of conservation in expense. A number of the minor characters are extremely camera conscious and detract much from the scenes they are in. Some real Chinese men are used, but they do not impress greatly with their dramatic ability. The man who plays "Chang" (name unavailable) is very good. Rawlinson does all that he is given an opportunity to accomplish in his usual finishable style, but it is felt that the picture is not as good as the first two of the series has mostly in its lack of as good story values.

---

"Stick Around"

*Ernst Tenen Comedy—Two Reels*

F AIRY productive of laughter is this new action potenial comedy, "Stick Around," which is being sponsored by Amos Bowden. The star is a capable enough comedian and none of his points provided lie is withering with anything in the shape of ideas. It looks at present if he has been provided with an adequate script to say the least. There is no palpable plot, the finishing derived primarily from the trick dialogue, which rises almost in its effort to play the detective. This small number makes his work attractive. And the salutes are pure and to the point. Which helps a great deal.

Ernst assuages various desires but he is caught in the end and told to stick around by the bos under suspicion. There is the action picks up and presents some excellent moment. The detective is awaiting back steps when suddenly a Morse starts up in tomorrows which causes him to break loose and jump out front of the chorus. And how he can do the bunsm, the movie sticks around to long that Ernst cannot escape. He is hit by the show. The picture can be called good natural movement which is going to extremes in getting it over. So the action is spontaneous all the way. Which makes it a friendly show and entertaining enough to fit any exhibitor's program.

---

"What Could Be Sweeter"

*Goldwyn Mr. and Mrs. Carter De Haven Comedy—Length, Two Reels*

THS may be concluded a bowing success by some but if it is, the success will be achieved because the offering has action rather than from any comedy situations it possesses. The best that can be said of it is that it keeps going with more or less mildly amusing incident. The worst that should be said, is that the plot has no comedy element and there is nothing funny about the way it has been developed.

The picture is perfectly clean, has been given a good production and tells its story, one can entertain a country audience with a soap opera if this: the daughter of a railway president, stranded in the village where the youth resides because of a false quarantine of influenza. Considerable of the action of the picture takes place in a country hotel with some good "hick" types sticking around without much of anything to do.

The stars do most of the work and manage to get the production by. It will do as a filler and is to be preferred to a slap stick production which misses fire.—J. S. DICKERSON. 

---

Twelve Full Plan Book Reviews of the latest features will be found in the following pages.
Advance Information on All Film Releases

(continued from page 4060)

GOLDWYN EXCHANGE

STAR SERIES

SPECIALS

The Hand of Vengeance (Serial, ten-episodic)

GOLDWYN EXCHANGE

STAR SERIES

SPECIALS

The Great Adventure (Tom Moore)

The Woman and the Puppet (Geraldine Farrar)

The Strange Enemy (Quincy Maddern)

The Fuller Case (Pauline Frederick)

Water, Water, Everywhere (Will Rogers)

Flame of the West (Mabel Normand)

GREAT AUTHORS PRODUCTIONS

Going Some (Rex Beaton)

BOOTH TARKINGTON'S EDDIE SERIES

Eddie's Hand

CAPITOL COMEDIES

Astaire—Rogers Romance (Neil Burns)

I Was Your Man (Buck Private)

Murphy—Mills Romance (Neil Burns)

Grodin—Friedlander Romance (Neil Burns)

FORD EDUCATIONAL WEEKLY

Mar. 1—The Thrill of Victory

Mar. 14—With Every Man

FEBRUARY 13—WEDNESDAY NIGHT

Feb. 29—(De Luxe)

Mar. 12—(De Luxe)

GOLDWYN BLACK AND PICTORIALS

431—People You'd Like to Know (Mary Roberts Rinehart)

457—Famous Americans

459—Guardians of Our Gateways

459—Professor Robert Fulton

GARDINER SYNDICATE

(Call State Right Exchanges, Albany and Buffalo)

GRAPHIC FILM CORPORATION

Moral Suicide (Mason—Baird)

Shades of Love (Garrett—Mouse)

When Men Betray (Ga livre—Smith—Shaw)

Lorcine's Love (W. Smith)

A Chips for Sale (Patterson—Hood Corporation)

GREIVER'S EDUCATIONALS

(Chicago)

St. Matthew's Youth

Speaking of Science

Royal East

Under the Sign of Venus

The Spirit of the Birch

Strangers as Folks

HALL ROOM BOYS PHO. PLAYS

Apr. 15—Four of a Kind

Apr. 1—This Way Out

Mar. 27—Oh, Baby

Mar. 3—Beyond the Street

Feb. 28—Can You Beat It

Feb. 20—Passing the Basin

Jan. 29—Wrong Again

Jan. 12—The Millionaire

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

Carmen of the North (Lebo—Kellogg)

Viviani's In Double Exposure (Vine—Sowley)

The Heart of a Gentleman (Fleisch—Bunting)

Love, Honor, and... (Stuart Holmes, Ellen Clayton)

SPECIAL PRODUCTIONS

The Roosevelt Country with Colonel Roosevelt.

The Little Scout (Victor Motherwell)

The Other Man's Wife (Stuart Holmstrom)

SERIALS

The Screaming Shadow (Ben Wilson—Nera Gerber)

The Trail of the Octopus (Ben Wilson, Nera Gerber) 15 Episodes

THE EVIL EYE

(Fifteen two-reel episodes starring Benny Leonard.)

HODKINSON CORP., W. W.

Releasing through Pathé Exchanges:

BENJ. B. HAMPTON-GREAT AUTHORS PRODUCTIONS

Superman (Serial—Buck Private)

The Sagebrusher (Emerson Howlett)

The Westerners (Edward White)

ZIEGFELD PICTURES CORPORATION

(Forbrush, Warner, Ziegfeld)

The Desert of Wheat (Zane Grey's)

DEUTER REISS PRODUCTIONS

J. PARKER READ JR., PRODUCTIONS

Sex (Louise Glazm)

The Lane West Daughter (Louise Glazm)

De Leuw Catt

DEUTER REISS PRODUCTIONS

IVAN FEATURER PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leith Baird, James Morrison)

Hammond's King (Mollie King)

JANS PICTURES CORP.

Jans's Business

Love Without Questions (Olive Tell)

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner)

Blessings of a Countess (Taylor Holmes)

The Millionaire Lady (Hugh Cline)

Open Places (Jack Gardner)

The Little Whistler (Gordon W. White)

The Range Boss (Jack Gardner)

The Blue Valley (Ralph Cooper)

The Surface (Richard Thrope)

The Right Roundup (Ralph Cooper)

Lilac Shower (Johnny B. Walthall)

Krelloom's Babies

Snakeville Comedies

Street Sense (George Ode)

Striped Top Sale (George Ode)

Spike (George Ode)

CHAPLIN REISS PRODUCTIONS

A Burlesque on Carmen

Feb. 1—The Champion

Jan. 1—Hans and Mary

MERIT FILM CORP.

(Forbrush, Warner, Ziegfeld)

The Wolf (Texas Gorman)

Heart of Texas (Texas Gorman)

Window Balanced (Leith Baird)

Once in Every Man (Jack Sherrill)

METRO EXCHANGES

SCREEN CLASSICS, INC. SPECIALS

Specials—The Last of Luck (Screen Classics)

Apr.—The Hope Edgeton (Buck Private)

Apr.—The Chester (Mary Allison)

Apr.—Alias Jimmy Valentine (Bert Lytell)

Mar.—A Different Man (Jack Sherrill)

Mar.—Shore Acres (Alice Lake)

Mar.—The Willow Tree (Violet Holmes)

Mar.—Hidden Woman Tell (Alice Lake)

Dec.—Pass and Forth (Corinna)

Nov.—Be弗y Her Name (Violet Holmes)

C. E. SHURLEFF PRODUCTIONS

Apr.—The Night Right (Mitchell Lewis)

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)
**WHY CHANGE YOUR WIFE?**
(De Mille-Famous Players-Lasky)

**INTERESTING AS DRAMA AND Sure Box Office Attraction**

"**WHY CHANGE YOUR WIFE?** is illusion and overdrawn, practically throws that most people are like the moral code overboard with its teachings, presents its principal characters as people who have about as much regard for the sanctity of the marriage vows as an Arab does for a sun bath," but nevertheless it is an acceptable, highly entertaining picture which cannot fail as a box office attraction.

The first part of the story is the familiar one of the husband who loves the wife and the wife who is "highbrow" with the husband getting interested in another woman. Then the picture departs from the beaten paths and is daring, not to say bold, in the development of its theme.

We might add that the story is one of a certain talking machine company's records no less than half a dozen times, and it is very nicely on several occasions, all of which wasn't exactly essential in telling the story.

The production attempts to point a moral, or at least to teach something, but about all that it shows is that unusually original and interesting incident, some of it a humorous nature, even after the dramatic scenes and a lot of Gloria Swanson's, Bebe Daniels' and other feminine forms.

The picture has been more than well aged. The titles are perfect.

It has big sets, play, well managed groups and is excellently acted. It is a picture that will be talked about. It has wide fantastic possibilities. It probably will come in for a playing at the leading vaudeville, for an exhibitor with a neighborhood or small town house of a more than ideal attraction, but every one who goes to pictures will be around to see some of them have a sneak in for a late show, sitting in a dark corner.

Acting honors go to Gloria Swanson and Bebe Daniels. Thomas Meighan is adequate for his role, but not given excellent opportunities.—Length, 7 reels. — J. S. Dickerson.

**THE CAST**

Robert Gordon
Sally Clark
Aunt Kate
Harriette
Butler
Maid
A Woman Client.

Directed by William de Mille, assisted by Olga Printzous and Fred Cohan.

**PRESS NOTICE—STORY**

"Why Change Your Wife?" is the most sensational picture of the year, which has broken all records for long runs in Los Angeles, New York and other big cities, for the — theater for a — day run beginning December 8.

The story is fully sensational for all that its theme is one which will interest everyone of mature years presenting the problem of "how to live happily though married." Thomas Meighan as the hero married a woman who desired different things than he had. He is divorced and married again to find that his second wife pleases him less than the first. Then comes a mental fight between the two women for possession of the husband. He soon discovers that many things about world and happiness and finds that she loves the man she has so willingly allowed to depart from her.

Gloria Swanson is one wife and Bebe Daniels is the other. Women's charms as well as women's wiles enter into the battle. All learn a lesson before the picture is over, not the least being the man.

The picture is one of the most interesting pictures of the year. Everyone will not agree that it is the correct way to solve domestic problems such as confronted the characters in Mr. De Mille's story, but all will agree that it argues well for this particular point of view. The picture is not just a sentimental but bold in its development. Prepare yourself for a picture of extraordinary sensuous beauty, magnificent, such interesting incident even if it is a bit risque, has never been made into a picture.

**SUGGESTIONS**

Bill as a sensational picture. Do not mix matters. Tell them that Gloria Swanson and Bebe Daniels wear bathing suits and other small pieces of wedding apparel that leave little to the imagination but explain that there is a reason for it.

**“BRIGHT SKIES”**
(Brentwood-Robertson-Cole)

**SLAVEY” Story Mixed With a Bit of Slapstick**

What we are going to think about Za Su Pitts, who stars in this picture, they must admit that she is unique. She has developed a personality that we are accustomed to seeing in slapstick comedies. She has been given a "slavery" role, and, remarkable to state, she keeps the whole picture. In only two brief scenes do they make her pretty. The rest of the time she is an over-romantic lass, with arms around a big Si Hopkins, and dresses a la Cinderella.

The picture is, therefore, somewhat new to a screen star. And Za Su Pitts could be attractive. If she wished her brief appearance as a rich young lady proved this.

The story is a clean little tale, rather spoiled by careless development. Za Su Pitts reads "as if the first reel, do not mix with a heart interest comedy drama, and the dear footage given in a more detailed explanation of the father's early history, it might have made the story more held and probable. Of course, the star is a nobody, and when a rich banker is seeking a child whom somehow or other he has never seen, "Sally" is brought to him. She lives in luxury for a short time, leaving the young farm hand, with whom she is in love, to go to her supposed father. But it develops that Sally is no better than the farmer's boy is the rightfuhl child. Sally, however, joins the family, as daughter-in-law.

Then is some little romance in the cornfield to provide enough, not excess, of sentiment, and their story, playing the farm hand, does well. Jack Pratt and Jack Brumagh are directed. Kate Price as Mrs. Cassidy, is made to over her part. The day of the Irishman with pink whiskers, and his round wife is past for good. If it is a bit picturesque like the star, and this is a big gamble, it will get average entertainment. Length, 5 reels. — Mrs. Mary Taylor.

**THE CAST**

Sally
Bette
Cass
Cass
Jack Tram
Jack Lewis
Kate Price
Dorothy

**PRESS NOTICE—STORY**

Za Su Pitts, a new and attractive screen star, will be seen at the — theatre on —. In a true heart interest drama called "Bright Skies," a Brentwood production. It is a clean, wholesome romance of New York and the countryside.

The theme of the story is the story of "Sally." A lonely boy who lives in the East Side of New York, eventually leaves her poor home and moves to the "road" as a dancing girl, resisting an old Italian organ grinder. Together they roam through the countryside, helping each other while getting their few pennies. But the old man dies suddenly and Sally feels that her only friend has been a grinder, when she obtains work in the neighborhood.

Meanwhile a rich banker is looking for his child whom he has never seen. He meets Sally and her home and he is taken to his belated residence. But Sally herself learns of his mistake and steals out to his home. He develops that the love of a lifetime is the rest child, and Sally joins the family in the role of daughter-in-law.

**PROGRAM READER**

Once in a great while something really novel is seen in pictures. "Bright Skies," starring Za Su Pitts, is in this class. It is a wholesome little romance of the countryside and you and I. The star may not have a large following, but in spite of which she is the hero of the picture. Her last work was "Seeing It Through." This picture may bring the star to favor with your patrons, because they will probably love never have seen any one exactly like her. The best stunt would be an organ grinder with a monkey play- ing in front of your theatre or going through the streets with an appropriate sign.

**CATCH LINES**

The story of a little East Side child who turned gypsy. A wholesome romance of a poor East Side "nobody" and a young farmhand. Two "nobodies" fell in love. Then one found a father and they both became "somebody."

**WHY CHANGE YOUR WIFE?** (Continued)

divorced, marries again and finds that he has made a worse bargain and then divorces his wife the number one. There are a plenty of still pictures, quote from the titles which argue well for the theme presented. The picture is ideal for a fashion show tie-up. It lends itself well for a prologue.

**SUGGESTIONS**

He thought his wife ought to be a doll faced model on which to hang clothes and scout around as a chorus girl. She thought her husband should act and think like a Presbyterian preacher. It took quite some time and a lot of experience before both learned something about how to live happily though marriage. You may learn by your experience and save yourself much trouble and unhappiness.
"SIMPLE SOULS"
(1 Hampton-Pathe)

Pleasing Picture Which Should Entertain

This is about the classiest picture we've seen Blanche Sweet play in a long time. From the very first we noticed the attention to detail that runs throughout the production in regard to the telling of the story, which if not of the strongest has that peculiar dressing power with sustaining interest enough to make it hold its own on any program. Careful attention is also given to the arrangement of the settings and the selection of the cast, all of whom are actors of reputation upon the screen.

And Blanche Sweet has never done better work than she has in this one, striking closely to the character she is portraying. As Molly Shine, the daughter of a drinking father and weeping mother, who is out of a job because she cannot concentrate on anything but story-books, she is simple and convincing. Fortune has her in the shape of a young duke, who falls in love and marries her, much to the surprise of her folks and the neighbors, who doubt the marriage existence until she produces the certificate and the duke's sister who cannot bring herself to believe that her brother should marry anyone but a lady. In these scenes Miss Sweet is still the simple girl, never once getting out of the character.

Of course the story has its weak points and is wanting in love interest, but it must be understood that the characters are drawn from the better class and that the picture is an attempt rather than to excite the emotions. Length: 6 reels. Frank Leonard.

THE CAST

Molly Shine............. Blanche Sweet
Henry, Duke of W...Charles Metcalf
Wynn, Peter Crane, his friend....Herbert Stendahl
Lady Octavia, the duke's sister.....Mayme Kelso
Samuel Shine, Molly's father.....Herbert Griswold
Mrs. Shine, his mother............Mayme Kelso

Story by John Hummings Turner.
Scenario by Fred Myrhe.
Directed by Robert Thornby.

PRESS NOTICE STORY

Blanche Sweet in her latest, "Simple Souls," the Pathe production for Parke release will appear at this theater on or about — of next.

This picture, which as the best Miss Sweet has made to date in both story and production, gives the star an opportunity to display her talents in a way as yet unseen.

In the feature she plays the role of a simple girl whose one thought is "books." Her home is not of the best for she has a drinking father and weeping mother to contend with. But one day fortune brings her way in the form of a young duke who falls in love with and marries her to the astonishment of her folks. After her marriage she has to face the usual disappointments of those who marry out of their class. However, she does it. She is honest and straightforward, possessing an overpowering spirit, and the desire to fly away. She sees an opportunity to make her escape when it is presented, but finds the night and the young duke her husband in a most precarious way, which brings in a climax one of the prettiest stories ever told.

In the cast are such well known screen actors as Charles Meredith, Herbert Stendahl, Kate Lester, Herbert Griswold and Mayme Kelso.

PROGRAM READER

Blanche Sweet's latest, Hampton production for Parke release will be shown at this theater on — of next.

For those who like an absorbing story with plenty of interest intermingled throughout, perhaps together with a pretty star whose role calls for a new display of her talents and most of us do, is the welcome guest to the feature which is the theme of the picture, a whole stack of them to read and be with happy. But her father was given to drinking and her mother to whining over her lot, so that the young duke, who falls in love with and marries her, has to face the usual disappointments. However, she shows herself and the marriage certificate which turns their fears to surprise and they could hardly believe that their daughter could be so fortunate. They thought it was a matter of a higher order, a matter of their home. She is honest and straightforward, possessing an overpowering spirit, and the desire to fly away. She sees an opportunity to make her escape when it is presented, but finds the night and the young duke her husband in a most precarious way, which brings in a climax one of the prettiest stories ever told.

SUGGESTIONS

This picture should play almost any house and give pleasant entertainment. In exploring the story lay stress upon the fact that it is one of those human tales which show enjoyment rather than excitement, which should interest an audience to a great extent. Once given the book and care should be taken not to proclaim at the end of the program that in the story a young duke, who falls in love with and marries her, has to face the usual disappointments. However, she shows herself and the marriage certificate which turns their fears to surprise and they could hardly believe that their daughter could be so fortunate. They thought it was a matter of a higher order, a matter of their home. She is honest and straightforward, possessing an overpowering spirit, and the desire to fly away. She sees an opportunity to make her escape when it is presented, but finds the night and the young duke her husband in a most precarious way, which brings in a climax one of the prettiest stories ever told.

Blanche Sweet is convincing in the role she plays and should please those who have a hankering for her.

CATCH LINES

She loved him but she wanted to run away. Why did she want to do this? See "Simple Souls."

She told him that she loved books, whole stacks of them. Was he pleased with her for liking them? See "Simple Souls."

They didn't believe she was married. How did she convince them? See "Simple Souls."

"A COMMON LEVEL"
(20th Century-Fox)

Spectacular Scenes Will Probably Carry This Through

It seems rather a pity that the amount of energy which must have been used in the making of the "A Common Level," an interesting historical picture that we see in this picture, was not used in a stronger story, better directed and more logically worked out. Edmund Breese, Claire Whitley, and Burton King are not to be blunted; for the modern story is pleasing enough. But their work is negligible, since the greater part of the picture was Likea a stage play with a different cast and director.

An analog is drawn between a fearless business man, who threatens to ruin a girl's father unless she marries him, and Attila, the king of the ancient Hun, who spared Rome only when he obtained the woman of his desire. Ryan, that "ありませんER" villain, with a gun and a little, makes the career and final ruin of the counterpart of the bygone centuries. The sets and battle scenes are truly lavish, but they form chiefly a succession of stupendous views rather than a story. You there is little dramatic appeal, and very little suspense created, despite the opportunity. In fact, the wealth of the interest thrown in, we get a little less occasionally as to what is really happening. But the atmosphere is faithfully and vividly obtained: the Italian actor who plays Attila is good, and the photography is excellent. It seems to be a case of a director, continuity writer, or somehow, who has not a highly developed sense of the action.

Because of the elaborate scenes the picture will probably please the average. The moral it contains is excellent. And could some unnecessary characters, inconsequential incidents, and ambiguous tales of the ancient characters be removed, it would probably go big. Length: 6 reels. Matthew L. Taylor.

THE CAST

Matthew Ryan............. Edmund Breese
Marjorie Whitney............. Claire Whitley
Mr. Schuyler............. Sydney Sydney
Attila............. Sydney Sydney

Directed by Burton King and Ambrose. Scenario by Lloyd Ronigan.

PRESS NOTICE STORY

"A Common Level," a historical picture set in the days of Attila, the scourge of God, woven into an intensely gripping modern story, will be the attraction of this photo playphoto play. It is seen such well known players as Edmund Breese and Claire Whitley, who appear in the modern picture. The thrilling tale of the rise and eventual downfall of Attila the Hun, was toned in Europe. This undoubtedly will prove to be one of the most spectacular motion pictures filmed since the Babylonian scenes in "Intolerance." In some scenes the number of people before the camera numbered well into the thousands.

The two stories of the modern and ancient world would be blended cleverly together. Matthew Ryan is an unscrupulous financier who fights with his shells in gain his ends. Attila fought with his sword. Ryan forces his opposite to the wall by the power of this gold, Attila, by the strength of his armed host, and the fury of his barbaric mind. The battle scenes between the savage Huns and the valorous Bond Nicholson, will go down in motion picture history as one of the most elaborate bits of film ever flashed on the silver screens. The struggle and advance against the helpless Hunites is played to a finish, and Attila working out as he takes the Roman girl as his wife and goes to spare the city. Besides the spectacular scenes, there is in the opening modern story, pre senting and answering a problem that has an universal interest.

PROGRAM READER

Do you want a picture that is different? One that will combine the thrills of the spectacular scenes of "Attila," with a gripping modern story of American business? Such is "A Common Level," the attraction for this theatre on. Much of the film was taken in Italy, and in some scenes fully five thousand people are crowded before the camera. It tells the story of one of the most interesting men in history—Attila the Hun, known as the "scourge of God." You will follow this cruel barbaric emperor through his battles, his pleasures, and watch the intrigue hatched by his cunning mind. Woven in is a modern story which cannot fail to hold your interest.

SUGGESTIONS

You have here a costume play mixed with a little modern story. Boost the two different stories about equally in your advertising. Do not neglect to show something of the modern characters, despite the low scenes you may have to show in the spectacular battle scenes. You can get some fine little ads by being careful with Attila and the background Wall street financier, and plenty of good publicity may be made on this one as a piece of originality, once again in the local historical societies, either of churches or schools, interested. If you promote your efforts be sure you get the right types and good material, otherwise you would spoil the comedy.

CATCH LINES

He fought with his money as Attila fought with his sword.

A modernized Attila—a twentieth century "scourge of God!" Such was Ryan, unscrupulous captain of finance.

King's and slave on a common level in the eyes of their Creator! Such is the theme of this thrilling drama.

Plan Book Reviews are written with the exhibitor's interest always in mind
CENTURY COMEDIES
May 12—My Salamony Lions (Century Lions) .......... 2
Apr. 26—Lion Patch (Century Lions) .......... 2
Apr. 23—Dog Corral (Century Lions) .......... 2
Mar. 20—A Two-Armed Alliance (Century Lions) .......... 2
Mar. 16—My Dog Pal (Century Lions) .......... 2
STAR RAPS COMEDIES
May 17—Too Many Dancers (Lyceum-Moran) .......... 2
May 10—Concrete Blinker (Lyceum-Moran) .......... 2
May 9—Pick Out Your Husband (Lyceum-Moran) .......... 2
Apr. 29—A Star Raps (Black Warrior) .......... 2
Mar. 22—Butting In on Baby (Lyceum-Moran) .......... 2
OKEH COMEDIES
May 10—He Loved Life Like He Lied (Lyceum-Moran) .......... 2
May 7—A Restaurant Riot (Coke-Zinick) .......... 2
Apr. 8—A Champion Lover (Lyceum-Moran) .......... 2
Mar. 30—Round the Clock (Warwick-Warwick) .......... 2
Mar. 27—Fuller's Four (Warwick-Warwick) .......... 2
O.R. COMEDIES
May 10—Sailors' Catch (Warwick-Warwick) .......... 2
STAGE WOMEN'S WAR RELIEF SERIES
Mar. 1—The Hope Power (Century-Golden-Glenn) .......... 2
Mar. 1—His Woman (Julia Arthur) .......... 2
Feb. 2—Tom's Little Star (Constance Binney-Glenn) .......... 2
Jan. 29—Roman's Dad (Tom, Wise-Glenn) .......... 2
WESTERN AND RAILROAD DRAMA
Apr. 8—The Eternal Mother (Florence Reed) .......... 2
Mar. 27—The Harvey Girls (Charley B. Reored) .......... 2
Mar. 5—The Green Sump (Nedra Baracane) .......... 2
Mar. 14—The Vampire (Dorothy Dalton) .......... 2
Mad. 28—The Dick (Chas. Ray) Recreated Triangle .......... 2
Mar. 10—The Cornish Brothers (Dorothy Fahn) .......... 2
Feb. 26—The Ginger (Mildred Mark) Recreated Triangle .......... 2
Jan. 25—A Straight Through (Charles Ray) .......... 2
Jan. 4—The Clochinger (Charles Ray) .......... 2
Dec. 14—The Clochinger (Charles Ray) .......... 2
Nov. 30—The Clochinger (Charles Ray) .......... 2
CUCKOO COMEDIES
Feb. 28—Hall Bearing, but Hard Running (Burma-Relton) .......... 2
KEYSTON COMEDIES
The Lone Comed 2
Apr. 1—First Aff (Special Cast) .......... 2
Mar. 21—Hard Like That Ever (Wm. Ediler) .......... 2
Man. 21—Young Lovers (Bloods) .......... 2
Mar. 20—The Two O'Clock Train (Special Cast) .......... 2
Mar. 7—The Worst of Enemies (Walter Fields) .......... 2
Feb. 28—Benjamin and Budge (Muir Thompson) .......... 2
Feb. 8—The Dancing Master (Alice Lake) .......... 2
Jan. 29—She Loved a Nut (Mary Thurman-Ray Griffith) .......... 2
Jan. 18—Male's Speed Cup (Mabel Norman-Rose Arnuckle) .......... 2
Jan. 11—Only a Poor Musician's Daughter (Louise Fazenda) .......... 2
TRIANGLE COMEDIES
Feb. 23—The Old Runt .......... 2
Feb. 1—His Baby Doll .......... 2
UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
The Girl in No. 26 (Frank Mayo) .......... 2
Bottle Proof (Harry Carey) .......... 2
Locked Lips (Harry Carey) .......... 2
Her Five Point Higheves (William Roberts) .......... 2
The Road to Mandalay (William Rollins) .......... 2
Bourne Suggests (Mayo-Hill) .......... 2
The Forced Bride (Mary MacLaren) .......... 2
The Poodle (Mary MacLaren) .......... 2
The Prince of Avenue A (James Corbett) .......... 2
Rorer and Rorer (Harry Carey) .......... 2
JEWEL PRODUCTIONS, INC.
Mar. 29—The Virgin of Stamboul (Priscilla Dean) .......... 2
Feb. 28—The Great Air Robbery (Lionel, Closter Lockheart-Francois Billington) .......... 2
Nov. 17—I'M A Little Roads (Eric Van Stormba) .......... 2
JEWEL COMEDIES
Feb. 9—Over the Transom (Mrs. Joe Martin-Adams) .......... 2

The Courage of Marge O'Doone (James Oliver Currie Special Cast) .......... 2
J. Swift (Earle Williams) .......... 2
Anchorage (J. Swift) .......... 2
The Fortune Hunter (Gus Williams) .......... 2
Steamboat (J. Swift) .......... 2
BIG V SPECIAL COMEDIES
Pals and Pugs (Jimmy Aubrey) .......... 2
Find a Place and Leave It (Montgomery Rock) .......... 2
Squeals and Squawks (Tony Aubrey) .......... 2
Shelley Beach (Montgomery Rock) .......... 2
Dobbs and Dobbs (Montgomery Rock) .......... 2
OKIE COMEDIES
Jan. 14—Kimmie's Baby (T. Wilson) .......... 2
Jan. 14—Kimmie's Success (T. Wilson) .......... 2
Jan. 14—Kimmie's Success (T. Wilson) .......... 2
RAINBOW COMEDIES
May 10—He Loved Life Like He Lied (Lyceum-Moran) .......... 2
May 7—A Restaurant Riot (Coke-Zinick) .......... 2
Apr. 8—A Champion Lover (Lyceum-Moran) .......... 2
Mar. 30—Round the Clock (Warwick-Warwick) .......... 2
Mar. 27—Fuller's Four (Warwick-Warwick) .......... 2
Oct. 19—Roman's Dad (Tom Wise-Glenn) .......... 2
WESTERN AND RAILROAD DRAMA
Apr. 8—The Eternal Mother (Florence Reed) .......... 2
Mar. 27—The Harvey Girls (Charley B. Reored) .......... 2
Mar. 5—The Green Sump (Nedra Baracane) .......... 2
Mar. 14—The Vampire (Dorothy Dalton) .......... 2
Mad. 28—The Dick (Chas. Ray) Recreated Triangle .......... 2
Mar. 10—The Cornish Brothers (Dorothy Fahn) .......... 2
Feb. 26—The Ginger (Mildred Mark) Recreated Triangle .......... 2
Jan. 25—A Straight Through (Charles Ray) .......... 2
Jan. 4—The Clochinger (Charles Ray) .......... 2
Dec. 14—The Clochinger (Charles Ray) .......... 2
Nov. 30—The Clochinger (Charles Ray) .......... 2
JEWEL PRODUCTIONS, INC.
Mar. 29—The Virgin of Stamboul (Priscilla Dean) .......... 2
Feb. 28—The Great Air Robbery (Lionel, Closter Lockheart-Francois Billington) .......... 2
Nov. 17—I'M A Little Roads (Eric Van Stormba) .......... 2
JEWEL COMEDIES
Feb. 9—Over the Transom (Mrs. Joe Martin-Adams) .......... 2
May 8, 1920

"THE FAMILY HONOR"
(King Vidor-Fist National)

Conventional Photoplay Snatches of the Theatre

The old "save the family honor" theme is restored again as the basis of a King Vidor's latest dramatic release. The actors are entirely in place with nothing missing to emphasize the pathos and the note of heart interest. You see the high minded girl and her weak brother--you look upon the bickering here who also has a sterling character, and you are presented to the faithful retainers who stick by the poverty-stricken family no matter whether they are paid any salaries or not. And you can make up your mind that the settings are visualized against Southern backgrounds. The picture carries child interest too, the little figure of Ben Alexander being presented as a disciple of Right Thinking. Mr. Vidor has touched upon Christian Science before and he uses it now to compare the humble life.

"The Family Honor" is rather crude melodrama which is lifted at times through the director's employment of homespun realities. He doesn't show us how the family manages to exist, but he does go to some trouble in drawing the contrast of characters. The picture Charles Meredith maintains until the theatrical climax and the humanities of the earlier scenes are nearly overwhelmed with crude melodramatic incident. The weak brother is accused of murder and the subsequent court room scene defies logic. The entire action here is badly overdrawn. Witnesses lie on the floor who are evidences of the crime. The ending, who furnish evidence are able to tell the truth. And so big brother is given his liberty. Mr. Vidor, who is a stickler for atmosphere, has seen to it that the picture is saturated with this element. Had he conducted his court room according to Hoyle, the picture would have hit nearer. His picture does not present him many opportunities to dress it up with his characteristic style. Florence Vidor gives her customary charming performance. And the supporting cast is capable. "The Family Honor" is not a world-beater by any means. Still it is going to please a whole lot of people. Length, 6 reels.

-Laurence Reid.

THE CAST

Beverly Tucker 
Florence Vidor 
Dall Tucker 
Rose Koons 
Little Ben Tucker 
Ben Alexander 
Merle Curran 
George Nicholas 
Mayor Curran 
M. P. Lachey 
Dobbs 
Willa Davis 
The Greer Boy 
By John Booth Harris

Scenario by William Parker.

Directed by King W.
Photographed by Ira H. Morgan.

PRESS NOTICE--STORY

King W. Vidor, the director, who has made a name for himself in his ability to maintain his theatricals in the cause of human interest, has made his latest photoplay entitled "The Family Honor," which has just been released by First National. This picture maintains a dramatic conflict as well as a sound moral and it is excellently interpreted by a cast of capable players. The plot concerns the story of old Tucker family--stripped to its last dollar in the world, its only hope a college youth with a taste for gambling--a young girl, hoping and trusting, and a little boy who is a victim of right thinking.

Beverly, the girl, has put her brother through college, only to find out that he has turned out to be a first class scamp. In order to maintain the honor of her name she fancies to anticipate a raid on a vicious dive in the town--a dive frequented by the brother. The raid is carried on but the young man escapes, although he is later caught and indicted for murder. The evidence is going against him until the bravo returns home from the courtroom and conveys a spirit of truth. The result is the brother is freed of the charge. This picture contains a slice of real life--a slice which is mighty close to the hearts of many.

Mr. Vidor has paid especial attention to the atmosphere so that all the details and backgrounds appear genuine.

PRESS PROGRAM

A King Vidor picture, "The Family Honor," will be the next attraction at the theatre next week. Mr. Vidor is the director and this announcement is given that the patrons are assured of good entertainment. Mr. Vidor is a genius at reflecting life as it is found. His pictures are a mirror image of the times and this is evidenced in the story as well as in the production of which his latest is a shining example. The picture details the struggles of a young girl and her family against poverty, and the girl, who has a delicate heart, and a brother who is a gambler and is the foster child of a rich man. Both are interested in a young girl who endeavoring to maintain her own honor and the traditions of her ancestors against a group of vicious types. How she succeeds with the aid of her friends and the brother is told in scenes of realistic nature, and which are presented with a fine moral. Watch for the date.

SUGGESTIONS

A King Vidor picture should be exploited to its full extent. The film emphasizes the beauty of life and the importance of the family and the community. The picture is a reminder of the problems that face every family today and it is a plea for the protection of the home. Florence Vidor, the actress who plays the title role, has received much praise for her performance. The story is well written and directed by King Vidor, who has made a name for himself in the field of dramatic and realistic cinema. The film is a reminder of the strong moral principles that are necessary in order to maintain a healthy and happy family life.

"THE MIRACLE OF MONEY"
(Henley-Pathé)

A Rather Weak Story Which Loses Interest

We cannot say this is a very good one and we won't say it's a very bad one. But we will say that Hubert Henley has shut away from his mark in this production. In the first place he has selected a story which, although it might have looked good in magazine form, seems to be rather poor screen material. For it lacks most of the interest necessary to make it interesting and amusing. Then again there is much footage wasted in uninteresting scenes which do not help the story at all and tend rather to break up the interest and detract from it.

And then again Henley's direction might be criticized, as he seemed perfectly in love with several especially those of the lighter ones, up to just what his actors should do.

Still we're not going to put the blame on him for we know he didn't have the material to work with. For instance, there are two principal characters in the story, both women, and they are not developed enough. Only Eor inulin; his sister happy because "her man" had never returned. While they are enjoying their new fortune, the "long lost sweetheart" is discovered in a hotel where they are stopping, in a sickly condition. After the marriage, "Jim where have you been" and the explanations, comes the promise of marriage.

But this film is not very amusing, especially the women folks and give them pleasant amusement. Length, 6 reels. Frank Leonard.

PRESS NOTICE--STORY

Hubert Henley's second subject for Pathé distribution, "The Miracle of Money," will be the attraction at the theatre next week. The story is one of a young girl who is loaded with funds and in need of cash. She is faced with a difficult decision, as she is torn between her duty to her family and her own financial needs. The story is well-written and well-directed by Henley, and features a cast of talented actors.

The story centers around a young girl, Eor, who is struggling to make ends meet. She has been working hard to support her family, but the strain is taking its toll. One day, her father comes to her with some unexpected news. He has inherited a large sum of money, but he needs Eor's help to make a decision about what to do with it.

"The Miracle of Money" is a story that explores the themes of family, financial independence, and the importance of making difficult decisions. It is a well-crafted film that will appeal to a wide audience. Length, 6 reels.
Constance Talmadge Scores Again in Romantic Comedy

**The Love Expert**

**First National**

Motion Picture News

**THE LOVE EXPERT**

Constance Talmadge Scores Again in Romantic Comedy

John Emerson and Anita Loos have not been so inspired in turning out Constance Talmadge's latest picture, "The Love Expert," as they were in a previous release, "In Search of a Sinner." The idea back of it is so imaginative and is such a fine basis for a five reel comedy. One might look in vain for the individuality of the producing team and not find it except in the situations. And even these are mints the sparkle, the rich humor which always be characteristic of them. Which is a case of "going to the well, too often." The well has gone temporarily dry and there is little doubt that Constance has been resort to some unnecessary quips. Were it not for the vital and vibrant personality of the star herself and some unique timing which rationalized the idea the picture would not rise above a dead level.

But the fact that it does soar with rare far-farved pretensions and finishes in much the same line of story is due to Constance Talmadge and her players. The producers have turned in the other direction. Whereas the story was shown in previous releases, running away from a husband or pursuing one in the disguise of a widow or a divorcée, this story preserves her, a slip of a girl, attempting to entice a spouse by certain tests of love. She knows that if the secrets of a man's hand and her heart palpitate and her pulse beats faster and the light-beams mount to her check, that she is on the right track. She realizes that certain men are in love with her through the redness of their faces—a redness which is brought by her beauty and by her screen and which is highly conducive to laughter.

A close-up of a picture that is all the more desirable is in order to win the man of her heart considerable play is given to marrying off his relatives before he will consent. This action has a tendency to become repetitious, but as it is of a farcical vein and, therefore, has the one advantage that the camera can be leaped upon its improbabilities without creating a real menace. The picture doesn't entirely escape its limitations, but it has its humorous value because of the scientific treatment of the theme. The technical side of the feature is praiseworthy in every particular, and the acting is up to requirements. Length, 5 reels. Laurence Reid.

**THE CAST**

Babs

Carleton

Constance Talmadge

Jim Winthrop of Boston

Bob sexual

Dorothy

Matilda Winthrop

Natalie Talmadge

Anita Cornell

Amy Blrich

Aunt Emily

Mrs. Nellie F. Spaulding

Mr. Thompson

James Spottedwood

Mr. Smithers

David Kirlin

Professor Bleeker

Written and Directed by John Emerson and Anita Loos.

**PRESS NOTICE—STORY**

"The Love Expert" is the latest John Emerson and Anita Loos attraction which features Constance Talmadge and it will be presented at the—

*Odeon*—on December 15th. The program may always be depended upon to furnish comedies of ideas and they haven't failed yet. The authors have provided that whereas this is an act of specialization what would be needed is a change for a young comic girl to try and become expert at love.

This week John Emerson and Constance Talmadge in the role of Babs, a boarding-school girl, whose school days end before the senior year, thanks to her delinquencies in the elementary courses and her name for idiosyncrasy in the science of romance. Babs has other things to attend besides her self-instruction. She has the job of marrying off two sisters and an elderly aunt and compensating her father with matrimony. The picture was adapted from an original story and it is said to be the most original and novel feature released in the last year. The Emerson-Loos productions have been greeted at the theatre-going public at large as classic gems of comedy. Miss Talmadge gives a performance marked for its individuality and charm and she is assisted by her cast.

**SUGGESTIONS**

You are sure of attracting patronage to see this picture if you do nothing else in advertising. The pictures are used for show cases everywhere that people go to see Constance Talmadge. This star is indeed fortunate in attracting to her pictures. Miss Talmadge gives an intangible item that will carry your home. She is a delight. The picture is a gem of comedy and surely establishes the Emerson-Loos production as experts in their line. Check your booking at the box-office when you see it.

**CATCH LINES**

Never you wear in love—unless your heart palpitates and you can blush. See the truth in love as seen by Constance Talmadge in "The Love Expert."
"THE INFERIOR SEX"
(First National)

Fairly Interesting Domestic Drama with Mildred Harris

The eternal triangle theme, which is the idea behind this photoplay, has been interpreted to the screen with the greatest amount of skill by Mildred Harris Chaplin. Harris, who has been blessed with a considerable amount of talent, has made a mature, grown-up type of appeal to her audience. The moral which is brought out with abundant platitude to keep it from becoming monotonous in its development. One rather tires of the trusting bride who constantly craves her husband's love because it is not returned to her. The same complaint is made of the earlier reels which have no more depth than the chime of a hallelujah. But this production, which is an adaptation of the story of "The Inferior Sex" by Mildred Harris Chaplin, is much improved in its technical qualities. The story is a study of the woman's mind and the way in which she makes her living and the way in which she achieves her ends. The character of the woman is developed with great skill and subtlety, and the way in which she achieves her ends is most interesting. The picture is well directed and the acting is excellent. The picture is a good one and should be seen by all who are interested in the subject.

THE CAST

Mildred Harris Chaplin as the trusting bride.
Clara Lee Smith as the wife.
John Stepping as the husband.
Milton Sils as the husband.
Preston Foster as the villain.

PRESS NOTICE

"THE INFERIOR SEX"

A film which has been much talked about is the new photoplay, "The Inferior Sex," which was released by the First National company and is based on the story by Mildred Harris Chaplin. The story is a study of the woman's mind and the way in which she achieves her ends. The character of the woman is developed with great skill and subtlety, and the way in which she achieves her ends is most interesting. The picture is well directed and the acting is excellent. The picture is a good one and should be seen by all who are interested in the subject.

"TERROR ISLAND"
(Paramount-Arcaft)

Resembles a Wild Serial in Incident and Action

The sponsors of this picture made an apology for it in the introductory caption and so disengaged the spectator to some extent. It is a rather weak picture, which will do as a preliminary to the exploitation of the hundredth king, Houdini. The apology was kept up throughout the length of the feature, which proves the danger of putting something on the public. Really "Terror Island" goes back to the nickelodion days, there being a number of scenes of film in theme, treatment and interpretation. A sophisticated audience will be fairly amused by the first few minutes, but as they did at the nickelodeon, the picture is nothing more or less than a serial compressed into five reels, and the incidents contained in it will have been conceived in a nightmare.

Highly impossible as the ancient legend is, it is going to take a lot of explanation and more apology than what is offered to make a child believe the stunts which take place under water. Houdini might get away with it on a bet, but not Lila Lee. She's splendidly played as a woman or a spirit, but not as a fish. She can't make it through the water with her breath, she can't make it through the water with her face, and she can't make it through the water with her body. The screen is a nightmare.

The story is the anticipated idea of the stolen pearl which must be returned to the idol before a white adventurer will be released from the South Sea cannibals. And in working it out the picture resembles a few after scene of some of the weediest and wildest melodrama that has ever been attempted. It's a story that you can accept in a spirit of good nature and forget its improbability. The meagre scenario and invention and doubtless will please those who "run" up serials.

Length, 5 reels. Laurence Reid.

THE CAST

Harry Harper as the white adventurer.
Bessie West as the woman.
Sylvia Morris as the spirit.
Walter Taylor as the chief of the South Sea cannibals.

PRESS NOTICE

"TERROR ISLAND"

The handbill king, Houdini, will come to the - - - - - - - - - - - - - - - - theatre next week, beginning with "Terror Island," which is an original story written by Arthur B. Reeve and John W. Grey. The story is a study of the woman's mind and the way in which she achieves her ends. The character of the woman is developed with great skill and subtlety, and the way in which she achieves her ends is most interesting. The picture is well directed and the acting is excellent. The picture is a good one and should be seen by all who are interested in the subject.

PROGRAM READER

"THE INFERIOR SEX" will be the opening play on the programme. "Terror Island," will be the feature for the week commenting on the news. "The Inferior Sex" will be the last play on the programme. The drama depicts domestic life and presents a young married woman whose husband has deserted her. She has an army of friends to help her. She has a scheme to get back her husband, but she does not succeed. The play is a study of the woman's mind and the way in which she achieves her ends. The character of the woman is developed with great skill and subtlety, and the way in which she achieves her ends is most interesting. The picture is well directed and the acting is excellent. The picture is a good one and should be seen by all who are interested in the subject.
THE ORPHAN

By E. Boxum

THE LEAVE IT TO ME 

By Frank Butler

**THE CAST**

The Orphan—William Farnum

Helen Shields—Lucile Lovelady

Tex Willard—Henry W. Hobart

Burrvid—Billie Cutler

Sheriff Jim Shields—O. Raymond Rye

Martin—Ned Wynkoop

Marjorie Shields—Olive White

Aunt Crofta—Cecile Forde

Directed by J. Gordon Edwards

**PRESS NOTICE—STORY**

William Farnum, the popular Fox star, whose pictures, ever since his memorable "Les Miserables" have won him a host of admirers, is the attraction of the current motion picture production, "The Orphan." This is a six reel picturization of a thrilling story laid in the desert of America. For years all the countryside has trembled at the mention of "The Orphan," such was the name given to a bandit, played by William Farnum. It was a bandit who was feared by Indians, "the orphans" betters and aids in driving them off. Again, when a stage coach, containing valuable property, was attacked, he comes to the rescue. There is a reformation, of course, after he has cured himself of the influence of the stage girl, but not until he has fulfilled his vow, and killed the man who murdered his father.

The story is so beautiful that pictures to come to the screen in recent months, than "The Orphan." Instead of thrilling and exciting crimes, there are numerous realistic battle scenes. In addition, the picture has been taken off one of the most beautiful spots in America—the Western deserts, with their towering mountains in the background. The picture will remain at the first houses for 

**PROGRAM READER**

Do you like action? Do you delight in seeing a story laid in that romantic and picturesque setting—the great desert West of America? And do you have heart heats as you see hard-fighting and hard-riding battle scenes. William Farnum is the star of this new picture, "The Orphan", which contains all the qualities to make your blood tingle. The feature is not lacking in love interest, and above all—well pleased, after you see "The Orphan." 

**SUGGESTIONS**

Dwell chiefly on the star of this picture, Mention "The Carusian Brothers," if you have shown it, and even go as far back as "Les Miserables," in telling of his previous work. His admirers like to watch him "see red," and start to fight. He is a clever, partly silent, partly verbal part. He is a leader of the stars as the "good, bad, man." Show a photograph of him in the lobby. As a sentence for the orphans in the story, tell of any good orphan in your screen. Cowards and bandits in the lobby and streets, seem the best way to create the atmosphere of the story.

**CATCH LINES**

There is good in the worst of men—even in such a man as "The Orphan," an outlaw feared throughout the countryside. William Farnum, the very Fox star, in a thrilling story of the West. The story of an outlaw, who saved the life of the man who sought to kill him, and the girl who eventually returned him.

---

**LEAVE IT TO ME**

By Frank Butler

Average Farce Comedy Starring William Russell

The laughs in this latest William Russell farce comedy are chiefly due to fast and sneerous work on the part of the cast, the star in particular. The story requires a long time to get started, and once started, it is revealed to be a good farce idea, but lacking in rapid farce action.

The star plays the rich young man again, this time forced to go to work by a fiancee who wishes to see him do something useful in life. He has a detective agency in a crimeless city, confident that cases will be few and far between. But his sweetheart discovers the scheme and in order to straighten matters out, the young man hires as crooks as possible to start a wave of crime, in order that he may win glory for himself by bringing back the boot. The troubles of another rich young man, who one day have left his establishment. The amateur detective recovers the stolen gits, rescues the kidnapped bridegroom, and reinstates him in the good graces of his sweetheart.

If you are looking for something "Leave It To Me" will satisfy, although it will not elicit continuous laughter. There is real good comedy in the high spots, however, and the star ought to win new admirers. He is supported by a good cast including Eileen Percy, Marcelle Daley and Hal Coolly. Russell has shown a difficult character part and we fear, will grow a little tiresome towards the end. Photography and editing are up to the average. Length, 5 reels. Matthew A. Taylor.

**THE CAST**

Dickey Derickson—William Russell

Mary Melody—Eileen Percy

Mr. Durrington—Hal Coolly

Vida De Vere—Marcelle Daley

Red Kelley—William Elmer

Mrs. Stephen Holmes—Milla Davenport

Directed by Emmett J. Flynn.

**PRESS NOTICE—STORY**

An old favorite to motion picture fans will be "Leave It To Me" at the 

theater on . . . when "Leave It To Me" a William Fox production, with William Russell as the star, will be the second story man sends some inquiring letters. He crooks finally start to work in earnest, however, and come to a wedding to steal all the presents. But the amateur detective recovers the stolen gilt, rescues the kidnapped bridegroom, and reinstates him in the good graces of his sweetheart. Russell has shown a difficult character part and we fear, will grow a little tiresome towards the end. Photography and editing are up to the average. Length, 5 reels. Matthew A. Taylor.

**PROGRAM READER**

Do you believe in work? That is to say, do you go to work if you had millions? Dickey Derickson, the millionaire hero of "Leave It To Me," the star, splitting comedy which will be at this theater on . . ., does not relish the idea. But his sweetheart said she would never marry an idler. So Dickey went to work—literally a fashion. For if he had not gone to work the gang or crooks will never have come on the scene and kidnapped the bridegroom. And if this had not happened there would have been no "Leave It to Me," to make you laugh for a full hour. William Russell is the star, and you know what to expect from this limelight screen gem.

**SUGGESTIONS**

You have a star to boost in this picture. William Russell already has a large following, so use a photograph of him in your lobby, mention him big in your copy, and write about him on your mailing cards. For a teaser use the slogan, "Leave it to me," said Dickey. "I'll fix it." Who was Dickey? About the only good thing is with a detective agency, and such an arrangement naturally would be difficult. An automobile repair shop might be interested, using the catch-line.

"Leave It to Me." Unusual name mention your title and star. Do not tell all of your story in your program or press notice, but just enough to arouse interest.

**CATCH LINES**


Box Office Records will again appear in the May 15 issue
AND NOW—

it pleases us to announce that just two months following the fire loss in one of our buildings

WE SUCCEEDED IN TURNING OUT THE BIGGEST WEEK'S MACHINE PRODUCTION IN THE HISTORY OF OUR COMPANY!!!
WHEN A DISTRIBUTOR AND EXHIBITOR TURNS PRODUCER

—he realizes the immense value of perfect printing.

—contact with the trade and the theatre-going public as well as actual projection experience teaches him the necessity of Rothacker Prints.

Sol Lesser, distributor and exhibitor, who has now entered the producing end with

ANNETTE KELLERMAN'S

first modern comedy drama says:

"Rothacker Prints for mine."

Annette Kellerman
MAY 1, 1920

Motion Picture News

Need Help?

- Real information—accurate facts and figures—are scarce in this hectic business.
- For example:
  - How many chains of theatres are there in the United States? How many theatres are represented in these individual chains? How many exhibitors own two or three theatres?
  - Want the answers to these questions?
  - Of course, we have them.
  - Our Circulation Department has them in black and white on the subscription books. The answers to these questions and many others that come to your mind can be found in those same subscriptions.

The News Covers The Field

Published Weekly—$2.00 a year
Chicago — 720 Seventh Avenue, New York — Los Angeles
CAPITAL FILM CO.
presents
THE SUPER FEATURE
OF 1920
"WITCH'S GOLD"
A Five-Reel Romance of the Great Texas Oil Fields. Featuring

DAVIDE
Augustus Phillips Edward Coxen
Gene Gauntier Charles Mailes

and
"TEDDY"

Territory now selling—
Release date May 24th.
Greatest of all box office attractions.

COPYRIGHTED
1920

CAPITAL FILM COMPANY, INC.
HUGH WOODY—PRESIDENT—B. HERBERT MILLIGAN—GEN. MGR.
EXECUTIVE OFFICES
CONSUMERS BUILDING — CHICAGO.
ADOLPH ZUKOR PRESENTS

JOHN BARRYMORE in "Dr. Jekyll and Mr. Hyde"

BY ROBERT LOUIS STEVENSON
DIRECTED BY JOHN S. ROBERTSON
SCENARIO BY CLARA S. BERANGER

A Paramount Artcraft Picture
All Records Broken in Holy Week!

JOHN BARRYMORE
in
"Dr. Jekyll and Mr. Hyde"

At the Rivoli Theatre, New York, has broken all the house records for paid admissions. And this in Holy Week, the worst week in the year for the theatres!

THE CRITICS SAY:

"In 'Dr. Jekyll and Mr. Hyde' John Barrymore contributes what may be recognized as the finest screen acting yet achieved." — N. Y. Tribune.

"A classic of the films. The applause of the spectators was the greatest heard in a motion picture theatre in years." — N. Y. Evening Post.

"With 'Richard III' on the stage and 'Dr. Jekyll and Mr. Hyde' on the screen, John Barrymore has done the best acting within the memory of this generation." — N. Y. Call.

"If any actor could make movies talk, John Barrymore would in 'Dr. Jekyll and Mr. Hyde.' His personality seemed to leap from the screen." — N. Y. Sun and Herald.

"John Barrymore has set a standard for future tragedians. The character is depicted as truly as the words of Stevenson drew it. One leaves the theatre with the belief that motion pictures are on the verge of a new era." — N. Y. World.

"For the most part the picture is action, wonderfully interpreted by John Barrymore and directed by John S. Robertson. The screen has caught all the eerie atmosphere of this eternal classic. It is impossible to exaggerate the beauty of the settings and the adroit manner in which the plot is swung to its inevitable ending." — N. Y. Globe.

"'Dr. Jekyll and Mr. Hyde' is one of the best features it has ever been our good fortune to witness." — Morning Telegraph.

"John Barrymore is as eloquent on the screen as he is on the stage. 'Dr. Jekyll and Mr. Hyde' is a gripping picture under the influence of Mr. Barrymore's acting." — N. Y. Evening Sun.

"Barrymore's insistently reaching, temperamental hands turn to evil claws before your eyes. His lean dreaming face takes on a look of unbelievable ferocity. He is a cruel and monstrously malignant spirit." — N. Y. News.

"John Barrymore's masterful acting in 'Dr. Jekyll and Mr. Hyde' is without question the outstanding bit of screen work in many months. It ranks equally with his highly artistic 'Richard III'" — N. Y. Evening Mail.

"Barrymore makes the dual character tremendous. His performance is one of pure acting on as high a level as has ever been attained by any one. Future generations may see 'Dr. Jekyll and Mr. Hyde' and in addition to enjoying Barrymore's art they will receive a personal impression of him and know him as his predecessors can never have known. 'Dr. Jekyll and Mr. Hyde' is a work worth while in itself for all time." — N. Y. Times.

And Every Word Means Money to You!

A Paramount Artcraft Picture
In the dark mirror of dreams she saw—what? Her other self? Or what she might have been?
She saw herself dragged through the crime and shame of the underworld, herself the centre of unimagined strife and excitement—

It's the most novel and dramatic picture in which Dorothy Dalton has ever appeared.

Action, suspense and mystery make every minute of it thrilling and exciting.

By Louis Joseph Vance. Scenario by Magnus Ingleton
Directed by Charles Giblyn. A Thomas H. Ince Production
Jesse L. Lasky Presents

HOUDINI in
"Terror Island"

BY ARTHUR B. REEVE and JOHN W. GREY
DIRECTED BY JAMES CRUZE

A Paramount Arctraft Picture

OVER the cliff—with Lila Lee locked inside—crashed the safe! The cannibals shrieked a mighty shriek of triumph!

And then—

In the most thrilling and amazing underwater scene ever filmed you see Houdini swim under water to the safe—open it—and carry Lila safe to the submarine.

Houdini holds the world's record for under water endurance. No other man can stay under water as long as he does in this picture.

And this is only one of the hundred thrills that make "Terror Island" the most thrilling and sensational melodrama ever made.
Released April 25th

MACK SENNETT'S

BIG NEW

FIVE-REEL COMEDY SENSATION

"DOWN ON THE FARM"

WITH AN ALL STAR SENNETT CAST INCLUDING-
BEN TURPIN, LOUISE FAZENDA, MARY PREVOST, JAMES
FINLAYSON, BERT ROACH, HARRY GRIBBON, BILLY ARMSTRONG
LITTLE JOHN HENRY, THE BABY, TEDDY, THE DOG, PEPPER
THE CAT, HENS, TURKEYS, DOGS, GEESE, COWS AND
ALL OTHER FARM ESSENTIALS AND ORNAMENTS IN A
RIOT OF RUSTIC ROMANCE AND REVELRY

Bill it - Exploit it - Present it
like a Circus -
And do a Business like the
Ferries to Cuba

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, GENERAL MANAGER
The most wonderful love story the stage has known in a generation brought to the screen by the beautiful and a dored artist who made it an international success.

Doris Keane
Edward S. Sheldon's Celebrated Play
"Romance"

Directed by
Cahel Wilsey

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIDARI ABRAMS General Manager
BENNY is proving the biggest drawing card of any serial star ever presented to the public. The tremendous amount of newspaper publicity received by the world’s most popular champion every day since the start of his remarkable career has given him a following that packs every theatre to the doors while

THE EVIL EYE

Roy L. McCandell’s thrilling Wall Street Bond Theft Mystery Story, moves so fast—it is so full of tense situations and rapid fire action—that record audiences are held spell-bound and the great serial is boosted by everybody who sees it.

THE PLOT

is intensely interesting to all who read the daily papers while the work of the wonderful cast including such famous players as

Stuart Holmes
Ruth Dwyer and
Marie Shotwell

lifts “THE EVIL EYE” out of the class of ordinary serials and stamps it as

THE FIRST BIG SPECIAL SERIAL PRODUCTION

The demand for bookings is extraordinary.—Have your nearest exchange screen “THE EVIL EYE” for you and close for it immediately.

Staged by
J. GORDON COOPER under the personal supervision of WALLY VAN

Presented by
ASCHER’S ENTERPRISES, INC.

Foreign rights controlled
LEONARD

Distributed by

HALLMARK PICTURES CORP.

by E. S. Manheimer
HIGH ABOVE

The Ordinary One Reel Comedy

BILLY FRANEY

In a New Series of Fifty-Two

ONE REEL COMEDY FEATURES

One Every Week

Released May 17

REELCRAFT PICTURES CORPORATION
(R. C. CROPPER, Pres.)

729 Seventh Avenue New York City
The most important announcement
ROBERTSON-COLE
has ever made
ALTHOUGH the stars and pictures now being announced have been definitely decided upon, Robertson-Cole makes the positive assertion that none of these productions shall be released unless they pass the test which classes them as "Special." Robertson-Cole is in a position to make this declaration because its contracts with producers provide for the rejection of pictures until they are of the highest standard of excellence.

The box-office value of these attractions should be self-evident to every progressive and discriminating exhibitor.

What Robertson-Cole stands for in the industry was made quite clear in Mr. Cole’s speech at the recent convention of our branch managers, when he said: "The day I feel that Robertson-Cole cannot remain in the film business and do it honorably and straight,—we leave the field. I do not care for it if our name is going to be jeopardized." This statement sums up "the honesty of purpose" that guides our every business transaction.

ROBERTSON-COLE DISTRIBUTING CORP’N.
A. S. KIRKPATRICK
Vice-President and General Manager.
THIS REMARKABLE STAR NEEDS NO INTRODUCTION—HER DRAWING POWER, GREAT AS IT NOW IS, WILL BE INCREASED THROUGH THE PICTURES ROBERTSON-COLE WILL RELEASE AT THE EXPIRATION OF HER PRESENT CONTRACT, BY LIMITING HER SCREEN ENDEAVOR TO FOUR BIG SPECIALS A YEAR—EACH PRODUCTION A DRAMA OF SUPER-QUALITY.
When the mighty combination of Otis Skinner in "Kismet" reaches the motion picture public, the highest point in artistic splendor, the pinnacle of dramatic power will be attained. Months of untiring effort will be spent in preparing this stage success to make it the most lavish production ever offered.
DURING HER PRESENT TRIUMPHANT SEASON IN NEW YORK IN "DECLASSE," ETHEL BARRYMORE WILL APPEAR IN JUST ONE PRODUCTION FOR THE SCREEN. THIS SPECIAL "THE SUPER-WOMAN," GIVES AMPLE OPPORTUNITY TO ATTAIN THE WONDERFUL EMOTIONAL HEIGHTS BY WHICH MISS BARRYMORE'S MARVELOUS WORK HAS BECOME A BY-WORD.
THIS INTERNATIONAL IDOL COMES TO THE SILVER SHEET ON THE CREST OF THE MIGHTIEST WAVE OF POPULARITY EVER ENJOYED BY ANY MAN. HE WILL BE PRESENTED IN A MODERN AMERICAN SOCIETY DRAMA, ABSORBING AND UNIQUE IN PLOT, DIRECTED BY JOHN G. ADOLFI. IT WILL BE A "MILLION DOLLAR" ATTRACTION.
FROM A SUCCESS UNSTINTED AND DESERVING, BUILDED UPON THE
APEAL WHICH HIS DELIGHTFUL MAN'S-MAN CHARACTERIZATIONS AMPLY
JUSTIFIED, DUSTIN FARNUM SHALL NOW BRING TO THE EXHIBITOR A
SERIES OF TWO-FISTED STORIES, THE INITIAL ONE BEING "BIG HAPPINESS."
THIS FAMOUS COMEDIAN, WON FROM HIS PINNACLE ON THE AMERICAN STAGE, WILL APPEAR IN SPECIAL FEATURES, WHICH IT IS PREDICTED SHALL CREATE A SENSATION. "THE SMART ALECK," A SATURDAY EVENING POST STORY BY IRVIN S. COBB, WILL BE THE FIRST "CHIC" SALE PICTURE.
GREETED WITH UNANIMOUS ENTHUSIASM, THIS NEW STAR FIRMLY ESTABLISHED HIMSELF IN PUBLIC FAVOR IN "THE BELOVED CHEATER." CAPTURING THE POPULAR FANCY BY THE UNIQUE CHARACTER OF HIS WORK, HE WILL FURTHER ENDEAR HIMSELF TO HIS ADMIRERS IN "THE BUTTERFLY MAN," A SUPER-SPECIAL OF ASSURED BOX OFFICE VALUE.
FOUR SPECIALS, REVEALING THIS REMARKABLE STAR AT THE HEIGHT OF HIS UNQUESTIONED ABILITY, ARE PLANNED FOR THE COMING YEAR. EACH OF THESE NEW PICTURES WILL BE MORE ELABORATE AND EVEN MORE DRAMATIC THAN ANY IN WHICH HAYAKAWA HAS EVER APPEARED.
The world-famous character of Arsene Lupin, unrivaled in the annals of fiction, will be brought to the exhibitor in "33" to be followed by a limited number of stories each season from the Arsene Lupin series. Wedgwood Howell, ideally cast as Arsene Lupin, will be featured in the initial production.
THE POPULARITY OF MISS BARRISCALE HAS SHOWN STRONG AND STEADY INCREASE WITH EACH RELEASE AND UNDER THE NEW PLAN WHICH WILL LIMIT HER PRODUCTIONS TO SPECIALS, THE DEMAND FOR HER PICTURES IS CERTAIN TO BE EVEN MORE MARKED.
SURPASSING IN PICTURED ELOQUENCE, EVEN HIS FAMOUS CANNIBAL RELEASES, THE FEATURE MARTIN JOHNSON IS NOW SENDING FROM THE INTERIOR OF THE ISLAND OF MMLUKULU, WHERE IT WAS PHOTOGRAPHED AT THE RISK OF LIFE, WILL FASCINATE WITH SIGHTS THE LIKE OF WHICH HAVE NEVER BEFORE GREETED WHITE MEN'S EYES.
RARELY THE SILENT DRAMA BRINGS THE EQUAL OF “THE FORTUNE TELLER,” THE STAGE TRIUMPH WHICH GRIPPED NEW YORK BY ITS INTENSE DRAMATIC POWER, NOW MOULDED INTO A MASTERPIECE BY THAT GENIUS OF MOTION PICTURE DIRECTORS, ALBERT CAPELLANI, WITH ITS ORIGINAL STAR, MARJORIE RAMBEAU, IN A NEVER-TO-BE-FORGOTTEN CHARACTERIZATION.
What They Say About
"The Dangerous Talent"
with
Margarita Fisher

MOTION PICTURE NEWS:
"Plenty of action. A well directed, exciting climax. Story is interesting and exceedingly appealing."

AMUSEMENTS:  "Here at last is a real picture. A model of dramatic construction. Margarita Fisher has arrived. Not only is her work excellent, but also that of all the supporting cast. Harvey Clark deserves special mention."

WID'S:  "Good play with unusual twists. Interests because of many surprising turns of plot."

BILLBOARD:  "Constant interest in the unfolding of the story. Miss Fisher proves adept at emotional work and received splendid support throughout."


MOVING PICTURE WORLD:  "Satisfactory presentation of story in which elements of melodrama play a prominent part. Miss Fisher is exceedingly attractive."

DRAMATIC MIRROR:  "In this day when so many film plays are sent out with barely enough plot to get by with audiences, it seems almost extravagant for any one picture to have so much story as has 'The Dangerous Talent.' It is all intensely interesting and not in the least confusing."

Have YOU Played This Big Special?

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, Pres.

Distributed by
PATHE
Franklynn Farnum
with
Mary Anderson
in
WM N. SELIG'S
SUPER-SERIAL

VANISHING
FIFTEEN EPISODES
DIRECTED BY LEON DE LAMOTHE - STORY BY WILLIAM E. WING

State Rights
"I think without a doubt that “Vanishing Trails” is one of the best serials that has ever been made."

— Wm. N. Selig, producer of “The Lost City”

TRAILS

A THRILLING ROMANCE OF LOVE AND ADVENTURE EXTENDING FROM THE EAST TO THE MYSTERIOUS VANISHING TRAILS OF THE FAR WEST

Canyon Pictures Corporation
130 West 46th St.
New York City
WARNER BROS.
ANNOUNCE
THE FIRST INDEPENDENT RELEASE
OF
THE WORLD'S GREATEST COMEDIAN
AL. ST. JOHN
IN
"TROUBLE"
TWO REELS
OF
CONTINUAL
LAUGHTER
TERRITORY SOLD

ILLINOIS
First National Exh. Exchange  Chicago, Ill.

OHIO
First National Exh. Exchange  Cleveland, O.

W. PENNSYLVANIA & W. VIRGINIA

KENTUCKY & TENN.
First National Exh. Exchange  Louisville, Ky.

ARIZONA & SOUTHERN CAL.
First National Exh. Exchange  Los Angeles, Cal.

NEVADA-HAWAII & NORTHERN CAL.
All Star Features Distributors  San Francisco, Cal.

INDIANA
H. Lieber Co.  Indianapolis, Ind.

IOWA-NEBRASKA & KANSAS
A. H. Blank Enterprises  Des Moines, Iowa.

GEORGIA-ALABAMA-FLORIDA-N.CAROLINA-S.CAROLINA
Criterion Film Service  Atlanta Ga.

EASTERN MISSOURI
Grand Central Film Co.  St. Louis, Mo.

UPPER NEW YORK STATE
Robbins Film Co.  Utica, N.Y.

E. PENN.-DIST. COLUMBIA-MARYLAND-DELAWARE-VIRGINIA

12 TWO REEL COMEDIES A YEAR

WARNER BROS.
220 W. 42nd ST. NEW YORK CITY
HERE'S WHAT A FIRST NATIONAL EXHIBITORS' EXCHANGE THINKS OF SCREEN SMILES

"After viewing the last three releases of 'SCREEN SMILES' I have come to the conclusion that it is indeed as you told me—a novelty short reel in every sense of the word.

The short, snappy sayings handed me many a laugh, and along with the illustrations should prove a valuable addition to any theatre program.

I feel that once an exhibitor starts playing 'SCREEN SMILES' that it will undoubtedly remain a fixture in his theatre.

This five hundred feet of film has more laughs than the average two reel comedy, and judging from the business we are doing now with 'SCREEN SMILES' it will be at the head of our short stuff in the very near future.

Wishing you every success, I am,

Yours very truly,

FIRST NATIONAL EXCHANGE, INC.,
(Signed) R. H. CLARK,
Treasurer and General Manager.

SKINNER'S DRESS SUIT

Starring

BRYANT WASHBURN

is ready for the State Right Market. It will be the clean-up picture of the year. It will prove a box office boon for the exhibitor through the dull hot summer months. It is one of the most entertaining and delightful features in which Bryant Washburn has ever starred. Here is a picture with a great title, a sure-fire star, a wonderful story, all coupled with the biggest advertising campaign ever given a production for State Right Sale. Inquiries from the biggest buyers in the country are coming in daily. Get your bid in to-day. "Skinner's Dress Suit" will prove the greatest box office bet of the year.

State Right Territory Now Being Allotted

By

VICTOR KREMER FILM FEATURES, INC.

BRYANT 8352
126-130 WEST 46th STREET, N. Y.

SUITE 908-909
May 1, 1920

Grauman Has Booked

THE CHAMPION
Chaplin’s Greatest Two Part Comedy
At Record-Shattering Rental for Two Weeks

AT
GRAUMAN’S THEATRE
LOS ANGELES

WILLIAM KREMER
126-130 WEST 46th ST., NEW YORK

STATE RIGHT BUYERS
The Champion Starring Charlie Chaplin is but One of Four Great Chaplin Pictures—The Others are “The Jitney Elopement,” “Work” and “By the Sea”—Two Reelers, good enough for Sid Grauman to book for a two-week run.

Are They Good Enough to Buy?

COMMUNICATE AT ONCE WITH

VICTOR KREMER FILM FEATURES, INC.
126-130 WEST 46th ST., NEW YORK
WHEN Inter-Ocean Film Corporation was organized five years ago, it defined its policies as an export concern specializing in the distribution of American films in foreign territories.

In explaining its policies, Inter-Ocean Film Corporation realized that the American Producer who conducted a business largely confined to national boundaries usually concentrated his sales efforts towards domestic distribution and gave little or no attention to his foreign film sales.

That was five years ago. At that time Inter-Ocean Film Corporation occupied an insignificant suite of offices; today the expansion of its business has necessitated the exclusive use of a five-story building.

Success has crowned its efforts.

During its brief career as an export house, Inter-Ocean Film Corporation has taken over the problems of export distribution, and brought the old-world markets to new-world merchants.

If your problem is the distribution of your product in foreign markets, then you need our experience and facilities.

Let us cover the world for you!

For Information Communicate At Once With

London Office
162-164 Wardour Street

INTER-OCEAN FILM CORPORATION

Paris Office
43 Rue La Bruyere
We wish to announce to

MOTION PICTURE PRODUCERS

That we have completed an organization to specialize in furnishing you with suitable material for screen picturization . . . .

Only Big Stories by Authors of International Reputation will be handled . . . .

The chief object of this organization is to become a valuable link between Authors and Producers of Motion Pictures . . . .

AUTHORS
STAGE AND SCREEN PLAYS, INC.
1476 BROADWAY, NEW YORK CITY
"THE TRAP"

An amazing story of Love, Mystery and Intrigue.
Replete with Big Moments and Splendid Characterizations . . . .

By MAXIMILIAN FOSTER
Author of
KEEPING UP APPEARANCES THE WHIRLPOOL
THE WHISTLING MAN RICH MAN, POOR MAN
CORRIE WHO? SHOESTRINGS, ETC.
"THE TRAP"

has been running in McClure's Magazine since December and finishes in the May issue . . . Read by at least 5,000,000 people.

The publication of this story in book form is now in preparation by D.冯LTON ANO COMPANY, a foremost publisher of "Best Sellers."

Arrangements can be made for publication of a Special Motion Picture Edition, containing reproductions of scenes from the picture.
"THE FALLEN IDOL"

From the Broadway Stage Success

A powerful love story, showing the innermost secrets of a Woman's Soul . . . .

A story of the Emotions that will tug at the heart-strings . . . .

A Climax that will hold the audience spellbound . . . .

By GUY BOLTON
Author and co-author of

ADAM AND EVA       POLLY WITH A PAST
HAVE A HEART!       LEAVE IT TO JANE
THE RIVIERA GIRL    THE GIRL BEHIND THE GUN
MISS SPRINGTIME     OH BOY! ETC.

These stories are now submitted to Motion Picture Producers.

AUTHORS
STAGE AND SCREEN PLAYS, Inc.
1476 BROADWAY, NEW YORK CITY
TELEPHONE, BRYANT 3271
The ONLY TWO SHOWS IN TOWN

ON EASTER MONDAY
The Sun and New York Herald said:

"The throngs gorged themselves again

on John Barrymore in ‘Dr. Jekyll and Mr. Hyde’, at the Rialto and ‘The Virgin of Stamboul’ at the Broadway"

CARL LAEMMLE presents
PRISCILLA DEAN
in THE VIRGIN OF STAMBoul
MARKSMEN agree—it's easier to crack the bullseye with your first shot than with your second.

When Erich Von Stroheim made his first production, "BLIND HUSBANDS", Julian Johnson, Editor of Photoplay, termed it "the almost perfect photoplay"—and it made money for exhibitors in the same splendid proportion—such a golden surprise that people wondered if Von Stroheim had another shot like it in his system.

Well, folks—he has! He's done it again! Another bullseye! In "THE DEVIL'S PASS-KEY" Von Stroheim has done the impossible. He has beaten Von Stroheim!

What's it about? Women! What does Von Stroheim know about women? Too much—the women think. That's why they'll love him and hate him—and pack your house to the fire limits.

See this amazing production now. Genius doesn't show every day.

"The Devil's Passkey"
The man who shows Big Houses how Little Houses make Money

"MARKED MEN"-made by Jack Ford from Peter B. Kyne's world-famous story "The Three Godfathers."

"OVERLAND RED"- made by Lynn F. Reynolds from the story by Henry Herbert Knibbs.

No better Western pictures have ever been produced.

HARRY CAREY

UNIVERSAL SPECIAL ATTRACTIONS
For East is East
And West is West
And never the twain shall meet.

ONLY a trustful little school-marm of another race in sunny, lazy Hawaii—just the kind to care for an attractive human derelict—just the kind to be loved for an hour and then deserted—just the kind to believe her husband dead and then to blunder into him with another wife in another land. And TSURU AOKI is just the kind to give your audiences as unique and fine a piece of dramatic sentiment as they will see in many a day. Play this play—it’s different.

TSURU AOKI in
"LOCKED LIPS"

A unique Universal Special Attraction presented by Carl Laemmle.
AN Exchange Manager spilled the secret of his record success with the Full House Five—"You wouldn’t dream of renting your home a few weeks at a time,” he argued; “you don’t insure its contents by the month, or your life by the week—you get it all settled and off your mind for a year. Then why not protect your Serial success in the same way? Why take your Serials haphazard when you can take out this Security Policy for Full Houses for One Solid Year?”

Ask your Universal Exchange about this plan. It is a complete success.
THE SUN NEVER SETS ON THE CAMERAMEN OF THE INTERNATIONAL NEWS SERVICE

the world's first and fastest released thru Universal

A TREEFULL OF LAUGHS

JOE AND

MRS. JOE MARTIN

"A BABY DOLL BANDIT"
"THE GOOD SHIP ROCK 'N RYE"
"A JUNGLE GENTLEMAN"
"OVER THE TRANSOM"

DIRECTED BY FRED C. FISHBACK

"THE JAZZ MONKEY"
"MONKEY STUFF"

DIRECTED BY WILLIAM CAMPBELL

UNIVERSAL — JEWEL
BOX OFFICE APPROVAL THE ONLY HONEST SEAL OF MERIT

The public verdict on "SEX" has been pronounced. The verdict was unanimous and read like this: "SEX" is one of the very few GREAT PICTURES. Nothing is more conclusive and convincing than the PUBLIC VERDICT. There is no higher authority than the message from the box office. It makes all argument and all praise unnecessary. IT REPRESENTS THE ELOQUENCE OF FACTS. In our recent announcement we told of big bookings in Chicago, Kansas City, Milwaukee, Boston, Atlanta, Pittsburgh, St. Louis, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Fort Wayne, Detroit, New Orleans, Dallas, Galveston, Nashville.

"SEX" rises above the average picture like a skyscraper tops a bungalow; it intoxicates the eye, satisfies the mind and carries its appeal right into the depths of your heart.

"SEX" will raise the fame and popularity of your house and impart a new dignity to your screen, it inspires your patrons with the desire for regular attendance at your theatre.

"SEX" embodies the combined triumph of a great actress—Louise Glaum—a great producer, J. Parker Read, Jr. and a great scenario writer, C. Gardner Sullivan and is worthy of your best showmanship.
Theodore C. Deitrich & Arthur F. Beck present Doris Kenyon in The Harvest Moon

From the celebrated play by Augustus Thomas
Directed by J. Searle Dawley

Heart interest abounds in "The Harvest Moon." It is the heart interest that hushes the crowd into sympathetic silence; it is the heart interest that makes 100% entertainment; it is the heart interest that wins for the box office and for the prestige of your theatre. Here a master plays on the heart strings—America's premier playwright—Augustus Thomas. Every touch shows the assured skill of the master hand and the finale comes with unexcelled power tinged with light and sweetness. Your audience will bid a joyous welcome to "The Harvest Moon."

W.W. Hodkinson Corporation
527 Fifth Avenue, New York City
Distributing through Pathé Exchange, Incorporated
HERE ARE THE "HIGH LIGHTS."

THE PLOT: Furnished by the world's foremost student of human nature, Honore Balzac, made immortal by his story of "The Human Comedy."

THE STAR: J. Warren Kerrigan, the embodiment of dauntless triumphant youth, ideally suited to the part he plays, full of romance and breathing the spirit of chivalry even in the attic of the tenement.

SETTINGS AND ATMOSPHERE: In their splendor and realism worthy of this great and mysterious story.

DIRECTION: Adheres faithfully and skilfully to the path marked by the master story teller.

This brief survey does not catalogue all the merits of the play but it will stimulate the curiosity of your patrons.

W.W. HODKINSON CORPORATION
527 10th Avenue, New York City
Distributing through PATH Exchange, Incorporated
Life and Folks in the Giant Forests Mirrored in Masterful Fashion

ACTION is the keynote of "KING SPRUCE"—which often rises to great dramatic heights and leads to tense, gripping situations. Then, after a whirlwind of elemental passions, comes the sun smiling through the clouds and makes your audience share in the happiness so touchingly depicted on the screen.

"KING SPRUCE" has for its background the giant forests of the North.

THE STORY is woven out of the lives of the men and women who live in close communion with Nature through the changing seasons of the year; quiet folks capable of big passions and of big deeds.

"KING SPRUCE" the men and women of the forest called him because of his wealth, his power, his domineering ways. Unscrupulous as well as tyrannous he challenged the laws of God and man until the plain honesty and simple heart of one of Nature's noblemen led him into the light.

NATURE'S NOBLEMAN is Mitchell Lewis, the famous 'Poleon of "The Barrier" and here he is a second 'Poleon. A knight of the woods "without fear and without reproach."

The love story is woven deftly into the very heart of "KING SPRUCE," its course is rough but the end is full of pathos and tenderness.
Arthur S. Kane presents

Charles Ray

in George M. Cohan's fascinating comedy drama

"45 Minutes from Broadway"

The first of a new series of pictures being produced in his own studios for

First National

Taken from specially selected stories, stage successes and best sellers.

He's one of the best box office attractions now. With this new and better series—

WOW!

A FIRST NATIONAL ATTRACTION
When you play

Marshall Neilan's

"Don't Ever Marry"

A First National Attraction
Oh Boy! Wait Until You See this One!

The Greatest Knockout Success of the Year!

From the Story by
Edgar Franklin

Adapted to the Screen by
Marion Fairfax

Photographed by Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Tech. Director, Ben Carré
Joseph M. Schenck presents

CONSTANCE TALMADGE

She taught the devil to talk love.

She made the preacher a victim.

The crusty bachelor fell for it.

Old hardshell lasted only a little while.

The professor was a dead easy one.

And then the expert fell herself.
"The LOVE EXPERT"

New — Novel — Unique

A theme that is entirely different from anything ever before portrayed in pictures.

You have a star who has made good with every picture and growing more popular daily.

You have a new idea to sell. Every one of your patrons is interested in LOVE—in learning how to make others fall in love with them. They’ll learn how and they’ll also laugh until their sides ache.

Use the teaser campaign in your press sheet and then watch your box office.

A John Emerson-Anita Loos Production

Directed by David Kirkland
Photographed by Oliver Marsh. Tech. Director, Willard M. Reineck

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
"A Distinct Departure

That's what all the critics say about

D. W. GRIFFITH'S

"The Idol Dancer"

And Clarine Seymour, the slim, dark beauty, clad in a wisp of grass and a fascinating smile, is tripping the light fantastic straight into the hearts of every audience from coast to coast in this wonderful romance of the South Sea Isles.

Personally Directed by D. W. Griffith
Story by Gordon Ray Young
Photographed by G. W. Bitzer
Foreign Representative, David P. Howells, Inc.,
729 Seventh Avenue, New York City
From The Usual Picture”

Exhibitors Herald

UNIQUE GRIFFITH TOUCHES

"D. W. Griffith's latest production, 'The Idol Dancer,' is a distinct departure from former efforts. The unique Griffith touches, however, are there, and the unusual handling of the beautiful Clarine Seymour, more fascinating than ever, would put the picture over were there less plot material than there is. Then, too, there is Richard Barthelmess, whose 'Chink' in 'Broken Blossoms' marked him for stellar honors ere the picture had played half the country. In the beachcomber we have another splendid characterization, and his delineation of Dan McGuire is the outstanding feature of 'The Idol Dancer.'

"Griffith never does things by halves and when he stages a panic-stricken village attacked by savages, it all seems very real indeed to the spectator by reason of the completeness of detail and action. Beautiful photography and unusual angles of life in the tropics distinguish the picture from cheap, clap-trap attempts at this sort of thing and make the whole a thoroughly enjoyable feature."—Exhibitors Herald.

TAKES CENTRAL WEST BY STORM

"Clarine Seymour, dark and lithe, is the heroine of 'The Idol Dancer,' the attraction at the Circle all this week. Griffith could hardly have found another actress in pictures who could have played the part of an impulsive child of nature as this slim, elfish creature plays it. The picture abounds in rich atmosphere and dramatic incident."—Indianapolis News.

SUPREME AMONG FILMS

"Every once in a while David Griffith produces a picture which helps to hold him in his present position of supremacy among film producers. Such a picture is 'The Idol Dancer.' It is expertly photographed, craftily arranged, all the details authentic, and it has that invaluable thing—atmosphere.

"The sort of romance Jack London might have written, given the setting that London loved, the South Pacific Islands, where the white man has barely encroached and where cannibals and head hunters still flourish. Against a background of tall palm trees and the gently rolling surf that touches tropical islands, Mr. Griffith has placed his romance. Clarine Seymour is the charming heroine who dances in worship before her Devil-devil idol. There are big melodramatic scenes.

"The picture is not only sumptuously mounted, but consistently made. All the details build up an authentic frame for the story. Clarine Seymour is a capital little actress, and Richard Barthelmess, who is one of the finest actors on the screen, gives a fine portrayal."—The Indianapolis Star.

A First National Attraction
Samuel Goldwyn and Rex Beach

Present

"Out of the Storm"

Adapted from the Famous Novel
"THE TOWER OF IVORY"

By Gertrude Atherton

Directed by
William Parke

Distributed by
Goldwyn Pictures Corporation

Margaret Styr—greatest prima donna in Europe—faced the bitterest problem that ever blackened a woman's life. The story of her wondrous career, of her sordid past, and of the love that lifted her to sublime heights is told in a picture that teems with realistic action.
Of all last week's pictures on Broadway the N.Y. Times chose "Edgar's Hamlet" as worthy of foremost attention.
Just a moment

The cleverest, funniest and most original picture of the year is

UP IN MARY'S ATTIC

with

EVA NOVAK, HARRY GRIBBON and

an ALL-STAR Cast

It is being prepared for the trade by Elmer J. McGovern, who edited “Mickey,” and who says it is the most sensational feature he ever had anything to do with.

Don’t let anything keep you from seeing it. It will be ready soon.
Wanda Hawley's Ship Has Arrived

thanks to the vehicle provided by Jerome K. Jerome,

"MISS HOBBS"

the direction supplied by DONALD CRISP

the scenario from the pen of ELMER HARRIS

Credit is also due to the whole-hearted support of the principal exhibitors of America, to realize the necessity of "new star" material of the proper sort—if the screen is to win new friends and steadily augment the ranks of its admirers.
Imagine a girl winning a man — then losing him through chicanery — then meeting him again but seeking to pass him by because he had passed her love by. Then imagine her gaining the knowledge that the man had NOT ceased to love her; that she had been fooled into thinking his ardor had cooled by his own parents! And so he had wed another, chosen by his family. This is just the start of the story. Be sure to play MARY MILES MINTER in "JENNY BE GOOD" From the popular book by WILBUR FINLEY FAULEY
Be A “Good Picker”—That’s Being Good To Your Audience

MARY MILES MINTER

in

“JENNY BE GOOD”

is the selection of the exhibitor who picks wisely, showing the entertainment needs of his public to be ever in mind. A good story by Wilbur Finley Fauley has been made into a good picture by that producer of real box-office attractions, William Desmond Taylor. It is a tale of twists and romance that proves Dan Cupid can’t be worsted. Jenny IS good, but her sweetheart’s designing parents cause enough mischief to make ten Jennies wicked.

MARY MILES MINTER is more-than-good as Jenny. Credit must also be given Julia Crawford Ivers for a good screen adaptation of the Fauley book, which was one of the best sellers of the season.
Lost In A Great City

in the story, but really "discovered" by thousands of exhibitors in hundreds of cities, large and small, the country over. They have found her—to be a box-office magnet!

CONSTANCE BINNEY

IN

"THE STOLEN KISS"

Based on the book, "Little Miss By-the-Day" — By Lucille Van Slyke
Scenario by Kathrynn Stuart
Directed by KENNETH WEBB

is now available for booking at all REALART Exchanges.

Exhibitors who do not know the strength of this star with the public, are urged to investigate by showing this latest BINNEY subject.
PHOTOPLAY MAGAZINE is the accepted guide of more than two million motion picture patrons. It always has stood for the highest ideals of the art and the industry, and its rapid and substantial growth in circulation has been built on a reader confidence and influence that is felt in every picture theater of America.
IS THE WOMAN WHO MARRIES WITHOUT LOVE NO BETTER THAN THE WOMAN OF THE STREET?

This Question is Answered by

EDMUND BREESE AND CLAIRE WHITNEY IN

A COMMON LEVEL

A six reel spectacular photodrama of exceptional merit—full of action, thrills and surprises—released for

STATE RIGHT BUYERS

POWER, GOLD, GREED, AMBITION vs. HELPLESSNESS, POVERTY, PURITY, HONOR

Territory Selling Fast—Better Wire

TRANSATLANTIC FILM COMPANY OF AMERICA, Inc.

H. C. HOGLAND, Vice-President and General Manager

729 Seventh Avenue New York City
A GRIPPING story of a girl who followed her own convictions and all but wrecked three lives—

—Her Own Life

—The Life of the Man She Loved

—The Life of the Man She Did Not Love—But Married!

A picture fairly vibrant with dramatic power—

ANITA STEWART has never radiated more wistful charm, more delightful artistry, more screen personality than in

"The More Excellent Way"

VITAGRAPH
Albert E. Smith, President
CHRISY DESELDEN marries a man several years her senior—on the impulse of a moment. Regret follows the marriage. Her husband is crushed, but strong. He gives her freedom and carries on—alone.

And then Robert Neyland, young and handsome, professing love, comes into her life. Unsophisticated, impressed, Chrissy sets about to reform him. Suspense, action and thrills here. A trip to Reno and divorce proceedings.

With Neyland in New York and Chrissy in Reno, crashing events center on enormous transactions in Wall Street. Neyland is unfaithful. Chrissy hears and returns. Neyland attempts to bankrupt her husband.

Chrissy finds herself. And you find yourself—delighted and profoundly impressed with the luring charm and magnetism of "THE MORE EXCELLENT WAY." A drama unsurpassed among ANITA STEWART pictures.

NO BETTER ANITA STEWART

PHOTOPLAY EVER MADE
The Poster Problem

The mind of a child at birth is as blank as a photographic plate. As that child progresses through childhood, maturity and old age, impressions are being registered upon it every instant during waking moments. In America there are over one hundred million such minds,—and every one of them has a different record imprinted upon it. When you get that fact in your mind you will have some conception of the basic factor of the tremendous problem that the RITCHEY LITHO. CORP. is dealing with.

It is the problem of the universal appeal. The problem of discovering what those common factors are that appeal to each and every one of these one hundred million minds. The RITCHEY LITHO. CORP. approaches it from the purely psychological angle, and solves it in a purely artistic manner. The answer is the RITCHEY poster!

It does make that universal appeal,—and it does so because it is always directed toward one of the essential,—elemental,—universal,—human emotions! Further, it always does it in a characteristically powerful and artistic way. To its universal appeal it adds the elements of beauty and sincerity. As a result it is invariably convincing!

Add to these things the further fact that every RITCHEY poster is a piece of perfect lithographic execution, and you will understand why it is considered the criterion for all motion picture posters!
The Newspaper and the Picture

A Reiteration of Truths Promoted by John S. Spargo’s Important Mission

We have used the above caption on many previous editorials.

The business in general knows and many newspapers know that, beginning several years ago, MOTION PICTURE NEWS has continually advocated the close cooperation of the newspaper and the picture; we have stated emphatically that, in our opinion, the newspaper was the inevitable basis not alone of local theatre advertising but of those large, national advertising campaigns which were bound to develop with a product of so universal an appeal.

Our Editorials, Complete Plan Book, Service Sections, Exhibitors’ Service Bureau, Newspaper Census, Studio Directory, etc., were all originated and built to this important end— to bring into being and make practical this very essential relation.

The recent action of the Associated Motion Picture Advertisers—the appointment of Mr. John S. Spargo to undertake, through field work, to establish intelligent and practical relations between newspapers and pictures—is, it seems to us, one of the most vital and constructive moves this industry has ever undertaken.

Mr. Spargo is an experienced newspaper editor. He has established photoplay departments in several newspapers. He knows, by close observation and in a practical way, why the newspaper needs the picture going reader and why the picture needs the newspaper. He goes forth well equipped with experience and information.

If he brings about a clear understanding back and forth, between these two big factors, the Association will have accomplished a very large and necessary work.

A good deal of misunderstanding must be cleared away.

In the first place, the newspaper, in years past—and not far past— has been deluged with the largest quantity and poorest quality of press matter ever issued from any source. Photos have been about as bad. We won’t go into details—except to say that the Editor everywhere got fairly disgusted and the waste on the part of the picture industry was enormous. The money might have been spent—to some avail—in the most general kind of straight advertising.

On the other hand the newspaper has never understood the picture industry. The industry was obvious-

ly large, evidently prosperous and quite clearly wanted a lot of publicity. So “Why don’t you advertise?”—asked the newspaper.

Well—let us see.

Every good advertising man knows that you cannot successfully advertise a product in a national way unless (1) your product is of a quality sufficiently high and sufficiently uniform to stand up under the advertising and (2) unless your product is so evenly and thoroughly distributed that people led to buy it can do so when and where they want to.

In a nutshell—the motion picture industry is too young to have mastered either—and furthermore the picture will never be uniform in quality like other products.

Consequently the advertising has been largely local. It had to be. The exhibitor advertised his picture—because he had it and could say where it would be shown and because, in some instances, he knew what he was advertising. (We might add here that in the past, so fast and behindhand has production been, advertising matter has been issued from New York headquarters before the picture had arrived from Los Angeles and was seen.)

This exhibitor advertising—in some instances the producer shares the expense—has, of itself, reached large proportions. A number of newspapers carry this space to the amount of from $5,000 to $15,000 a month. Some newspapers exceed this; with some, exhibitor advertising exceeds department store advertising.

We have some national campaigns—and generous ones. A few producers have been big enough, courageous enough and their product has been uniformly good enough to brave those economic wrinkles of the young industry which make national advertising an exceedingly difficult proposition.

We believe these economic wrinkles will be ironed away—and with the speed characteristic of this remarkable industry.

In the meantime and outside of advertising the fact stands forth, for the newspaper to face, that today fully 13,000,000 people go every day to pictures, and they want and should have interesting news of the entertainment and educator of this day and generation—the motion picture.

Wm. A. Johnston.
Fight on Censorship Legislation Resumed in Massachusetts

Expenses Incident to Enforcement of Bill Argued Before the Committee

Claiming that censorship would be ineffective in Massachusetts, Judge J. Albert Brackett of Boston, representing a group of theatrical interests in Boston against motion picture censorship in the State of Massachusetts, pointed out that a number of films, which proponents for censorship had declared to be objectionable, have been shown in Ohio, Pennsylvania and Canada, where motion-picture censorship prevails.

Hundreds crowded into the House Chamber to hear once again the arguments for and against movie censorship in the Bay State. The hearing is being held before the Ways and Means Committee.

The bill was reported by the Mercantile Affairs Committee to provide for the censoring of motion pictures under the direction of the Department of Public Safety.

Statistics showing the amount of cost of a censorship body to the state were presented by Representative John L. Fitzgerald of Boston, a member of the house ways and means committee. The statements made by Representative Fitzgerald, were that the bill for state censorship of motion pictures under the direction of the State Department of public safety would cost the state $100,000 a year, and because of the proposed fees for reviewing films, would probably cause exhibitors to advance the price of admission to the theaters showing pictures.

Colonel Alfred L. Foote, head of the Department of Public Safety, estimated that the censorship work would cost his department $20,350 a year, and that the revenue from the fees would amount to $71,200 annually. Representative Fitzgerald attacked these figures as to expense, declaring them far too low, and said that the bill would easily cost $100,000 the first year.

Continuing with his arguments, the colonel estimated the expenses under the bill to his department as follows:

A director of censorship, salary $3,000; nine state police officers, $2,400 each; $21,600; three motion-picture operators at $1,500 each, $4,500; four clerks or stenographers at $900 each, $3,600; for rent of reviewing rooms and offices, $1,000; contingent services, $2,000; three motion-picture machines, $1,350; one motion picture booth, $300. Colonel Foote estimated his department would review about 31,200 reels a year, at a fee of $1 a reel, this would yield $31,200.

Getting his estimates down to a finer degree, Colonel Foote, stated that, with the law in effect, 600 reels 1,000 feet in length would be inspected weekly. Three machines, operating six hours a day for five days a week, could dispose of this matter, he said; and nine additional men would be needed to pass upon the films and do inspection work—work the theaters throughout the state.

Representative Mitchell of Springfield, a member of the committee, inquired what appeal an exhibitor would have from decisions of the director of censorship. In replying, Colonel Foote, said he would first have an appeal to himself, and later, if he wished, to the superior court.

"Then in your case, you would act as a court of one," said Mitchell.

"Yes," said the Colonel.

"You couldn't do this work for less than $1,000 a year and do it right," declared Representative Fitzgerald. "Your salary estimate is too low. The inspection fees will be passed on to the consumer and those who go to theaters where pictures are exhibited, will have to pay more admission."

Representative Lyman of Easthampton, who is chairman of the committee, said that he thought the fee of $1 too low, and that it ought to be $3.50 anyway.

H. Preston Clark of Boston, who conducted the hearing for the proponents, said the law was willing to have the measure passed upon by the voters. The Legislature, however, has no power to send it to the voters; it could only get before the voters in case the legislature should pass it, which seems doubtful just now. Clark said the proposed law has the support of 1,000,000 people who desire that the pictures they and their children see shall be more wholesome than they now are. This was, he estimated, by the leader of the proponents, is about one-third of the total population of the State of Massachusetts.

Representative Davis B. Keniston of Boston, House chairman of the Mercantile Affairs Committee, which reported the measure, said he saw no reason why censorship should hurt a good picture.

Chairman Keniston opened the meeting, explaining certain financial features of the bill. One section of the bill as favored by the Mercantile Affairs Committee, reads:

"A charge of $1 shall be paid for the inspection of each reel of film or each duplicate reel of film not exceeding 1,000 linear feet; and $2 for each reel of film or duplicate exceeding 1,000 linear feet. All money so received shall be paid into the treasury of the Commonwealth. A reel of film for purely educational, charitable or religious purposes may be in the discretion of the Commissioner, be approved without charge."

Leading the opponents of the bill during the hearing in the House Auditorium, Judge J. Albert Brackett, told of a number of pictures shown in Boston and objected to by the proponents of the pending legislation, which he said have been passed as proper in every state in the Union. The judge said that this attitude on the part of the proponents shows just what the state censorship would lead to in Massachusetts were the law passed.

Continuing, he objected to the bill as placing too great powers in the hands of the State Police. The State Police would have the right to stop any picture having a tendency towards corrupting morals.

"Who," asked the judge, "is to determine such a tendency?" He said that film men, who buy millions of dollars worth of films should know what the Standards of the State are before they make their purchases.

"What changes in the present bill would you suggest to carry out your idea, inquired Representative Young?"

"It is not a question of adding anything to the provisions of the bill. The bill, as drawn, does not set up a standard. It sets up an individual who shall determine the standard. The bill simply says that obscene, immoral, indecent films shall not be shown. It leaves it to one man to determine what is objectionable."

"Censorship of films is asked for not only by those who want to protect children, they say, from the immoral tendencies which they say some films lead to; it is asked by some simply on the ground of 'injurious effect.' Out west a manufacturer complained of this 'injurious effect' because workmen in his employ saw bathtubs in a motion picture exhibition and (Continued on page 3818)
Famous Players-Lasky Corporation
Issues Annual Report

Balance Sheet, Profit and Loss and Surplus Accounts Are Submitted

Slightly Shrunk

PENDING the complete straightening of present transportation difficulties, Motion Picture News has been forced this week to curtail various departments as a measure of precaution in the present state of the paper market. We ask the indulgence of advertisers and readers. And the forgiveness of the press agents.

counts payable, $1,183,161; advance payments, $1,981,636; federal income and excess profit taxes, (estimated) $1,000,000; federal footage tax $28,762; capital stock represented by $10,000,000 preferred and 190,675 shares of common, no par value, $26,001,378; preferred stock of Charles Frohman, Inc., not owned, $310,500; surplus $3,110,356, a total of $37,649,637.

The statement indicates an increase of about 50 per cent in gross income compared with the $18,050,000 reported for the year ended December 31, 1918. Tangible assets at the end of 1919 amounted to $37,649,637 against $10,886,750 at the close of 1918. This increase is accounted for by the sale of the $10,000,000 new preferred and the expansion in various lines of the motion picture industry.

Net current assets at the close of 1919 amounted to $23,580,558, which includes $9,652,271 of Liberty Bonds carried as investments. Current liabilities amounted to $8,204,991, leaving working capital of $15,375,567.

The following represents the consolidated balance sheet as of December 27th, 1919:

**Assets**

- Cash on hand and in banks: $8,282,300
- Bills receivable: $179,793
- Accounts receivable: $5,345,053
- Merchandise: $8,865,770
- Investments: $3,320,177
- Buildings and plant equipment: $2,923,271
- Deferred charges: $866,202

Total tangible assets: $32,992,927

Goodwill: 7,655,879

Total: $33,648,833

**Liabilities**

- Bills payable: $3,709,432
- Accounts payable: $1,851,161
- Advance payments (rentals of film and sale of theatre tickets): $1,981,636
- Federal income and excess profit taxes, 1919 (estimated): $1,000,000
- Federal footage and excess taxes: $28,762
- Capital:
  - Represented by 100,000 shares preferred stock at $100 par.
  - 190,675 shares common stock, no par value.

Surplus: $310,500

Following is itemized statement is the consolidated and profit and loss account for the year ending December 27th, 1919:

- Gross Income: $27,165,326.74
- Exclusion of films and payment for films purchased: $14,668,221.30
- Positive prints sold and rentals, cost of reproductions, licences, royalties and duties: $2,347,411.30
- Cost of selling and distribution: $3,822,360.22
- Other expenses (not absorbed in cost of films): $391,815.40
- Provision for Federal income and excess profits taxes: $1,009,000.00
- Net profit for the year: $3,132,985.22

Surplus at January 1, 1919: $1,391,043.30
Less: Income and excess profits taxes for 1918: $381,297.54
Add: Profit for the year, Dec. 27th, 1919: $1,010,145.74
Less: Provision for Federal income and excess profits taxes: $1,312,985.22
Less: Dividends: $999,964.50
Preferred stock of Charles Frohman, Inc., not owned by Famous Players-Lasky Corporation: $3,761,367
Goodwill: $7,655,879
Total: $3,110,356
Surplus at December 27, 1919: $3,132,985.22

"We have examined the books of the Famous Players-Lasky Corporation and its subsidiaries for the twelve months ending December 27, 1919, and certify that, in our opinion, the above balance sheet and operating accounts set forth correctly the financial position and earnings of the company for the twelve months to December 27, 1919," declares Price Waterhouse & Co.

SOL LESSER has named the next Annette Kellerman stock-production "What Women Love."

Dave Bershon, manager of First National exchange, H. H. Beall, Sol Lesser's publicity representative, and Mr. Lesser are on their way to the First National convention.

Harry Ravier and Roy Somerville have arrived on the coast. Mr. Ravier will direct, and Mr. Somerville will write continuity, for the National Film Company's serial "Son of Tarzan," featuring Jack Hoxie.

M. Greenfield, of Transatlantic Films, is a recent arrival.
Harry Levey Back From Conferences in West

Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Manufacturing Company, returned Wednesday from a hurried trip to Pittsburgh, Cleveland and Chicago where he was called for conferences with the officers of the leading motion-picture exhibitors' associations of the West.

The conference with Western exhibitors at the Hotel Windsor to which Mr. Levey was invited, resulted in a cooperation to secure a satisfactory understanding between Mr. Levey and the exhibitors in regard to Universal Industrial and Educational motion-picture distribution. In future these Universal pictures will be booked to the members of all the associations that were represented in the conference, on the Universal's direct-payment-to-exhibitor plan, the payments being made through the association officers upon report that the pictures have been properly exhibited.

New Child Admittance Bill Up in New York

So great was the opposition to the Cotillo bill, recently introduced in the New York Senate and which if passed and signed by the Governor, would have allowed unaccompanied children between the ages of 11 and 16 to be admitted to motion picture theatres in New York City and segregated in charge of a matron, that it was decided to withdraw the bill and that in its place another bill has now been introduced and fathered by Senator Kelley of New York City. This bill is a statewide one and if passed, will allow children sixteen under the age of sixteen to be admitted, providing they are accompanied by their parent or guardian or by an adult person authorized by its parent or guardian. The new matter in the bill is that embodied in the words "or by an adult person authorized by its parent or guardian."

City Votes Three to One for Sunday Openings

Grand Island, Nebraska, voted three to one against Sunday closing on April 6th, when the Ministerial Union brought the question before the people. Motion picture interests conducted a vigorous opposition campaign and the vote was 2,043 against Sunday closing, and 863 in favor.

Coast Believes Abrams Has Big "Six"

Los Angeles (Special).—Hiram Abrams left here for New York on Wednesday, April 21st, declining to state the result of his coast visit. While here he held numerous conferences with the producers represented in the new "Big Six" and in Los Angeles it is strongly believed that he has definitely consummated the deal for distribution of the product of Ince, et al.

All's Ready for Eastern Studios Ball

WITH several prominent screen stars present, the Eastern Studios Ball, to be held April 26 at the Hotel Commodore for the benefit of a welfare fund for the studio employees of the Famous Player-Lasky Corporation, is expected to be one of the biggest affairs of its kind ever held in New York City. Nearly 1,000 tickets already have been sold, and the sale of boxes to stars and prominent motion picture men has swelled the receipts by several thousands of dollars, it is declared.

The committee in charge of the ball has arranged several features for the entertainment. Emma Trentini, the famous light opera singer, will sing selections from favorite successes, and several artists from the Keith vaudeville circuit will participate. The vaudeville program will begin at 8:30 o'clock and last until 10 o'clock, when the dancing will begin to continue until the "wee small hours."

Cinematographers Choose Officers for 1920

The American Society of Cinematographers, which now has a chosen membership of fifty-seven cinematographers, announces that the following board of governors has been elected for 1920:


This board has chosen the following officers:

Philip E. Rosen, president; Wm. C. Foster, first vice-president; L. Guy Wilky, second vice-president; Fred W. Jackman, treasurer, and H. Lyman Broening, secretary.

Pennsylvania Exhibitors Are Urged to Unite

M. Feitler, former president of the Motion Picture Exhibitors' League of Pennsylvania, states, in a letter addressed to Pennsylvania Exhibitors, that owing to the existence of the American Exhibitors' Association in Pennsylvania, it was considered advisable to merge with the latter organization and thus ally forces in a common cause. Consequently says Mr. Feitler, the Motion Picture Exhibitors' League of Pennsylvania was disbanded about seven months ago. "Therefore, I urge the exhibitors to join forces with the American Exhibitors' Association, as it is only with a united organization that our business can be protected," Mr. Feitler declares.

Motorcycles Distribute Films During Strike

Delivery of film shipments by motorcycle was used by the Fox New York Exchange during the recent railroad strike. The messengers carried the films to New Jersey cities.

Americanization Work Is Making Rapid Strides

Harry M. Crandall, chairman of the Exhibitors' Branch of the Americanization Committee of the Motion Picture Industry, reports that exhibitors all over the country are continuing to show fullest cooperation in the matter of using trailers and slides bearing the slogans, written by Franklin K. Lane, former Secretary of the Interior. The producers are reported to be hard at work on pictures designed for service in the Americanization movement. D. W. Griffith is engaged in making a picture for this purpose and Famous Players is turning out a new production for the patriotic drive. Goldwyn announces that it will have ready within a few weeks a picture, the scenario for which has been written by Rupert Hughes. "There is no commercial side to this movement," says Mr. Crandall. "The producing companies are making the films without profit, and they are being distributed without profit and are being sold to the exhibitor at the lowest possible rate."

Exhibitors' League Discusses Proposed Bills

A meeting of the executive committee of the New York State Moving Picture Exhibitors' League was held in Albany on April 20th. The meeting was given over largely to a discussion of motion picture bills that had been introduced in the state legislature this year and which are still hanging fire. A tentative report was also made in connection with the recent state convention at Utica. Announcement was also made to the effect that New York State will be represented by forty-five delegates at the National Convention of the Motion Picture Theatre Owners of America, during the second week in June. This is one from each congressional district.

Censor Fight Renewed

(Continued from page 3816)
Pauline Frederick a Robertson-Cole Star Under New Contract

Emotional Star is Signed to Appear in a Series of Many Big Features

Robertson-Cole definitely announces that it has entered into a contract to extend over a period of several years with Pauline Frederick. The emotional screen star will appear in a series of super-productions, beginning at the termination of her present contract.

Miss Frederick is considered one of the biggest favorites with the motion picture public, and her pictures are exhibited in the largest first run theatres throughout the country as fast as they are released. In productions with vigorous stories of modern American life, always with strong love interest, and not infrequently tinged with a mystery motive, Miss Frederick is scoring month after month.

Never artificially advanced by exaggerated advertising campaigns, her success is said to be based on her own hard work, and has been growing better, and of wider, and more compelling nature with each Broadway and national success. Miss Frederick combines that rare trinity; great emotional acting ability, charm of person, and a deep sincerity, with a happiness and fervor which have made her a world star, eagerly sought after in every community.

Robertson-Cole signed Miss Frederick as part of its progressive plans to obtain the productions of those stars which will win most continually and most certainly for the exhibitor. It feels that Miss Frederick fits these qualifications as nearly as any of the many stars and attractions which it has placed under contract during the last few months.

Miss Frederick was born in the City of Boston, Mass., and was educated in the private schools of that city. She early showed an inclination to go on the stage and secured her first engagement with Rogers Brothers, the famous musical comedy team, while still in her teens. She remained in musical comedy for a number of years. More of her appearances were in "The Princess of Kensington," "It Happened in Noland," "The Little Gray Lady," "The Girl in White" and in several other musical successes which played on Broadway and toured the country.

Soon Miss Frederick discovered that she had ability in another branch of theatricals and obtained an engagement in a dramatic piece. There her powers were readily apparent and from this time until she went upon the screen she remained in dramatic acting.

"With William Gillette, she was leading woman in "Hamlet." Later she had the most prominent feminine role in the famous Biblical drama, "Joseph and His Brethren." This play had a long run and was seen in all the larger cities of the country, establishing Miss Frederick as one of the best actresses of her class in the world. It so firmly fixed her in the dramatic world that important producers began to bid for her services on the screen. Miss Frederick's dramatic abilities were even better adapted to the screen than to the speaking stage, and from the first her success was complete.

With several of the leading companies in the field, Miss Frederick starred in successes which won her an instant and consistent following. Within the last three or four years she has been recognized generally as one of the most regular box office winners in the motion picture world. The inducements which were held out to her by Robertson-Cole in the signing of the contract prove conclusively the high esteem of the company for her ability.

When Miss Frederick starts making her productions for Robertson-Cole, unusual effort and care will be taken with each. At least three months, and in some instances more, will be taken to complete each of the pictures. The maximum number which will be produced in any one year will be four.

In picking new names Robertson-Cole announces that it is always influenced by the continued drawing power of a star over a long period rather than by any artificial force which is brought to bear. In short, Robertson-Cole wanted in the case of Miss Frederick a star who positively does draw whenever her name appears in electric lights, rather than a name to boast about.

On the heels of this important star attraction soon may come word of the signing of another luminary in motion picture skies. Again it is proposed to obtain a star of drawing power and financial security, one who will give the exhibitor a certain profit, and who will win consistently in pictures.

Baltimoreans Will Vote on Sunday Question

Declaring that he felt the people of Baltimore had a right to express themselves in regard to whether moving pictures would be shown in that city on Sundays, Governor Albert C. Ritchie, signed the Iverson Bill, recently passed by the Maryland Legislature and by the terms of which the matter will be submitted to a referendum by Baltimoreans. Great pressure was brought to bear upon Mr. Ritchie by the reformers to persuade him to veto the measure.

The executive pointed out that his signature did not indicate that he favored the measure, but that it did show him in favor of allowing the people to express their own wishes. The question of whether the showing of moving pictures in Baltimore City on Sunday should be permitted will be placed on the ballots in the next general election which will be held in November.

German Monopoly Would Act as Boomerang

Any effort on the part of Germany to nationalize theatres as a barrier to motion pictures made outside her boundaries, as reported under contemplation by cables from abroad, would act only to a further isolation of Germany itself, according to David P. Howells, international film distributor.

The movement came as a complete surprise, stated Mr. Howells, and if it is adopted will only serve to isolate Germany the more.

Famous Players-Lasky Declares Dividend

The Board of Directors of the Famous Players-Lasky Corporation at a meeting recently in the company's home office, voted the regular quarterly dividend of $2 on the corporation's preferred stock. The dividend is payable May 1 to stockholders of record April 10.
Isaac Wolper Will Produce His Own
Benjamin Prager Promoted as Mayflower President Resigns Post

ISAAC WOLPER has announced his resignation as president of the Mayflower Photoplay Corporation, in order that he might immediately start production under his own name. He will be succeeded by Benjamin A. Prager, who until now has acted as treasurer.

Mr. Wolper stated that he is retiring from the active management of the Mayflower organization because of a disagreement in policy. Although he will no longer take part in directing the company's affairs, Mr. Wolper announced that he will keep his stock interest and will lend the concern every possible co-operation calculated to promote its success.

"I have been contemplating for some time producing under my own name," said Mr. Wolper, "as I believe there is a bigger future for me by operating in this manner. At present I am hunting for a location for offices and as soon as I can find space and establish a headquarters I will make a definite statement as to policy and plans."

"Mr. Prager, who is taking my place as president of Mayflower, has been with the company ever since its organization and is familiar with every detail of the business. As a consequence, he is fitted to carry on the work in a most capable manner."

It was the work of Mr. Wolper that resulted in the organization of the Mayflower Photoplay Corporation in 1918 and through him the arrangement was made with George Lorne Tucker who was responsible for producing "The Miracle Man," one of the most sensational motion pictures ever made.

Mr. Prager's first announcement after assuming the presidency of the company was that John W. McKay, former general manager of distribution, has been promoted to the position of general manager of Mayflower. Mr. McKay has also been with the company ever since it started and this step upward is in reward for untiring service, President Prager stated.

Mr. McKay said that work would be pushed as rapidly as possible on all Mayflower productions that are now in the making and that pictures already finished will be released as rapidly as marketing conditions warranted.

"At present," said Mr. McKay, "deals are pending for the manner in which these pictures are to be released but as yet no transaction has been closed. We have a number of very big productions for 1920, and want to be sure that we choose the best possible means of getting these features before the public, thus insuring the maximum of success for each picture."

Australian Exhibitor Growing Prosperous
For First Time in Six Years He Need Not Worry,
Says Alec Lorimore

AFTE~ six years of hesitation and uncertainty brought about by the war, transportation difficulties and influenza, the Australasian exhibitor today is enjoying some of the prosperity that has been more or less common in the American film industry in recent years, according to Alec Lorimore, managing director of Feature Films, Ltd., of Sydney, who has just arrived in New York for a series of conferences with E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation. This is Mr. Lorimore's first visit to America in more than three years.

"The film industry in Australia and New Zealand has prospered despite many obstacles," said Mr. Lorimore in discussing film affairs in that far-off continent shortly after his arrival. "The war interfered seriously with business of all kinds, and retarded the growth and expansion of the film business. Then, with peace, came a serious influenza epidemic which raged for many weeks and played havoc with the film business. War-time interference with shipping has been another serious stumbling block to the Australasian exhibitor, but in recent weeks even this state of affairs has shown considerable improvement.

"Business conditions insofar as the exhibitor is concerned have been so good in recent weeks that many theatre owners have made more money than they did during the entire period of the war. This state of prosperity, of course, is putting new hope and courage into what has been a pioneer industry, with the result that the future looks exceedingly bright for the industry."

"One result of this prosperity has been the inauguration of a theatre-building boom which will do much to relieve the industry of the handicap of the primitive houses to which the greater part of the population has been forced to go for its amusement. When I left Sydney several weeks ago I was told that thirty new houses of the larger and better class were under construction or were projected for early building. New and better theatres represent the greatest need of the industry today, aside from an improvement in transportation facilities.

"The Australian public is constantly demanding better entertainment, and is very keen for the highest grade motion pictures. Australasians pay more per capita for their amusement than the people of any other nation, so the future of the motion picture industry is rosy indeed. One firm in Victoria State has obtained five long-term Paramount Artcraft contracts in the last few months, the capitalist member of the firm providing the funds for the erection of five houses. Bankers are most willing to advance the money for the erection of new theatres where the exhibitor or would-be exhibitor has a contract for the exhibition of good pictures for a term of two to three years.

"Lack of proper railroad facilities elaborate arrangements for the switching of programs. Motorcyclists are employed by Feature Films, Ltd., to serve the theatres in the outlying districts of Sydney. As quickly as one theatre finishes a reel it is given to a motorcyclist who speeds away several miles to another theatre, and this process is continued until both theatres have completed their programs. Unless this plan is followed it would require many weeks for one film to make its round of the theatres."

"Another obstacle which has caused much worry to distributors is the lack of uniform rules for the handling of film in the various States. In one State, for instance, all film must be shipped on wooden reels. In another State the film is shipped in cardboard boxes without reels and in a third the regulation reel as used in America is required. This causes much confusion, and the situation is often made worse by careless and indifferent exhibitors who are lax in returning film shipments in the proper manner."

"In some districts film is still shown under the most primitive conditions. This is not true of the industry as a whole, however, for there are many progressive men in the exhibition business and they are co-operating with us in improving conditions. The remarkable strides made in the last few years under the war handicap bid fair to be eclipsed by the progress made in the coming months, and before many years the film business in Australasia will be as fully developed and progressive as in any country on the globe, despite the immense distance which separates this market from the American studios."
All Set for First National Convention in Chicago

 Entire Personnel is Expected to Discuss All the Important Measures

INDEPENDENT exhibitors in every territory, including all members of First National Exhibitors' Circuit, all branch managers, salesmen and exploitation men, the entire official staff at the Home Office in New York, editors and business representatives of all nationally circulated trade journals, and of all strictly territorial trade papers, together with producers and stars holding releasing contracts with the Circuit, busied themselves this week in final preparations for attending the annual convention of the entire First National personnel which begins at the Hotel Congress, Chicago, on Monday, April 26th.

Matters of extreme moment to the entire industry, new methods which affect independent exhibitors, the present forms of film distribution, recently negotiated contracts between First National and stars and producers, and the official launching of Associated First National Pictures, Inc., with the full force of its radical and sweeping sub-franchising policy, will occupy the featured positions in the program of activities for the week.

Two special cars will leave New York on Sunday, attached to the Broadway Limited on the Pennsylvania Railroad, occupied by members, branch managers, salesmen, exploitation men, the editors of the trade journals, Home Office officials, stars and producers. Special First National cars will convey exhibitor members and branch office staffs from Atlanta, Washington, D. C., San Francisco, Los Angeles, Seattle, and Dallas with stops at intermediate centers, including Louisville, Cincinnati, Denver, Salt Lake, Oklahoma City, Kansas City and St. Louis.

Probably the most important event of the week's sessions will be the assemblies of exhibitor members, exchange managers and salesmen who will be announced the complete details of the sub-franchising plan sponsored by Associated First National Pictures, Inc., and which it has employed a statistical department occupying an entire floor for the last four months. Inauguration of the rental system which is fixed by the sub-franchising agreement, at a definite percentage of the exhibition value of each attraction for every theatre that is granted a franchise, brings one of the most radical and sweeping changes in years to the standard methods governing film distribution.

Important speeches will be made by Joseph M. Schenck, president of both the Norma Talmadge Film Company and the Constellation Film Corporation, and by Whitman Bennett, formerly production manager for the Famous Players-Lasky Company and now an independent producer. Of equal importance, will be the presence at the convention of Miss Norma Talmadge, who, for the first time, will appear publicly at a gathering of exhibitors to meet each of them personally. At the same time as the First National Convention, independent theatre owners will meet at the Hotel Congress.

This new organization was created as a defense body against invasion of producer-exhibitors into the theatre field, and is the expressed wish of several hundred exhibitors who have sent written and telegraphic responses to the call of Willard Patterson, manager of Sig Samuel's Criterion theatre of Atlanta, Ga., and president of the Southeastern Theatre Managers' Association.

Evolution of the mass meeting into an enduring Exhibitors' Defense League will, according to Mr. Patterson, be the logical result of a vast crystallizing determination by independent theatre owners, and which, he declares, far exceeds his original belief of the national exhibitor realization of the danger of a producer-exhibitor invasion, to give country-wide unity and strength to a formal demand for a showdown, and to back up that demand with a permanent centralization of independent exhibitor opinion in direct opposition to it.

Mr. Patterson announces that he has prepared a tentative schedule of activity for the mass meeting, which, after the disposal of the usual parliamentary proceedings necessary to the organization of the exhibitors present into a body will include the adoption of a constitution and by-laws setting forth the purposes and limitations of the League's intentions, and formal resolutions to be copied and sent to every motion picture producer in the country.

Among those who will attend the First National convention are: Mr. and Mrs. J. D. Williams, New York; H. O. Schwalb, New York City; Mr. and Mrs. E. W. Haines, New York; F. Mendelbaum, Cleveland; R. H. Gaines, Cincinnati; W. E. Lisk, Cleveland; Mr. and Mrs. Frank Ferrandini, Richmond; L. H. Hall, Salt Lake City; Mr. and Mrs. H. L. Clark, New York; Mrs. and Mrs. George K. Williams, New York; Mr. and Mrs. Tom Moore, Washington, D.C.; E. C. Rhodehamel, Washington, D.C.; J. L. Cuming- ham, Washington, D.C.; C. F. & A. L. Jacobs, New York; E. B. Johnson, New York; David P. Howell, New York; C. L. Yerlars, New York; Mr. and Mrs. Carl Sowem, Richmond, Va.; J. R. Grainger, New York; James B. Hunter, New York; J. L. Hunter, New York; James B. Clark, Pittsburgh, Pa.; Joseph S. Skibold, Pittsburgh; Jules E. Massachusetts, Phil.; Mrs. L. Finkenstein, Minneapolis; J. P. Gibberley, Minneapolis; E. H. Mullen, Minneapolis; H. H. W.著名, Minneapolis; J. S. Johnson, New York; Ernest Shipman, New York; George Blaisdell, New York; Leslie Mason, New York; L. W. Boynton, New York; Mr. and Mrs. Beacham, Atlanta, Ga.; W. A. Sanges, Atlanta, Ga.; Robert Welsh, New York; Fred Becton, New York; J. H. Dannenhauer, New York; Mr. and Mrs. Joseph M. Schenck, New York; E. E. Richards, Kansas City; M. J. Fynn, Kansas City; Mr. and Mrs. Jacob Fisher, New York; A. M. Fabian, New York; Thomas B. Spay, Boston, Mass.; Nathan H. Gordon, Boston, Mass.; S. S. Schwalb, Des Moines, la.; E. C. Holah, Omaha, Neb.; L. J. McCarty, Omaha, Neb.; Lee L. Goddard, Los Angeles, Ky.; Robert Lieber, Indianapolis, Ind.; Lloyd Brown, Indianapolis, Ind.; J. H. Kunsky, Detroit, Mich.; G. W. Trendle, Detroit, Mich.; H. C. Heffernan, Detroit, Mich.; Messrs. Heffernan and Copley, Chicago, Ill.; G. C. Mark, New York; A. H. Blank, Des Moines, la.; Sol Shernow, New York; Miss Constance Talmadge, New York.
British Company to Invade U. S. Market

**Motion Picture News**

**Alliance Film Corporation Capitalized at $5,000,000 to Compete in America**

While American motion picture producers are making plans to dominate the British and other foreign markets with American films, a $5,000,000 British company has been organized with the avowed purpose of invading the American market with English-made motion pictures.

Mr. Walter Crotch, vice-president of the newly formed British Film organization, known as the Alliance Film Corporation of England, left New York Wednesday, April 14th, for Los Angeles, for a visit to the western film center. He is in America studying American methods of motion picture production and distribution, and for the frank purpose of discovering the best way to introduce English films to the American market. Mr. Crotch is a banker, and a literary man, who has gone into motion pictures, as he says, "because I want to see much better literature on the screen."

The Alliance Film Corporation of England has under way the construction of a film city, much like Universal City in California, at Narrow Weald Park, just outside of London. Work has been temporarily discontinued on these studios and laboratories because of labor conditions, and the company has started producing activities at the old London Film Company's studios at St. Margaret's-on-the-Thames. Gerald du Maurier, A. N. Mathew and Matheson Lang, prominent English actors, have been secured to appear in pictures. Mr. Lang is now at work in "Carnival," which it is said, as a play, has taken London by storm.

"We must acknowledge the superiority of American production methods and are willing and anxious to learn them," says Mr. Crotch. "We are out to perfect our organization in such a way that our English stories in films shall be produced under the supervision of American directors, and our actors and actresses trained to do the thing, in the American way. We believe that Great Britain can supply stories and themes to the American people which will come to them with a fascinating freshness, but we are fully alive to the fact that such stories have got to be presented in the best possible way and must follow to a large extent American ideas and customs. The film can provide a real link between our two nations, between which there is already intercourse and sympathy. It will dispituate ignorance of each other's habits and thoughts and feelings; it will break down barriers and reunite us with a common controlling bond of sympathy and mutual interest.

"I confess that I have not yet come to a final decision as to how our products will be most effectively distributed so that our main object may be attained. For several weeks I have been gathering facts on trade conditions and American methods of exploitation, advertising and distribution in New York—later I hope to be able to say authoritatively whether we shall though more effectively pursue our purpose through one of your large distributing organizations, or by the sale of territorial rights or even by erecting a distributing organization of our own. But in any case, we are determined that our products shall be marketed here." Mr. Crotch has already purchased in America much lighting and other studio equipment for the English studio in which the Alliance corporation is at work.

In the directorate of this company, in addition to Mr. Crotch, are such well-known Englishmen as Sir Walter De Fresh, M. P., prominent in affairs of the English theatre; Charles F. Highs, M. P., a leading advertising and publicity man; A. Baldwin Raper, M. P., a prominent merchant; Capt. John Naro, financier, and Walter Hutchinson, son of Sir Geo. Hutchinson, the publisher.

Long Runs for High-Class Small Theatres

**BY BENJAMIN B. HAMPTON**

"The high-class small theatre and the policy of long runs for good pictures are factors that will materially influence the future of motion picture production. That is simply an inevitable step in advance of conditions now. Distinctive pictures will play small houses seating from five hundred to eight hundred, and have runs of a month or longer. Large houses will be more and more dependent upon a mixed program of feature, comedy and educational films, grand opera and concert.

"It will come down to a basis of selection. Tastes differ so greatly that literature, art, drama and music have half-a-dozen different schools, and each school is supported by its devotees. There is every reason why this should become the case with motion pictures. To use effective slang, a certain down-town house with a limited seating capacity will cater to a 'highbrow' audience, another to an audience that likes thrills for the major part of its film menu; another, perhaps, will be running a 'see play, and another a human play, a 'glam story,' a children's play.

"Pictures will be advertised for what they are, and word of mouth advertising will bring in a comfortable capacity for a small house, depending upon the appeal of the subject, for weeks. The patrons will be pleased because for the most part they know what they are to be given; the type of picture they see is their choice. Then audiences will have a wider range of selection than is possible under present exhibiting conditions. Pictures are exploited now, with a view to attracting every class of patron; persons who attend grand opera and those who prefer burlesque have to take pot luck together on their evening's film entertainment. The policy of our best showmen in giving quite a program tends to alloy dissatisfaction, for with these houses the picture becomes of less importance, and the feeling with the audiences is that their money has not been wasted, however little the picture may appeal to them. This condition reacts to the disadvantage of the smaller showmen. Also this condition permits mediocre pictures to 'get by,' and in many cases may injure the reputation of a film that would otherwise be very successful, by showing it to an audience who for the most part do not care for that type of picture.

"Pictures suffer in popularity today when the cynic young clubman, forced to sit through a 'glad-good-gladder' picture, reports it 'rotten' to his friends, and when the little school girl who would have delighted in the 'glad' stuff reports to her friends that a stormy emotional drama she has just seen 'isn't much good.' I have two pictures in mind when I say this; two very popular photoplays recently produced, which could have played profitably many, many weeks on end at a small downtown house on the long run system. There is no reason why Cecil De Mille's 'Why Change Your Wife?' should not run at a small Broadway theatre in Los Angeles as long as the stage success 'Civilian Clothes.'

"Of course a large theatre could not do this profitably; the problem of the large theatre owner will be to please the most number of patrons, and modify those he does not please by the variety and attractiveness of his program. But the small theatre will, in the future, exhibit the best photoplays for long runs to a selective audience; the standard of production will be raised, and artistic successes like 'Broken Blossoms' will become financial successes as well."
W.W. Hodkinson Discusses "Growing Unrest" in Film Industry

Gives Views on Causes and Remedies for "Functional Disturbances"

"Unrest is always caused by dissatisfaction with things as they are, and that is the reason for the growing unrest in our industry." With this general observation, Mr. W. W. Hodkinson prefaced a rather trenchant criticism of what he called "the basic unsoundness of conditions prevailing today in every province of screendom." His views are well worth reproducing for, after showing what he conceives to be the downward and destructive tendencies of today, he outlines plans of obvious constructive value.

In talking to the editor of the Motion Picture News, Mr. Hodkinson said: "We present trend toward a constant increase in film rentals without reason is due to certain conditions in the industry which can no longer be ignored. In fact, it will be well, for the good of the industry, to shed all possible light on these conditions.

"Doctors tell us that any functional disturbances in our bodies indicate their presence by unmistakable symptoms. The motion picture industry today is suffering from the most serious kind of functional disturbances of which the increase of film rentals and higher prices of admission are but symptoms.

"It seems to me that the whole picture business has gone mad on the theory that in some way it is possible to progress and prosper on lines other than sound economic laws and past business experience. Nobody seems to realize that we cannot forever go on with the process of milking and that we must put some values into the industry, if we want to get returns. All of us should give more thought to creating values and putting something into the business.

"Instead of addressing ourselves to a study of these disturbances we have, with the wrong-headedness so characteristic of management in this industry, consorted ourselves by following the line of least resistance. In other words, we have been trying to remove the symptoms without going to the trouble of looking at the causes of the symptoms. First of all, we must recognize the fact that the worm is about to turn, the worm in this case being none other than the dear, patient public. The public is just about ready to lose its patience and to turn against the flood of cheap and mediocre productions with which the screen is deluged from day to day, from week to week and from month to month. We are at the present still 'getting by' because of the universal inflation and disarray of values, which characterize business conditions today. As soon as this universal inflation comes to an end, we must stop the reckless spending and abandon the idea that we can keep on 'passing the buck' to the public forever. There must be a thorough house-cleaning, a complete readjustment on the basis of sound, economic laws. The future belongs to the man capable of weighing the equities and possibilities in the situation between producers and distributors, on one hand, and the motion picture theatre owners on the other hand. This man will lead the procession, and he need not be so far ahead of the procession that his machinery cannot follow him. This machinery must be capable of creating and developing units of production, units which are independent and competitive.

"The line of advancement for the industry and a return to business sanity must run parallel with such a plan. I am sure that eventually all efforts aiming at beneficial and lasting results must move through this channel.

"A method must be worked out which will give all the parties in interest their just and fair share. The whole problem is really like an example in algebra, the unknown quantity being the exact percentage of profits due to all elements involved. When I use the word percentage I do not, of course, speak of any of the percentage-ticketing schemes which are now being tried and most of which are based either on guesswork, on gambling or on greed and selfishness.

"Immerse organizations have been built up whose continued existence depends on the continuance of the present-day abuses in the industry, huge salaries to stars, enormous sums for stories, quite irrespective of their intrinsic value. The whole course is one of mistaken philosophy. It has not been a natural growth. To get away from these errors it is only necessary to utilize common sense. The organization which will turn away from these impossible practices and which will give superior service, with improved quality, is bound to win the day. This is no idle dream.

"It will be remembered that I was the first to set my face against the nickelodeon. I felt at that time that the future of the motion picture, both as an art and as an industry, could not be worked out with any satisfaction to either producer or public on the basis of the nickel. Now the pendulum has swung back and I stand for the public in its natural and justifiable insistence on popular prices of admission.

"Raising the prices of admission narrows the field of the motion-picture and is absolutely destructive. The very nature of the business demands a popular price. If one the possibility of popular prices combined with the possibility of a good picture which has made the motion picture industry an important civic factor and with a great commercial institution.

"Ten years ago the equities were with the producer and exhibitor; today the equities are with the public.

"As I have in the past created the machinery to raise the level of the motion-picture and to divorce it from the nickel so I propose to use machinery equally effective for carrying out reforms which the industry needs so badly today. The man who will continue on the old lines will be swept out of existence just as the producers and exhibitors, who, ten years ago, bitterly resented and resisted the raise of the price of admissions are today nothing but memories.

"Again the industry has run into a perilous rut. We need new brains, new blood. There is no field of human endeavor promising so much in the way of rewards to intelligence and initiative as the motion-picture field. In the further development of the machinery which I have created to cut in under the present unsound methods and policies I propose to enlist plenty of new brains and new blood. The public will welcome a return to sanity."

Stern Succeeds Powers as Universal Treasurer

ABE STERN, secretary and treasurer of the L-KO Company, producers of Simplex, Century and other comedies, has been appointed treasurer of the Universal Film Manufacturing Company, to succeed P. A. Powers, who recently sold out his Universal holdings and resigned.

Although Mr. Stern has never held an official position with Universal, he has been closely allied with the big film company and its organization. Practically all of the L-KO output is released through Universal. Mr. Stern already has assumed duties as treasurer of the larger company. He will continue to hold his previous position with the L-KO Company, however.

Lyons to Manage Simplex Projection Room

John F. Lyons, who has been associated with Joseph R. Miles for the past nine years in his various organizations, and in charge of the Miles projecting rooms in New York City, since their establishment seven years ago, resigned last week to assume the management of the Simplex Studios three projection rooms in the Candler Building, New York, on May 1st.
Illinois Governor Wants Sunday Movies

Days of Blue Laws Past and Sabbath Openings Should Be Legalized, Says Executive

Robertson-Cole May Own a Los Angeles House

Advance Deposit Bill Reaches Governor

The masses in the great, seething industrial centers have got to have some good, clean sort of recreation.

"I teach a Sunday school class of 200 good business men nearly every Sunday morning and I'll venture to say that a lot of them go to the movies Sunday afternoon or evening."
"The Crimson Gardenia" was given novel exploitation at the New Unique theatre, Minneapolis. Miss Mildred Hamilton attired, as will be noted in the above illustration, attracted a great deal of attention for herself and the picture and in consequence everyone in Minneapolis knew that the Beach feature was playing at the New Unique.
When the Imperial of San Francisco played De Mille's "Why Change Your Wife," a number of window display tie-ups were accomplished that aided greatly in the successful engagement the feature enjoyed.

An attractive window was secured on the "galant promenade," Powell Street, where gather the "elite" who have naught else to do but to parade and "rump." The window display again advertised "Why Change Your Wife?"

A third window, the most artistic of all was that installed by the Gillette Safety Razor people in the Gillette building on Market Street.
May 1, 1920

Demonstrating the Effectiveness of Lobby Displays

(Right)
The Palace theatre of Hamilton, Ohio, unlike many of the houses in the smaller cities, doesn't try to economize on electric current by cutting down on its lobby lights. This will illustrate how the Palace advertised its Easter week show consisting of "His Royal Slyness" and "Six Feet Four." The street about the Palace is always a "bright" spot in Hamilton during the time the show is going on.

(Below)
The attention that many managers give serials is proof positive that the continued subject is still worth exploitation attention. Below is shown the way Ben Harding, manager of the Liberty theatre, Council Bluffs, Iowa, decorated his lobby for his first showing of "Daredevil Jack." Mr. Harding is authority for the statement that all preceding box office records for the opening day of a serial picture were broken and thinks his exploitation had a great deal to do with it.

EASTER GREETINGS
HAROLD LLOYD
WM. RUSSELL IN
SIX FEET FOUR
Excellent Lobby Display For “The Idol Dancer”

Lobby of the Madison theatre, Detroit, showing the tropical atmosphere achieved in the display used for the showing of “The Idol Dancer.” For full details of this campaign see story on the opposite page.
Front of the Madison Transformed Into Tropical Garden

Detroit Theatre Neglects No Opportunities Presented by “Idol Dancer”

EXPLICATION which found its best expression in the fact that it was instrumental in making box-office history for the Madison Theatre of Detroit is the subject of this story. The picture which the Madison publicity staff used as medium for the expenditure of their publicity efforts was “The Idol Dancer.”

Although the motion picture appetites of all Detroiters were whetted to a high pitch two weeks ahead of the engagement by the appearance of punchy, eye-catching teaser ads in all of the Detroit newspapers, telling of a South Sea Island native who would shimmy her way right into their hearts, and by the appearance on billboards, street cars and, in fact, every possible location for poster paper, that something far and away out of the ordinary was in store for them, the sight that met their gaze in the front, the lobby and the interior of the Madison theatre formed an ad talk in itself that made dinner table conversation in every home and cafe in Detroit during the engagement. The attractive color front of the Madison theatre, over night, took on the appearance of a typical domicile in the South Sea Isles.

The roof and the sides of the front were thatched with straw of a greenish brown color and the seaweed that hung down from the thatched roof was also improvised into a trellis hut, brushed each patron as the tickets were purchased.

Idols made from beaver board and painted in weird designs and colors, and topped by dangerous looking shields, were placed lengthwise through the center of the lobby. The side walls were some scenic efforts in keeping with the occasion. Large, beautiful palms were also used plentifully and with excellent effect.

On the stage, a straw hut at either side, banked by palms and with a beautiful scenic streamer below the picture curtain made a striking effect for the special prologue that was provided.

A “real live” Samoan dancer, attired in perfect replica of Clarine Seymour, the heroine of the story, performed a terpsichorean act at each performance, to the accompaniment of a quartet of Hawaiian exponents of the ukulele and guitar. The quartette also furnished blending music at various timely intervals during the showing of the picture. Coupled with an excellent musical score provided by the large Madison orchestra, the symphonic accompaniment was of a nature that created much comment.

The men who are in a great measure responsible for the success of this engagement are Howard O. Pierce, director of publicity for the John H. Kinsey organization, and Thomas D. Moul, manager of the Madison theatre.

They went to work early, as soon as they heard that Mr. Griffith’s second release for First National was to be a story of the South Sea Isles, with sensational dance scenes, and laid their plans carefully. Every move in a campaign that went into action three weeks ahead of the playing dates was studied and delayed at every angle.

In addition to his publicity work for the Madison and Adams theatres, Mr. Pierce supervises and plans the erection of the mammoth stage and lobby settings in both of these large downtown theatres. He has displayed exceptional ability along these lines and the wide comment that is heard among Detroit theatre-goers on the elaborateness of the decorative effects, are the culmination of his efforts. A special shop for painting drops and building special scenery is maintained and put at the service of Mr. Pierce by the Kinsey organization.

Attractive Stage Settings At Small Cost

Julius K. Johnson Demonstrates How Presentation Effects May Be Achieved

INEXPENSIVE stage settings can be made an attractive feature even in a small theatre by judicious use of stage lighting as has been demonstrated by Julius K. Johnson, manager of the New Garrick theatre at Minneapolis. Electrical devices for acquiring brilliant and beautiful effects are cheap and plentiful according to Mr. Johnson and should be a part of the equipment of every theatre no matter how small.

Mr. Johnson’s latest effort was accomplished with two simple devices, a sketchy piece of beaver board, a borrowed Alaskan Carryall and a set of ceiling bank lights, in addition to the regular foot light equipment of the theatre. It was used as a prelude to a showing of Marshall Neilan’s “River’s End” and was invariably the provoker of applause. The electrical effects ran for five minutes.

The setting was based upon the opening scenes of the production which take place in the far north. Mr. Johnson had a typical arctic scene containing three igloos in the foreground, sketched in grays and blues upon beaver board. In front of this he placed the carryall, an effect which lent a good perspective to the scene. The New Garrick is provided with a felt curtain in front of the screen but the same effect as that obtained by Mr. Johnson could be obtained by starting from darkness.

Mr. Johnson lighted deep blue lights and then had the curtains withdrawn disclosing the arctic scene. Gradually the lights became brighter until they had become semi-bright blue. Flashes from the Aurora Borealis were seen in the background gradually becoming more distinct. First white, then yellow, then flaming red. The flashes again became fainter and a faint flurry of snow began, the snow fell thicker and thicker, and then the Aurora became more lively, flashing up again to its highest brightness, and again dwindling away while the stage lighting gradually faded back to the deep blue, with the snow falling faster and heavier.

The borealis was obtained from a rippling machine with a double disc. The falling snow effect was used in back of the rippling machine and that was the whole picture, combined with the brightening and dimming of the foot lights and ceiling banks. The result was much more beautiful than the description sounds.
Two Exceptional Ideas For Decorating Your Lobby

The lobby display arranged for the showing of "Her Elephant Man" by Harry Pomeroy, manager of the Strand theatre, Ottawa, Canada. A phonograph and bass drum were used to render circus effects, and the door men and ushers were dressed as clowns. The foyer was also arranged as an animal tent with stuffed animals and toy elephants standing about.

How the Orpheum theatre of Cleveland, Ohio, used cutouts and special banners to boost "Burlesque on Carmen" as shown in this cut. Note that no mention of a picture on the

(Top Cut)
Orphans Guest of Detroit Jeweler

Six hundred inmates of the orphan asylums in and near Detroit attended a special showing of “Huckleberry Finn” at the Broadway-Strand theatre recently as the guest of Sol E. Sallan, the Detroit jeweler and manufacturer of M. Sculpured Impressions.

The Simons Sales Company, local distributors for the Willys-Overland products, donated ten new Overland Sedans; the Dodge Motor Car Company forwarded twenty new Dodge Sedans; the J. L. Hudson Department store furnished four trucks and the Crowley-Miller company were represented by four huge trucks for the purpose of safely transporting these orphans to the theatre and return.

And with huge streamers on each vehicle, reading, “We’re Going To See ‘Huck Finn’ at the Broadway-Strand theatre” this fleet of cars came from all sections of the city into the busiest section. Throughout the trip the orphans sang songs of joy and made the afternoon a memorable event.

The thirty-eight cars arrived at their destination and lined up solidly for one square where they remained for over two hours despite traffic regulations forbidding their remaining this length of time.

In the theatre special comedies were shown and the orphans gave three cheers for their benefactors. After enjoying “Huck Finn” they marched out of the theatre and into the lobby each child was given a half pound box of “Huckleberry Finn” donated by a Detroit candy manufacturer who insisted that his name be kept secret.

Gusdanovic Pulls ‘Em in With Good Advertising

“THE FORBIDDEN WOMAN” opened its Cleveland, Ohio engagement Sunday, March 21st, at the Strand and Orpheum theatres. And now comes the story of how Manager Paul Gusdanovic planned and carried out an advertising campaign that was responsible for a great week’s business for both houses.

One week before the picture opened, the local newspapers carried this insert:

If the sky is green it is the Strand; red—it is the Orpheum; blue—it is the Knickerbocker; pink—it is the Metropolitan. Watch the sky the night of March 20th.

This was the stunt originated by Harry Reichenbach for the picture’s New York opening.

That was all. Not a word about a theatre. Not a hint about a picture. Just enough to get folks in training for a rubberneck party. And fortunately, Saturday, March 20th, was a pretty day, without a cloud in the sky. But there was something much more valuable to Gusdanovic than a cloud in the sky that night. For that was the night that the Northern Lights were flashing around, and they afforded a most beautiful background of crimson red for the big navy searchlight that was spreading a light over a radius of fifteen miles all over the city, in all directions, from the roof of the Strand theatre.

With little expense, many thousands of people had their attention directed to the Strand and Orpheum theatres by this simple but far reaching stunt. There was another little stunt which Gusdanovic and his associates employed to catch the public interest that was cheap but very effective. On Monday night he had four men in automobiles scattering keys in all parts of the city. There were five thousand of ’em. Twenty-five hundred had tags saying, “This is the front door key to the Strand theatre!” The other twenty-five hundred had tags saying, “This is the key to the Orpheum theatre.” Simultaneously, the newspapers carried this announcement:

OST

Front Door Key to Strand and Orpheum Theatres. Reward if Returned ORPHEUM THEATRE Ninth, Near Euclid STRAND THEATRE Prospect at Ninth

The keys might have been stray cats by the way they came home. Three extra girls had to be installed at each house to take care of the finders of the keys, who came for their rewards. And they got ’em. Everyone who returned a key got a pass to see “The Forbidden Woman.”

Ancient Car ‘Frisco Advertising Medium

WALLY REID’S “Excuse My Dust” suggested the use of the “first Buick to reach San Francisco via the Horn” in the days of old and the days of gold.”

Whether the car burned coal or wood or was equipped with a “bellows” or some-thing evading large clouds of dust, the sign “Excuse My Dust” was rendered perfectly appropriate.

Youthful Dancers Aid “Pollyanna” Showing

As a special added attraction for the presentation of “Pollyanna,” starring Mary Pickford, at the Russell theatre, the large dramatic house of Ottawa, the Canadian capital, during the week of April 5, an interesting and entertaining prologue was staged in which many youthful dancers participated.

The prologue was called “Pollyanna at the Court of Gladness” and the principal role was taken by a young lady who was garbed in a fashion similar to Mary Pickford’s characterization in the feature. The sketch was presented in several scenes and was complete in itself, a pleasing little story being worked out in the number. The various dances were carried out under the direction of Prof. Sinclair, a local dancing master, and special orchestration was featured throughout the prologue and the feature as well. The work of the young artists proved to be of the finished variety and the stunt was very pleasing. A number of details were prepared by W. McLaughlin, the moving picture editor of the Ottawa Journal.

It was the first real attempt to stage an extensive prologue beginning with a moving picture in Ottawa and a large crowd greeted the first performance on Easter Monday. The show also did big business throughout the whole week.

Exhibitors Warned About All Oral Agreements

The following is an excerpt from a statement issued by the New York F. I. L. M. Club, and addressed to managers and proprietors of motion-picture theatres:

“On and after March 22nd, 1920, no claim will be entertained by the Credit Bureau or Grievance Committee of the F. I. L. M. Club to enforce an oral promise or an oral agreement with respect to a contract for film service. No manager or salesman in the employ of any of these Companies is authorized to vary or modify the terms of any of the written contracts by oral promises. Therefore, insist that any terms of the agreement which you make, shall be incorporated in the written contract and that all provisions and conditions of your contract shall be entered into the agreement by a clause in writing. This is essential to the protection rendered in respect to terms for protection detailing the amount of protection, theatres covered, the run and any other items with respect to which you attach any importance.

“As a final word, insist that every promise made you be made in writing and be made a part of your contracts.”

Rialto Magazine Contains Decided Novelty

A part of the Rialto theatre, New York, magazine this week a strip from the library of Lyman H. Howe under the title of “Scultured Impressions of the Great New York Boys” is being given which registers as a decided novelty.

The strip consists of pictures of busts of a number of the noted composers with the clay being manipulated in various ways before the image is finally completed, and photographs of a page of the score of one of each composer’s compositions. The orchestra at the Rialto plays the composition as the picture of the composer and the selection comes on the screen.

The strip is given a timely interest by using as subjects for busts the still living composers, George Cohan, Harry Lauder and John Phillip Sousa. The other pictures shown are compositions of classical music, mostly deceased.
England Finds the Prologue Adds to Presentation

(Left)
One of the prettiest houses in Texas is the Jefferson of Dallas. This house is a firm believer in the electric sign as a business getter. The big sign always carries the title of the feature photoplay. When this photograph was taken the house was playing "The Wings of the Morning."

(Right and below)
Two scenes are hereewith shown of the elaborate prologue staged by the Alhambra theatre, London, England, for its presentation of "Broken Blossoms." The complete act is described on the opposite page.
How England Staged "Broken Blossoms"

"BROKEN BLOSSOMS" was given its first English presentation at the Alhambra theatre, London, one of that city's best houses, which with one or two exceptions has adhered to a legitimate program.

The Alhambra gave the Griffith picture an elaborate presentation which included a prologue and special stage setting representing a Buddhist temple was built. When the gong in the temple struck three sonorous notes, the curtains slowly rose to reveal a Buddhist interior, with a dim green light illuminating the face of the Buddha on the altar. With measured steps two Buddhist devotees, having made obeisance, remained in an attitude of reverence before the altar steps. The recurrent figure of a Chinaman in the center took up a Chinese chant and at its close the kneeling Chinamen in the background prostrated themselves, the Buddha's gong sounded three ominous notes—the curtains slowly rose again on the screening of the picture. A curtain was reached with the Epicure, which showed the Chink and the Child in centre of stage, the prone form of the Chin lying beside the bier of White Blossom, which was strewn with broken blossoms. Over the proscenium top hung cages of birds whose sudden twitters had an electrifying effect upon the audience. The stage front and sides were decorated with plum and apple blossoms, and this scheme of dressing was carried over the orchestral pit, which was covered in, and the top covered over with the same flowers.

The ushers throughout the house were garbed in Chinese costumes. The Chinese scheme of decoration was carried out both within and without the house, the electrical lighting being carried out in rose pink.

At this première of "Broken Blossoms" three members of the British Cabinet attended, seven Ambassadors, twenty-four members of the House of Lords, forty-four M. P.'s, members of the Royal Academy and other notables.

Salt Lake Telegram Starts Guessing Fever

Desiring to create interest in motion picture stars, and incidentally making the first step toward the inauguration of a metropolitan theatrical page, the Salt Lake Telegram, one of the leading daily newspapers of Salt Lake City, Utah, recently started a "Motion Picture Players Guessing Contest" to cover a period of six days. The contest is open to all except employees of the paper and employees of any theatre or film exchange.

Each day for sixty days a photograph of some popular star is published, to be clipped from paper by contestant and the name of player as guessed by the contestant written in a space provided for the same. A series of prizes is being awarded by the Salt Lake theatres in conjunction with the prizes given by the newspaper.

Capitol Repeats "Pagliacci" This Week

"PAGLIACCI" in English and in theatrical form is being repeated this week as the opera portion of the Capitol theatre, New York bill.

The program states that the rendition of the dramatic composition by Leoncavallo is "by request," which of course there is no use telling you showmen may or may not present anything.

However there is a rather significant factor to be considered in the presentation of the opera since its initial rendition at this theatre. During the popularity of an opera grows as audiences become more familiar with it. It is fair to presume that even in the largest theatre in the world, located in the greatest city in the world, there is a regular patronage of each week which figures on seeing each change of bill. Will these people be satisfied with an opera which they heard sung but a short time ago? Whether they will or not will determine the fate of opera as a permanent portion of picture house programs for unless audiences will enjoy hearing the opera selections sung over and over, the repertoire of any house will consist of the limited number of such opera has to offer. The result of the Capitol experiment will be awaited with interest.

Posters Advertise Dempsey Picture at Prize Fight

With the co-operation of the Pathe branch office at Minneapolis the leading exhibitors of that city who are showing the Jack Dempsey serial "Daredevil Jack" have put over an exploitation stunt which has properly introduced the World's Champion in motion pictures to all the fight fans of the town. The exhibitors proceeded on the theory of going after business where the best results might be expected and they went right into the Gibbons-Roper fight in the Armour Annex where six thousand fans were gathered for the most important boxing match in that section of the country in many moons.

Before the fight started a great display of "Daredevil Jack" posters, two sheets, a six-sheet, and a banner, were suspended from the gallery at one end of the great hall. The display was the only bit of decorating in the arena, with the exception of sandly black and blue streaky affairs on some eyes in the preliminaries, and it caught the attention of every fan. In the audience of six thousand and were sixteen hundred Ford managers from various parts of the country, who were assembled in Minneapolis for a convention.

The posters and the banner remained in place after the fight and for a week following a social function with thousands in attendance was held in the hall every night. The stunt attracted a good deal of attention and it is believed that exhibitors in many other cities will work with similar fight promoters in getting the Dempsey posters prominently displayed at important bouts.

"Turkish" Girl Gets Attention of Salt Lake City

"A RAILED in the costume of her native land and creating a curious sight with her bright hued garments on the streets of Salt Lake, Sari Hadahismo, a little Turkish girl, heavily veiled, arrived in Salt Lake and registered at the Newhouse hotel.

This is the opening paragraph of one of the numerous news stories run in the local papers of Salt Lake City publicity for "The Virgin of Stamboul." At a cost of about $40 Manager William Cutts, with the assistance of his publicity man, Steve Maloney, put over a live bunch of publicity when it counted big; that is during the Mormon Conference. Thousands of people from all over the state flocked to Salt Lake during this conference and during the week preceding.

The conference proper opened Sunday April 4. The young lady who took the part of Sari attracted much attention when she mounted a gaily caparisoned ten-foot ram as was waiting at the hotel entrance and took all the public about the city.

It was intimated in the news stories that the mystery girl might be the girl for whom Ben Mahomet, Arab Sheik, was searching and who had eloped to the United States from her native land with a sailor, the reports of which were carried by the Associated Press.

The "Sari" suddenly disappeared and the following news story was run: "Registered at the Newhouse hotel only yesterday, Sari Hadahismo, a little Turkish girl who startled Salt Lakers in the lobby of the hotel yesterday when she appeared in full Turkish costume, has disappeared. Beseiged by reporters, Miss Hadahismo locked herself in her room after arrival and refused to see anybody. She refused to say anything about her alleged connection with Ben Mahomet, a sheik of Arabia." And end.

Then the following day appeared this story; "Sari has been discovered! The little Turkish girl who has been startling Salt Lake by appearing in a quaint costume of the East has been identified. She is a little girl representative of Sari, the beggar girl of Stamboul, the principal character of "The Virgin of Stamboul," which opens a week's engagement at the Kinema tomorrow." More space was given to the stunt and the adventures of the girl while playing her part.

In the window of a prominent music store of the city a young man posed as an Arab Sheik and smoked the typical water pipe while reclining on elaborate cushions. The only indication of the publicity was the word Sari on a card pinned above him on a rear curtain.

Teasers had been posted up all about town and altogether with the paid advertising the publicity packed the house at every performance. Long lines of people could be seen waiting for the show to open each day and the only difficulty was in accommodating the crowds.
Brooklyn and Milwaukee Furnish Excellent Ideas

(Left) A novel lobby display for "Overland Red" was recently originated by O. T. Meister, manager of the Whitehouse theatre, Milwaukee, as shown by the illustration to the left. The whole display was not expensive and resulted in a lot of extra patronage for the theatre according to Mr. Meister.

(Below) Among the latest exponents of staging grand opera in conjunction with pictures is Edward L. Hyman, manager of the Strand theatre, Brooklyn. Below is shown the stage setting and the singers in costume for the presentation of selections from "Aida" recently rendered as a part of the Strand program. Mr. Hyman has had great success with his operatic selections at the Strand.
Clever Advertising Used by Louis K. Sidney

WITH Holy Week in view, Louis K. Sidney, managing director of the William Fox Washington theatre, Detroit, arranged a thorough advertising campaign with the intention of making a poor week in show business turn out a winner. The attractions booked were Shirley Mason in "Molly and I" and as added features Harold Lloyd in "His Royal Slyness," Fox News, Mutt & Jeff, Washington Male Quartette, and a little child musical marvel of seventeen completed the program.

Six thousand postal cards with a photograph of Shirley Mason on one side were mailed to a selected list by a local addressing company. The postal cards were mailed from Chicago, addressed and carrying the following message: "Dear Frank: Just saw Shirley Mason in 'Molly and I' and its wonderful. Be sure and see it at the Fox Washington theatre. Love, Hazel." These were written individually, and were mailed to reach their destination prior to the opening of the picture. Much comment was aroused through this angle. 5,000 dodgers were used in the autos, during the week of the attraction's play dates. Much publicity was secured through the Police Commissioner stopping the theatre from distributing this style of advertising on account of using the line "By order of the Detroit Police Department, etc."

Another splendid publicity angle was a series of open letters addressed to the voters, and to the Mayor and the Detroit, United Railway. For twenty-five years there has been a fight on the present street car system. The newspapers carried front-page stories regarding the coming el'ct'on on same. The Mayor and the Railways had the town plastered with paper regarding the coming election and it is a bitter fight. The letters calling attention to the street cars for Shirley Mason proved a unique method of advertising and aroused great comment.

A special Molly matinee for girls named Molly was held Monday, when all girls endowed with that name were admitted as guests of the management. Of half a hundred Molly's attended, and postcards bearing Shirley Mason's photographs were distributed to each and every Molly who attended. 5,000 wrappers were used by Kresges 5 and 10 store—2,000 were used by the largest music store in the city, Grinnell Bros., for the same purpose.

The result was an excellent week's business for Holy Week.

"Edgar" Number Two Scores Big Hit

GOLDWYN, to use a phrase of the season, has hit the ball over the fence with the second number of the "Edgar" series under the title of "Edgar's Hamlet." If the show which Johnny Jones and his company of juveniles, including one dusky lad who does the ghost, doesn't furnish more hearty laughs than any comedy, no matter who is the star, that you have played in a good many moons then your efforts to provide your audience with something to chase away the blues is wasted effort.

This is assurance for the theatres which have booked the Edgar series that they have made a good buy. It may also be taken as a hint for those who haven't that unless they want to let one of the best bets of the season get by it is time to get out the fountain pen.

Novel Lobby Display for "Hawk's Trail"

A novel lobby display to aid exhibitors who have booked "The Hawk's Trail" is available from the producers. The device has for its main base a life size plaster cast of a hawk, dried in a clay vase. Suspended from the back of the statue is a series of evening colored silk skeins of lengths sufficient to span the depth of the average theatre lobby. The imitation flier when suspended over the entrance of lobbies suggests something of the motion of the predatory bird after which it is fashioned, and the skeins running from its bill when fastened to various points of the side walls and ceilings of the arcades end at illustrations that depict different situations of the drama the scheme aims to advertise.

How Carpenter Won Front Page Publicity

GEORGE CARPENTER manager of the Paramount-Empire theatre, Salt Lake City, recently reached the much to be desired goal of the publicity man, the front page of the newspaper with his exploitation of "Excuse My Dust."

This is the story which the Salt Lake Herald gave Mr. Carpenter and the Paramount Empress and also describes Mr. Carpenter's stunts in the interest of the attraction booked for his house, "Transit of a classy coupe down Main Street Saturday at the dignified pace of three miles an hour created considerable comment and likewise hilarity, because utterly unconscious therein sat two prim ladies while on the back of the electric vehicle was prominently displayed a pennant bearing the legend 'Excuse My Dust.' Small boys gleefully raced past while the drivers of cars which passed the slow moving coupe smiled back.

"Within half an hour all sorts of gasoline propelled buggies from the plebeian 'Henry' to the aristocratic twin six were sporting similar pennants the drivers of which for the most part being utterly oblivious of unsolicited adornments flaunted across the gas tanks. Then the police took a hand and investigated until the solution was forthcoming with the laconic statement on the part of a disinterested party that he guessed George Carpenter of the Paramount-Empress was pulling another advertising stunt."

Mr. Carpenter subsequently admitted that such was the case. 'We had five hundred of those pennants printed and I turned some of our boys loose to tag the automobiles parked on Main street, and the fun of the thing is that while we expected to get arrested and secure some free publicity thereby for Wallace Reid in 'Excuse My Dust' which starts today at the theatre, the automobile drivers took blindly to it and in a number of cases even drove up to the theatre and asked if it had a few more pennants to spare, as they had a friend who owned a speedy car and they knew he would like to tack one on the back and cut loose down the jake. "Before six o'clock the five hundred pennants had been distributed with the result today if a car passes another and flaunts 'Excuse My Dust' in the face of the slow-going vehicle, the owner of the latter will know that it is not intended as an insult, but is simply another of those advertising dodges on the part of the versatile motion picture exhibitor."
How Grauman's Rialto Broke A Record in Pictures!

The exploitation campaign which "Why Change Your Wife?" received at Grauman's Rialto theatre, Los Angeles, had no small part in its record breaking run at this theatre.

On this page is shown two of the displays arranged for the engagement. On the opposite page is a story giving in detail the exploitation stunts originated and put into practice by the Rialto publicity men and Al Price, Famous Players-Lasky exploitation expert on the West Coast.
Grauman's Rialto Gets Business by Use of Novelties

"Why Change Your Wife?" Stunts Instrumental in Extending Engagement

"Why Change Your Wife?" Stunts Instrumental in Extending Engagement

THE pre-release showing of "Why Change Your Wife?" at Grauman's Rialto theatre, Los Angeles, has proven to be a great success, thanks to a number of things among which was a fine picture and an exploitation campaign which even Los Angeles thought unusual.

Many novelties in publicity were used with telling effect.

Before the opening of the picture at the Rialto, it was arranged with a number of automobile owners and an automobile distributing agency to carry a banner saying "Why Change Your Wife?" Grauman's Rialto next Sunday night was for the individually owned machines. The agency carried a banner with the following line: "Why Change Your Wife?—when you can buy her (Name of car) and make her happy—Grauman's Rialto Next Sunday." A teaser campaign in the newspapers was carried for a period of three days reading "Why Change Your Wife?" the vital question of the day." This was followed by a three-day ad, previous to the opening, reading: "The vital question is answered in Cecil B. DeMille's new Paramount Aircraft Picture this Sunday, Grauman's Rialto.

Scene stills from the production were selected and then colored in oils by a superior artist. Instead of framing these oils, velvet drapes, blending in color with the colors of the specific picture, were procured. Because of the beauty of the pictures, some of the leading Broadway merchants were glad to give them a featured display in their show windows. In each case, an announcement card was used.

The five daily newspapers were extensively covered with display copy and special publicity stories.

An "Essay Contest" on the title, "Why Change Your Wife?" was instituted by the Los Angeles Express with $250 in prizes awarded in the following amounts: First prize $100, second $50, third $25. The first five best essays to receive $10 each, and the next five in order to receive $5 each, the winning essays to be published at the termination of the contest with the names of contestents. Among the judges were Judge Taft, of the Superior Bench, Rev. C. C. Lawton and one leading society woman and one leading club woman. The contestants had to be married, or have been married, that they might know whereof they write. The announcement in the paper at the beginning of the contest read as follows:

Overture Novelty Presented at the Rialto

DR. HUGO REISENFELD, managing director of the Rialto, Rialto and soon of the Criterion theatre, is presenting a decided novelty at the Rialto this week in a film accompaniment for the overture number "Sixth Hungarian Rhapsody."

A motion picture of the orchestra in action playing this composition, of Dr. Reisenfeld directing and of several of the soloists performing as the strains of the composition lessen on the instrument, all timed by fixing the speed of the projection machine to synchronize with the piece's rendition, has been made and projected as the orchestra plays. This includes a picture of Bela Nyary, the cymbal soloist, who has been added to the Rialto orchestra personnel for this week and who has an important part in the rendition of the number, period, fig. on his peculiar instrument.

The fact that the idea is new, that the synchronization is most perfect and that the individuality of Director Reisenfeld and of Professor Nyary stand out, makes this a most interesting bit of stage craft.

"Why Change Your Wife?" $250 in Cash Prizes for Best Essay.

The Evening Express in an effort to combat the increasing number of divorces and maintain the integrity and sanctity of the home, has arranged to devote a column to the subject each week. The column will be open to the printing of opinions from its readers as to the best ways and means to accomplish this. Cash prizes will be paid for the best essays offering solutions of the divorce problem, such as legislation, the conduct of the husband towards the wife and vice versa; a higher code of morals for both sexes; willingness to realize that individual tastes may differ and yet fundamental principles be agreed upon; recognition of the fact that the complete attainment of the ideal is impossible; courtship of such duration as to insure that the contracting parties are thoroughly conversant with one another's characteristics; an unselshol love that is based on mutual respect rather than mere sex attraction, and such other remedies for the divorce evil as may suggest themselves to the contestants for prizes.

No personalities must be used and essays must not exceed two hundred words. Only those essays which the editor considers worth while will be printed each day. Mail all essays to the editor, Los Angeles Evening Express.

In the next day's issue of the paper on the drama page appeared a two-column, two-inch ad reading "$250 in Cash Prizes will be paid by the Evening Express for the best essay on 'Why Change Your Wife.'"

The same copy appeared each day of the contest and on the stipulated page appeared one or more of the essays received from the contestants. The space covered by these essays was usually a column and a half to two columns.

At the close of the contest, the picture of the winners of the first three prizes were printed in the paper. It proved a very interesting campaign both for the newspaper and the playhouse.

Suggestions for the Small Exhibitor

Charles E. Brady, house superintendent of the Liberty theatre of Spokane, Wash., has come through with a reply to our request, with some presentation suggestions designed especially for the small town exhibitor that should be read with interest: I credit by every showman who comes under the category mentioned above.

These are the suggestions that Mr. Brady offers:

"It is the smaller house that has no large stage on which to present a prologue and no modern electrical equipment to create an atmosphere that I offer these few suggestions. I have tried them in a small house and I know they have box-office value that will appeal to your patrons."

The lights in your lobby can be dipped in various colors. Green is very good for the ordinary romance and love story for the oriental and mystery picture, the use of red and yellow will create the atmosphere. For storm scenes and tense dramatic action, drench your house as much as possible, even to putting all house lights except your exit lights. The use of different lighting effects in this manner will help wonderfully to hold the attention of your audience.

In the lobby of your theatre you have your largest opportunity for your presentation. Create in your lobby the principle scene of action of your picture and you will accomplish two things. You have an advertising medium that has no equal and your patrons are immediately cast into the atmosphere of the picture when they buy their tickets. Carry this idea into your inside lobby as much as you can. Even if you only change a few lights in your lobby the creation of a new and different atmosphere is going to help your different pictures. I realize all pictures can not offer you a good chance to attract the eye of your patrons, but don't overlook the ones that do offer these opportunities.
Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Capitol Theatre—
Opening—Topics of the Day.
Current Events—Capitol News from all releases.
Scene—Three Gods—Prizma.
Overture—William Tell.
Comedy—Edgar’s Hamlet—Goldwyn.
Opera—Pagliacci.
Feature—Alias Jimmy Valentine—Beri Lytell.
Next Week—Sinners—Feature. Lohengrin—Opera.
A Dog’s Life—Comedy.

Rialto Theatre—
Overture—Sixth Hungarian Rhapsody.
Current Events—Rialto Magazine, including special strip under title of "Sculupred Impressions of Musical Personalities."
Vocal—Quartette from "Rigoletto."
Sung by Alba Doris, soprano; Mike Pascova, mezzo-soprano; Martin Brefel, tenor, and Eduard Alonso, baritone.
Scene—Scene from Paris—Kinetoscope Review—No. 2.
Comedy—The Tennyson Chaplin revival.

LOS ANGELES

Kineama Theatre—
Note—The Kineama orchestra is made up of "rubes" and play appropriate music.
Cartoon—Peanut Life—Bray Goldwyn.
Organ—When You and I Were Young Maggie.
Solo by Frank Leon.
Special Feature From Sennett Studios.
A ree of witty sayings, culled by Charles Minney.
Vocal—At the Sennett Studio Ball.
Comedy—Universal Letter Laughs.
Educational—Final Adventures of U. Beul, Movie.
Institutional—The orchestra plays a jazzy number under the title of "Barnyard Blues." with live chickens, ducks and pigs walking about the stage.
A prologue for the feature is given. The setting used is a barnyard scene with goat shed and chicken house at right and a barn left. A chorus of twelve sings “Down on the Farm.” A quartet follows with “How Ya Goin’ to Keep ‘Em Down on the Farm?” and a Sennett child player rides a trick mule on the stage and gives an exhibition. Teddy, the big dane, “Peppe” the cat and the Sennett baby John Henry, Jr., pull stunts. The act closes with an old time Virginia reel being danced by the various performers.
Note—J. C. Jessen, the News West Coast representative reports the biggest Sunday for the house of two years.

Gruman’s Theatre—
Overture—The Czar and Carpenter.
Organ—"Just Like a Gypsy" and "Oh!"
Played by Jesse Crawford with word slides.
Educational—Topics of the Day—Pathé.
Special—A spectacular musical feature under the title of "Twenty Minutes With Robinhood" and in which fifty people take part is being staged. The number opens with the chorus from "Robinhood" with "Robinhood" and his merry men celebrating a successful raid upon the nobility. Julie Carrol as Marion, sings "In Greenwood Fair." The chorus, with dances interpolated, sings a jazz number "Why Didn’t You Leave Me Years Ago Instead of Leaving Me Now?" The finale is

SYMPHONY THEATRE—
Current Events—Fox News.
Vocal—When They Gave Me You Mother O’Mine.
Baritone solo.
Cartoon—Spanish Dance—Matt and Jeff.
Feature—The Adventurer—William Farnum.

Chine’s Broadway Theatre—
Current Events—International News.
Comedy—Mixed Husbands—Superman.
Vocal—Venetian Moon—Sung by Master Howard Emstedt.
Scene—Bustling Brussels—Holmes.
Feature—Out Yonder—Oliver Thomas.

Alhambra Theatre—
Feature—"Sex," with Louise Glahn second run for Los Angeles.

the presentation of the prison scene from "Faust" in a stage setting showing a woodland with natural foliage.
Feature—The Dancing Fool—Wallace Reid.

Tally’s Broadway Theatre—
Current Events—International News.
Scene—The Northwind—Masaryk-Goldwyn.
Feature—In Search of a Singer—Constance Talmadge.

Miller’s Theatre—
Comedy—Edgar’s Hamlet—Goldwyn.
Current Events—From International, Fox, Kinesgrams and local events.
Cartoon—The Chemist—Matt and Jeff.
Vocal—Who’ll Take the Place of Mary?
Victory Theatre—

Grauman’s Rialto Theatre—

California Theatre—

New Theatre—

Wizard Theatre—

Detroit—
Adams—

Madison—

Broadway Strand—
Third week of “Why Change Your Wife.”

Palace Theatre—

Cleveland—
Stillman—

Euclid—

Metropolitan—
Overture—“The Jolly Robbers.”

Buffalo—
Shea’s Hippodrome—

Strand—

Next Week—Norma Talmaide in “The Woman Gave” and Harold Lloyd in “Haunted Spooks.”

Family—
“Eyes of Youth.”

Empire—
“The Shepherd of the Hills.”
The current week's bill at the Strand Theatre, Cleveland, is "The Sporting Duchess." This is a reconstruction of the four columns by Lawrence such display used in the Sunday papers to attract the attention. Theme—Original orchestration by Musical Director Phil Spitalny, Current Events—Schneck News, Current Events—Schneck News, Cartoon—Boy Photography No. 430, Comedy—"The Heart Snatcher"—June Sunshine, Feature—"The Inferior Sex"—Mildred Harris Chaplin, Next Week—Rex Beach's "Silver Horde.

Alhambra—
Overture—March Review, arranged by Musical Director Homer Walters.
1920

Cincinnati Enquirer, May 1, 1920

**Glorious Spring Festival at Rainbow Fair for Fair**

**Mack Sennett's Down on the Farm**

**March of Fools**

**VICTORY**

**GAC**

**THE ROAD TO DIVORCE**

**SILK HUSBANDS**

**进度**

**Advance Publicity for Vitagraph Pictures**

**The Courier of Marge O'Donnell**

**BOSTON THEATER**

**WASHINGTON**

**MINNEAPOLIS**

**FORT WAYNE**

**DENVER**

**America Theatre**

**New Garrick Theatre**

**Jefferson Theatre**

**Boston Theatre**

**Beginning Tomorrow**

**Metropolitan**

**Minneapolis Auditorium**

**Jefferson Review**

**The Victory Theatre of Toronto,** adverisement "The Road to Divorce," with four columns by fifty inches had been drawn on.

**Gifts—**


**Palace—**

Literary Digest—50. Feature—The Woman Who Understood.

**BOSTON THEATER**

**WASHINGTON**

**MINNEAPOLIS**

**FORT WAYNE**

**DENVER**

**America Theatre**

Overture—Venetian Moon. Feature—The Woman in Room 13. Pauline Frederick.

**New Garrick Theatre**


** Jefferson Review**


**Briojo Theatre—**


**Tabor Theatre—**


**Rivoli Theatre—**


**MINNEAPOLIS**


**Minneapolis Auditorium**


**FORT WAYNE**

**Jefferson Theatre**

Manager Ashmann, of Pathé's Chicago office, reports remaining heavy bookings for the second series of Harold Lloyd's two reeles. According to Mr. W. A. Chalmers, the first series of six pictures which ended with "The Eastern Westerner," first proved to the greatest box-office attraction that ever had to offer and, realizing this, exhibitors are eagerly awaiting the forthcoming releases.

L. Y. Crump has joined the feature sales of the Pathé Exchange, and will cover the South Side. Mr. Crump formerly was connected with First National.

"The Woman He Chose" has entered the second week of its definite run at the Randolph, Chicago, and, as it is playing to constantly increasing crowds, indications are that it will be there for some time to come. The picture has received remarkably favorable criticisms from writers of the Chicago press without exception.

"Why Change Your Wife," De Mille's big picture, with Charles Swanson, has proven so successful at the Randolph theatre that Jones, Lurie, & Schaeffer have given it a clear field to run as long as it likes, by setting back all future bookings. It entered its second week on the 17th of April.

Star Walk, for many years manager of the Wilson Avenue theatre, has been named manager of the Randolph, succeeding Walter Moore, who has retired by reason of ill health in New York. He is a broad smile when he rolled into Chicago, as he carried few important industrial film contracts in his pockets.

Jester Comedies are to play an important part in the entertainment of downtown movie fans in Chicago as Lee Herz, of the Silver Film Exchange, has booked, with four loop theatres for the series. The theatre which will play them are: The Star, Boston, Bijou Dream and State-Congress.

Irene Comanoff, editor for Constance Tulheaded, recently brought the special color scenes which will be put into prints of "The Love Expert" in the Rothacker Chicago laboratories. The same day John L. Hylton, secretary of the Rothacker Film Company, met the California LIMITED and relieved J. D. Williams, who has been in charge of Anna Stewart's latest, "The Cat's Pajamas." After several weeks, William F. Abbe joined his brother Oscar on the Rothacker camera force in Chicago, having taken the crack at Esplanade. Their newest cameraman is for International Harvester Company and General Pershing.

Manager Max Levy, of Robertson-Cole Chicago office, has released word that their screen cornet will appear in Chicago on May 30th at the Curzon, and the publicity staff is at work to exploit his coming to the limit.

While the construction of moving picture theatres is far in the lead of that of theatres in other lines in Chicago, the movies are not going to entirely overshadow the legitimate as evidenced by the continuance of plans last week, for one of the leading theatres to be erected here by A. H. Woods. Under his immediate supervision the corner of North and Western avenues will be occupied by a theatre of the name of "Theatre" is to be improved and rehabilitated and run as a first-class moving picture house.

Manager Stimson, of the Court theatre, Pekin, Ill., has purchased the Princess theatre at Peoria. The theatre is to be improved and rehabilitated and run as a first-class moving picture house.

Carl Hartialk has been made manager of the Chicago office of Reckert Pictures Corporation, and has taken over his new duties. Mr. Hartialk was manager of Bechive Exchange when Beehive was taken over by the new Reckert organization, and is occupying his old quarters.

Abel H. Kaufman, president and general manager of Kaufman Specials, Memphis, Tennessee, was in Chicago last week looking over the market and while here closed contracts with the Capital Film Company for that company's latest and also several for Tennessee and Kentucky territories. Mr. Kaufman reports business in the south going strong and that exhibitors generally are making money. He, like many exchangers, notes a great demand for two-reelers and other short features.

The Virgin of Stamboul," which opens at the Playhouse on April 20th, is making a splendid booking record in the Chicago territory, according to Manager Lessman of Universal. Three of the big Chicago circuits have booked the picture solid for all their houses. They are Ascher's, Labrith & Trina and Schönstedt.

Mrs. Frank Brown, who shot her band dead Thursday night during a fruit auction, has been exonerated by a coroner's jury. On the stand she swore she took the gun after he had hit her with an ink bottle. She was an official of the Motion Picture Operators' Unions.

The Chatterton Opera House at Bloomington, Illinois, has been thoroughly renovated and cutout new equipment installed and will be reopened on April 26th, "The Virgin of Stamboul" being the feature picture on that occasion. A. L. Ruff, manager of the house for Hall & Griffin, owners, will install a fourteen-piece symphony orchestra and promises an adequate prelude to the opera production to be offered hereafter. He also states that only the biggest and best pictures will be screened at the Chatterton.

J. W. Howland, manager of the F. Grubb interests in Macomb, Illinois, for several years, has resigned his position. He has not formally announced his future plans but it is understood that he is all set.

Aaron J. Jones of Jones, Linick & Schaefer, is paying a flying visit to New York following the return of his partners, who have been enjoying a long vacation on the Pacific Coast.

Jack O'Toole, Chicago manager for United, is spending several days at the home office in New York conferring with officials on forthcoming productions.

Floyd Brown, Indianapolis manager for Brazil and D. J. Cruberry, manager of the Minneapolis office, gave Harry Weiss, of the newly-formed Superior Screen Service, a party to celebrate the launching of his new enterprise. The outing was held at the Chateau in Evanston, Illinois, and among those attending were: J. H. Harris, of Chester Outing; J. F. Friedman, of Friedman Film Company, Indianapolis; N. N. Jacobs, of First National, Indianapolis, and several others. Harry recently went to New York writing to kick himself and when questioned said that it was because he had not gone into business for himself sooner. Mr. Weiss now has a total of nine salesmen on his payroll, having added the following to his force: R. E. Weiman, for Indiana territory; A. E. Sanders, for Wisconsin; Harry T. Hartman, Milwaukee, and George Berry Appointment, for southeastern Michigan and the northern peninsula of Wisconsin. The film will be made during the week and Superior Screen Service offices will be opened in Milwaukee and Indianapolis shortly.

Sam Katz, of Baldwin & Katz, is expected to return to Chicago from the west coast within a few days.

The Van Ronkel says there is no truth in rumors which have been floating around for some days that he has resigned.

Among out-of-town visitors in Chicago last week were: C. A. Robertson, of New York, of the Van Wort-Robertson Company, owners of a string of theatres in Indiana, and N. B. Willard, of Lincoln Square Theatre, Detroit, who booked up enough pictures to last until June, and Miss Maude Roberts, representing the Roberts circuit of Olney, Casey, and other towns in southern Illinois.

Work on the new Barbee Theatre, which will be the first of the new luxe theatres to open in the old Chicago Loop, is being rushed by three shifts of men. Twenty-four hours per day and seven days a week, Mr. Barbee is opening his doors early in April. "She Loves and Lies," featuring Norma Shearer, has been booked for the opening engagement, and Manager Ben Beadle of Select, is eager to have one of his pictures as the first introduction at the handsome new house.

Jones, Linick & Schaefer report that "Jackeeberry Finn," a Paramount-Artistic product, is booked all house records at the Randolph on Saturday and Sunday and the big attendance continued throughout the week.

Ross C. Cropper is in Chicago for a week, having returned to the city after going to New York with Frederick J. Ireland and others in regard to matters concerning the newly organized Redcrest Picture Corporation.
Cosmopolitan to Produce Broadway Plays

Cosmopolitan Productions is going in for the production of stage plays as a side line to its motion picture activities, according to a statement issued from the office of Henry M. Hobart, vice-president and general manager.

Stage productions will be made on an extensive scale, and it is planned to have at least two shows on Broadway at the opening of the season this fall. Following their run on the stage these shows will be pictured and released as Cosmopolitan Productions. The first of these will be a three-act comedy version of Harry Horsefield's famous cartoons, "Abe, the Agent."

Bray Pictures Takes Larger Quarters

Due to the rapid expansion of its Industrial Division, The Bray Pictures Corporation has been forced to seek larger quarters for the Western Studio. The new location is at 7514 N. Ashland Avenue, Chicago, where they have secured new space in a new and modern building.

The new studio is in charge of E. Dean Parmalee, vice-president of the Bray Pictures Corporation. Jack Norling will have charge of the Animated Technical Department. The camera room, developing and printing departments, and the taking of actual photographs will be under the direction of Walter Schaefer.

Fox Star Starts Work on Second Picture

Vivian Rich, William Fox's newest star, has started work on her second Fox production, "A World of Folly." Frank Beal, who has been absent from the Fox corps of directors for some months, returns to direct Miss Rich in this new drama.

Playing opposite the star is Augustus Phillips, who makes his Fox debut as leading man for Miss Rich. He supported Viola Dana in many of that star's successes.

Wagner Writes for Ray

Popular Magazine Writer Docs Scenario for First National Star

Rob Wagner, who has been writing short stories and informative motion picture articles for the Saturday Evening Post, has at least turned to the screen and has made his first scenario for Charles Ray.

Although Mr. Wagner, under his recent arrangement with Arthur S. Kane and the First National Exhibitors' Circuit, is appearing mainly in suitable stories adapted from plays of reputation and big novels, the star's admiration for the work of Mr. Wagner and for the latter's unusual popularity among millions of Post readers has led to the acceptance of two original scenarios from the pen of the humorous writer. The initial First National vehicle in which Arthur S. Kane will present the star is "Forty-Five Minutes From Broadway," adapted to the screen from the play by George M. Cohan.

Because of the stress laid by exhibitors on the value of vehicles that are known generally throughout the country and not merely in certain localities, good story material from the Saturday Evening Post has long been considered particularly desirable by producing organizations.

Live News From The Producers

New Series for Workers

Rothacker Makes Pictures to Be Shown to Employees of Big Firms

Exhibitors will never see a series of motion pictures which the Rothacker Film Mfg. Co. is now producing, but the films are of great importance to the exhibitors, inasmuch as the pictures address themselves to the working men and women who have considerable dealings with the young lady who sits behind the tickets.

A number of big employers commissioned Waterrson Rothacker to produce films which would help employees see themselves which would inspire workers to improve their condition by winning competition. Originally Mr. Rothacker suggested the films to the employers, but recently several whom Mr. Rothacker did not approach have taken up the idea.

Within the last two months seven such pictures have been made and as many more are now on the Rothacker production department's schedule. These pictures will be shown to employees only, and invariably they will be exhibited at the plant.

A corporation which operates a chain of retail stores employing hundreds of girls has had a five reel playdate made which is now touring the country, making stops at every city where the corporation has a store, in order that all employees may see the film. The picture preaches the doctrine of efficiency. Three other large concerns are also having similar pictures made to be shown to their employees.

"Rio Grande," a Picture of Great Outdoors

A steadily increasing demand for pictures of the great outdoors is said to have been reported to the Pathé headquarters during the last three months. The Edwin Carewe production, "Rio Grande," to be released by Pathé on April 26th, is declared to be an ideal picture to meet this demand.

Second "Jiggs" Film Due May 16th

It has been announced by the Pathé Exchange that the second of the International "Bringing Up Father" series of comedies, "Father's Close Shave," will be released on May 16th.

Additions to Casts of Goldwyn Features

Additions to the casts of "Officer 666," the celebrated Cohen & Harris stage hit, and "Milestones," the famous play by Arnold Bennett and Edward Knoblock, were made at Goldwyn Pictures Corporation's Calver City Studios, last week. Jeanie Calboun has been assigned to the role opposite Tom Moore in "Officer 666" while Friscella Brouer will portray the part of Sadie, and Hardie Kirkland that of the police captain. The "Milestones" production has been augmented by the inclusion of Corky Leach, George Swan and Jack Devone.

Charles Simone Will Resume Production

Charles Simone, one of the pioneer producers of the industry, announces that he is planning to resume production work during May. For this purpose, he will establish himself in New York, terminating his exchange activities in Albany. He has been holding managerial posts for the last two years.
Metro Enlarges Studio
Seven Acres and Five Buildings Are Added to West Coast Plant

PURCHASE of seven and one-half acres of ground south of Metro's present West Coast studios site in Hollywood, Cal., is announced by Metro officials, together with the statement that work will be commenced at once on the construction of five new studio buildings. Chief among these new structures is to be an enclosed stage of steel, concrete and glass construction, 250 feet long and 100 feet wide.

An appropriation of nearly $250,000 had been made for these building activities. Besides the stage there will be put up buildings for the property department, a carpenter's assembling shop, cutting rooms, a film vault and isolated quarters for the scenario department, it is declared.

Three adjoining city squares and one-third of another square in the Los Angeles suburb are now owned outright by Metro Pictures Corporation. Within two months practically every foot of the seventeen acres now covered by the property will be occupied by stages, laboratories, technical workshops and other structures that go to make up modern motion picture studios.

In addition, Metro has at its disposal a location park of sixty-five acres north of Hollywood in the beautiful San Fernando Valley. This is utilized for big exterior settings, such as streets and small villages, with a natural mountainous background.

Loew Bookings for "Sex"
Metropolitan Circuit Contracts for New Louise Glauin Production

Nicholas Schenck and Fred Mitchell have signed contracts for the complete Marcus Loew metropolitan circuit booking of seventy-seven days for J. Parker Read, Jr.'s Louise Glauin production, "Sex." This contract was made with Mark S. Nathan, New York exchange manager of the W. W. Hodkinson Corporation, by Mr. Schenck in person and foretells a heavy advertising campaign to be made by the Loew theatres under their aggressive publicity manager, N. Grandlund. The Loew pleton, Wis.; the Strand, Sioux Falls, S. D.; the Virginia, Valley, Cal.; the Colfax, Petersburg, Va.; the Hill, Newark, N. J.; the Star, Elgin, Ills.; the Orpheum, Green Bay, Wis.; the Capitol, Chester, Pa.; the Capitol, Macon, Ga.; the Regent, Saginaw, Mich.; the Bijou, Battle Creek, Mich.; the Fischer, Davenport, Ills.; the Washington, Richmond, Ind.; the Victory, Kokomo, Ind.; the Starland, Anderson, Ind.; the Col- dinal, Galesburg, Ills.; the Or- phoeum, Rockford, Ills.; the Majes- tic, Beloit, Wis.; the Majestic, App- lington, Wis.; the Majestic, Aris- ton, Ind.; the Grand, Valparaiso, Ind.; the Wisconsin, Des Moines, Iowa, and the Bijou, Columbus, Ohio.

"Sex" opened auspiciously on Sunday at the Goodwin theatre, Newark, N. J.; where Miss Glauin's previous J. Parker Read suc- cess, "The Lone Wolf's Daughter," smashed all house records during its four-day engagement in January. Moe Kider, head of the power be- hind the Goodwin, heralding the coming of "Sex" with a big new- paper and billboard advertising campaign.

Roy A. Grombacher, managing director of the Liberty theatre, Spokane, Wash., has booked "Sex" for a week's run in early May and has already started his drive on the production with first page newspaper teasers, while James Clen- mer in Seattle is making ready for a large ad on "Sex" such as he used in heralding "The Westerners" in the fall.

Eileen Percy Made Star
Fox Signs Leading Lady for Long Term; Picture Not Yet Announced

With whom she has been associated both in Fox and in American Film Company photographs, Eileen Percy's announce- ment has not yet been made as to what story will be used to introduce the newswoman to the screen.

Miss Percy is said to have a delightful personality, and a face and figure that show excellent advantage on the screen. Although still in her early twenties, she has had a wide experience on the stage.

She went from the Gest musical show to motion pictures, playing opposite Douglas Fairbanks, with whom she remained one year. Robert Warlick was the next star she supported, and then Metro signed her for a picture.

Work on the first Eileen Percy picture will be started within the next fortnight at the William Fox studio in Hollywood. Her stories will be of the light comedy type—a line of work for which, it is believed, she is admirably suited by both nature and experience.

"Stolen Kiss" Called Realart's Finest

The best thing Realart has of- fered" is the statement made by one New York critic in regard to "The Stolen Kiss," the recently re- leased Constance Binney feature.
Flock to Watch Carpenter Work

The interest in the appearance of Georges Carpenter, on the American screen finds its reflection in the number of people who are visiting and competing to visit the Solax Studio in Fort Lee, where Carpenter has been busy daily for the past few weeks. While the sporting fraternity greatly in evidence, the large number of women viewers is best proof of the fact that Carpenter's clean and attractive personality is best suited to his particular scenes. If one were to begin to name the sporting editors who have spent considerable time with the evidence, it would be necessary to name nearly every one of the most prominent sporting writers in New York, it is declared.

Such has been the great demand for admission to the studio on one pretext or another, that the studio'straffic has increased far beyond the yield previously. It is estimated that more than four hundred people were used. The studio was later converted into a big gymnasium in which Carpenter will be seen for the first time in the picture in his fighting role.

Continuing on the paddie's early efforts before the camera at the Fort Lee studio, Robertson-Cole declared:

"The most astonishing thing to the habitues of the studio is the ease with which Carpenter works before the camera. Nothing shocks him and he is a natural pantomimist, according to the other actors in the drama. Despite the fact that Carpenter speaks but little English, Director Adolphi has had no difficulty in making himself understood. Around Carpenter is acting as an interpreter, but owing to Carpenter's high intelligence, Cooper has little to do."

While it is not proposed to disclose the story of the drama before the picture is completed, it can be said that it is quite different from anything heretofore attempted by the studio. However, sporting enthusiasts will be able to see enough of Carpenter's speedy work with the paddle to get a better idea of the French contender for the world's lightweight championship. It can also be said that the story is good fiction and not a repetition of stunt incidents. When Carpenter's oeuvre moves on the screen, there will be a logical reason for it, not an imaginative excuse to display his fighting prowess.

Critics Agree on Metro Films

A CONSENSUS of critical opinion in the motion picture trade papers and the daily press as compiled by the Film Daily reveals that the third round of its series, "Terror and Better," pictures Metro has surpassed its previous efforts by a wide margin.


With the appearance of "An Eastern Westerner," last of Harold Lloyd's first series of two-reel comedies for Pathé, the release has been scheduled for June, in May, and bookings on the second series have received a strong impetus. Among the first of the first series of newspapers of the United States, outside of the Strand and Capitol, which signed two weeks ago for the New Lloyds, is the Merritt of Milwaukee. During the past week the complete series of six was booked by the New Orleans Exchange over the entire Saenger circuit, one of the most powerful in the South.

New Lloyd Comedy Will Be Released May 2nd

With the announcement that "An Eastern Westerner," last of Harold Lloyd's first series of two-reel comedies for Pathé, has been scheduled for release in May, and bookings on the second series have received a strong impetus. Among the first of the first series of newspapers of the United States, outside of the Strand and Capitol, which signed two weeks ago for the New Lloyds, is the Merritt of Milwaukee. During the past week the complete series of six was booked by the New Orleans Exchange over the entire Saenger circuit, one of the most powerful in the South.
Motion Picture News

Wire Briefs From Coast

Sadore Bernstein, the former manager of Universal City, has been appointed general manager by Carl Laemmle. He entered upon his new duties on April 19th. On the evening of the 19th, Mr. Bernstein was the guest of honor at a banquet tendered to him by Mr. Laemmle and the members of the producing staff.

Eddie Chine, former director of Mack Sennett and director of the Sunshine Comedies for the past year, has signed on with the Metro Pictures Corporation as supervising director. Metro has under contemplation the construction of a special comedy stage, which shall be used by four comedy units. The first of these companies to use the new stage will be the unit led by Buster Keaton.

The names of the four directors to work under Chine's supervision have not been announced as yet.

Stroheim in East Takes Charge of Editing

Eric Von Stroheim, the Universal director, has come to New York to supervise the final cutting and editing of his latest production, "The Devil's Pass Key," which is a Universal-filmed picture of Persian life, love and intrigues. Mr. Stroheim says that his new picture is an improvement on "Blind Husbands." In the way of characterization, setting and versimilitude.

Just a collection of Fox Sunshine Comedy girls

Fox Studio in Full Swing

Twenty-eight Sets in New York Building With Room for More

IN spite of the fact that finishing touches still are being put on various sections of the immense new Fox studio on West 55th Street, production operations have suffered little interference so far as reporting for various Fox features are concerned.

At the time of writing, according to the Fox officials, twenty-eight full sets are standing on the studio floor of the 55th Street building, in use by directors or awaiting their turn in sequence. In emphasizing the size of the studio the Fox officers call attention to the fact that with these twenty-eight sets standing on the floor, there still is room for as many as twelve good-sized sets in the space unoccupied. Some of the sets now standing are being used by Dell Henderson, some by Harry Millarde, some by George A. Beranger; others are in use in productions being directed by Richard Stanton and Charles J. Brabin.

Work on the new laboratories is reported as progressing favorably, and it is thought that Fox feature films will soon be completed under the same roof where they are staged and photographed. Equipment for the special novelty subtitles has already been received at the building, and will be installed in conjunction with the laboratories on the ground floor of the building.

 Paramount Film Finished

George Fitzmaurice Makes Successor to Popular "On with the Dance"

COMING at a time when the memory of "On With the Dance" is still fresh in the minds, the announcement that George Fitzmaurice has just completed his second production for Paramount-Artcraft is of much interest to the trade and public. The same quartette that was responsible for "On With the Dance," Onida Berge, scenarist; Mae Murray and David Powell, featured players, and Director Fitzmaurice co-operated on the second production.

Persons who have viewed the picture in the studio projection room are said to be pleased with the result Mr. Fitzmaurice has obtained. Like his first special production, they say, it has an entertaining story with gripping heart interest, and dramatic situations that at times reach the highest pitch; in addition to the featured cast are such names as Holmes E. Herbert, Macey Harlan, Alma Tell, Frank Losee and Lawrence Johnson, a versatile child actor, last seen in "His House."

Atmospheric shots, that always abound in Fitzmaurice productions, include a picturesque beggar's corner of the streets of Constantinople; a harem, realistically reproduced; an old patriarch praying in a mosque. One of the biggest scenes is an embassy ball in Constantinople, for which several hundred extras were used.

Read Units Going Full Blast at Ince Plant

The J. Parker Reid, Jr., units are reported to be working in full force at the Ince studios, Culver City. Hobart Bosworth is filming "Buckoo McAllister," a South Sea Island story, under direction of Roy H. Marshall. The entire company will go to the Santa Cruz Islands for exterior locations. Wesley Ruggles has been engaged to direct the new Louise Glamm production, which is as yet untitled. James Kirkwood will play the leading masculine role. Beautiful gowns will be a feature, it is said.

Production Record Set by Simplex Plant

The week just past, according to Mr. E. M. Porta, general manager of the Simplex plant, saw all records broken for machine production since the building of the Simplex Projector was first started.

"It is nothing short of marvelous," said Mr. Porta, "to think that we should see a record-breaking week of machine production two months following a disastrous fire which deprived us of a five-story building. The loss of such a building, fully equipped with new machinery and tools, was naturally a severe blow, and came at a time when we were getting into our stride in the over-production program we had planned.

"A blow of this sort would have halted temporarily at least, some manufacturers with a less efficient organization, but to see the greatest number of Simplexes that have yet been manufactured in a week's time going out of our factory in spite of the fire surely speaks volumes for our organization."

Aerial Scenes Will Be Filmed in Storm

Vitagraph reports that all is in readiness for the filming of what is described as one of the most hazardous scenes ever attempted in picture-making. Two aeroplanes are to be sent up in the midst of an electrical storm, according to Vitagraph. One plane will be manned by a man and a girl; the other by a cameraman, his equipment, a searchlight, flare bombs in spite of the fact, the necessary hand to manipulate these accessories.

The scenes are to be taken in connection with "The Girl Out of the Sky," featuring Wallace MacDonald and Marguerite De La Motte under the direction of Tom Terris. Everything is ready for the storm scene, at Catalina Island, California, says Vitagraph—everything except the storm.
Pathe Sales Drive a Success

A REMARKABLE tribute has been paid to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in the record breaking business done during the March competition, known as "Brumnet Month," the winners of which are announced this week by Director of Exchanges Elmer R. Pearson.

In a driving finish, which brought up its totals even in collections and new business to $124 per cent above the average for November, December and January, the Albany Branch in the Eastern division, captured the team competition for its section. When the final figures were tallied, Branch Manager R. M. Moran, showed an increase in collections of 75 per cent, and a 49 per cent increase in the matter of new business. The Washington office, managed by E. R. Champion, was runner-up to Albany, with a total increase of 55 per cent.

In the Central Western division, where the competition resulted in a much closer race than in the Eastern territory, Milwaukee carried off the honors, with a total increase in collections and new business of 84 per cent.

It was in the Southern territory that the greatest competition developed, with Oklahoma City, managed by E. P. Pickard, winning with the astounding increase of 238 per cent, and Los Angeles, guided respectively by E. E. Heller, and D. J. Culp, fought stubbornly for second honors, with both coming out close to a tie, showing an increase of 140 per cent, against 130 per cent for Texas territory.

Broadway House for Kaufman

ALBERT A. KAUFMAN, who has formed a producing alliance with Marshall Neilan, arrived in New York recently from California for the purpose of closing an arrangement whereby he takes over a big Broadway theater primarily, with the purpose in mind of working out several new ideas he has in connection with the public presentation of Dorothy Phillips and Victor Holhauer and Agnes Ayres Productions.

In this connection Mr. Kaufman stated that it was not his intention to become interested in the Exhibiting field, but that his plans involving the purchase of a New York theatre were formed solely for the purpose of giving his productions their national premieres here for long runs. He said that the theatre he is negotiating for is right in the heart of Times Square, and admitted that it was not a picture theatre.

In his idea in taking over a New York theatre, he is to give to his productions presentation and exploitation along lines that will make and prove "long runs." Mr. Kaufman has several ideas along these lines which he would like to work out.

"In short, the presentation here would act as a showwindow for my pictures, not only in so far as they are featured in the theatrical themselves are concerned, but also as regards the physical presentation and exploitation. I plan to have one of the best known showmen handle this theatre in a manner that will facilitate the presentation of the pictures throughout the country in a way never before attempted."

As to his producing plans, Mr. Kaufman said: "As soon as I possibly can, I will return to California to start work on the initial Dorothy Phillips-Holhauer production. I feel that it is premature to give details concerning this picture, but I will say that I have just finished a film with Osie Scholl, author of "Heart of Humanity" and "Right of Hand.""

Mr. Kaufman, who resides in the studio with Marshall Neilan, stated that the latter is just finishing his third independent production following "Don't Ever Marry," and has already started on the fourth. "Don't Ever Marry," said he, "will easily prove a bigger attraction than even "The River's End," and will disclose something absolutely new in film plays.

The initial Phillips-Holhauer picture, which was stated by Mr. Kaufman, will be produced on a big scale, so that it can be presented to the public on an elaborate plan, mounted by a large national publicity campaign. This standard will be followed in other Phillips-Holhauer pictures.

In connection with the distribution of his product, Mr. Kaufman said: "I am not thinking further than the production of my first picture and its premiere here. When I get back I will devote all my time to the making of a picture which I consider has most unusual possibilities."
Simplex Notes

Mr. Harry Asher, Executive Head of the Boston Motion Picture Supply Company, was at the Simplex Factory last week conferring with Mr. E. M. Porter, Simplex General Manager on matters that will eventually find their expression in a well organized drive covering the southern section of New England.

Mr. Asher reports that not only is Boston being thoroughly Simplexified as Fall River, Lawrence, Lowell and New Bedford are beginning to answer the call for Simplex. In one day, so Mr. Asher reports, eleven orders for Simplex were received last week for theatres in the cities enumerated and in each case they represent replacements of machines of other makes previously installed.

The Boston Motion Picture Supply Company now located at 51 Broadway, Boston, has leased the corner location formerly occupied by the Select Picture Corporation at the corner of Church and Shawmut streets and when the artists now working out the new contract, Simplex have finished the new home of this Boston Supply House will be hard to duplicate either for location, equipment or size.

The present quarters of this company are now regarded as the flagship in New England, but with Mr. Asher's plans in effect, concerning the new building, Boston will surely have occasion to be proud of its lending supply house.

Several Simplex officials plan to go to Boston within the next few days in order to suggest the working out of various details in the new establishment as are followed in other Simplex outlets at Simplex Distributors through the country.

J. Frank Brockliss, the well-known English producer, and the head of the house of J. Frank Brockliss, Ltd., of Wardour street, London, has just completed another round trip across the Atlantic and comes back this time with reports of many sales of Simplex Projectors, for which their company are exclusive distributors in Great Britain.

Mr. Brockliss states that the main difficulty seems to be the preponderance of orders over deliveries.

Motion Picture News

Pathe's Releases for May

Keenan, Lewis and Henley Pictures Are Scheduled for Release in May

ENCOURAGED by reports from branch managers all over the country to the effect that motion picture attendance is reaching greater levels than ever before, the Pathé Exchange has arranged for the release of four new productions during May. Frank Keenan will be seen in "Dollar for Dollar," Hobart Henley will present "The Miracle of Money," and "Sherry," an extra special feature, comes from Edgar Lewis, whose production of "Other Men's Shoes" is now meeting with the greatest popular favor in every territory. In addition to the three productions, another Pathé extra special will be released, the details of which will be announced shortly.

"Dollar for Dollar," to be released on May 2nd, is a Keenan drama of high finance, society and politics. It is a play with touches that reach the emotions in a manner so well exemplified by Mr. Keenan in previous productions.

"Sherry," the latest Edgar Lewis production, will be released as a Pathé extra-special on May 30th, according to Pathé, and it will be airing production to succeed "Other Men's Shoes." It is the story of a man's regeneration, of his battle for his own soul.

"The Miracle of Money" Hobart Henley is said to have produced a picture which reminds one of his best efforts in the creation of "Pauline Frederick, Will Rogers, and Frank McIntyre features. The story is from "Marrying Off" and it is described as a quaint tale rich in philosophy.

Comedy Praised at Initial Showing

The first indication of how the public will receive "Down on the Farm," the new Mack Sennett five reel comedy, was made known recently when Mr. Sennett was wired by the manager of the Strand theatre, of Fort Wayne, Ind., where the production had an early release.

"We opened 'Down on the Farm' on Easter Sunday," wired the exhibitor, "and compelled to turn away business despite severe snow storms raging which swept entire Middle West. Opposition very strong. On third day with miserable weather still standing them up. Using barn yard setting, prologue, and rube orchestra and live animals. Expect tremendous week. Regards."

This reception to the new picture leads Hiram Abrams, of the United Artists Corporation to predict that it will exceed the popularity attained by Mr. Sennett's former picture.

Inter-Ocean Will Have West Coast Offices

An announcement of more than ordinary interest to the trade is embodied in a statement issued this week by the Inter-Ocean Film Corporation, according to which it plans to establish West Coast offices through which it will handle the distribution of motion picture accessories in that territory, and which offices will serve to expedite shipments of motion pictures and accessories to Far Eastern and Australian foreign countries. The large increase of business is given as the reason for the new offices.

Cosmopolitan Acquires Magazine Stories

Cosmopolitan Productions, through its vice-president and general manager, Henry M. Hobart, has purchased the literary rights to the works of Mark Twain. While he has signed a contract whereby all his stories appearing in Hearst's, Cosmopolitan, Good Housekeeping, and Harper's Bazaar magazines will, for an indefinite period, be subject to first call for motion picture purposes by Cosmopolitan Productions. Frank Bor- naze, director of "Humoresque," will direct the first of Boyle's stories.

For the Love of Mike do not miss the letter in the back of the book next week

Viola Dana and Motion Sils in a new Metro picture starring Miss Dana, "Dangerous to Men."

Simplex Notes

Mr. Harry Asher, Executive Head of the Boston Motion Picture Supply Company, was at the Simplex Factory last week conferring with Mr. E. M. Porter, Simplex General Manager on matters that will eventually find their expression in a well organized drive covering the southern section of New England.

Mr. Asher reports that not only is Boston being thoroughly Simplexified as Fall River, Lawrence, Lowell and New Bedford are beginning to answer the call for Simplex. In one day, so Mr. Asher reports, eleven orders for Simplex were received last week for theatres in the cities enumerated and in each case they represent replacements of machines of other makes previously installed.

The Boston Motion Picture Supply Company now located at 51 Broadway, Boston, has leased the corner location formerly occupied by the Select Picture Corporation at the corner of Church and Shawmut streets and when the artists now working out the new contract, Simplex have finished the new home of this Boston Supply House will be hard to duplicate either for location, equipment or size.

The present quarters of this company are now regarded as the flagship in New England, but with Mr. Asher's plans in effect, concerning the new building, Boston will surely have occasion to be proud of its lending supply house.

Several Simplex officials plan to go to Boston within the next few days in order to suggest the working out of various details in the new establishment as are followed in other Simplex outlets at Simplex Distributors through the country.

J. Frank Brockliss, the well-known English producer, and the head of the house of J. Frank Brockliss, Ltd., of Wardour street, London, has just completed another round trip across the Atlantic and comes back this time with reports of many sales of Simplex Projectors, for which their company are exclusive distributors in Great Britain.

Mr. Brockliss states that the main difficulty seems to be the preponderance of orders over deliveries.

Harley Knole's Co. Off For Charleston

After waiting patiently for two days for some let-up in the railway strike, Director Harley Knole and the Dorothy Dalton company were able to leave the city at 5:30 o'clock Wednesday morning for Charleston, S. C., where they will take second.ex-treme round to the cast of "This Man," Avery Hopwood's play, which is the star's second production for the Famous Players-Lucky Corporation.

Neilan Kills False Rumor

Foreign Made Pictures Will Be Released Through First National

MARSHALL NEILAN has been asked by the representatives of various motion picture companies to act as financial advisor in various production projects. The star's connection with the project referred to in the "California Daily News," and the statement that Neilan would go to Hollywood to work, has been denied by his office.

"I have under way a number of plans involving the production of some very unusual pictures, staged in the exact locales of the various plots involving some of the most famous landmarks in England, France, Ireland and Belgium and Spain. These productions will I believe, soon be announced his Excellency's picture, and it is described as a quaint tale rich in philosophy.
Premiere Staged by Grauman

EQUITY Pictures Corporation announces that the premiere at Grauman's Railway Barn, Los Angeles, Sunday, April 18, of Clara Kimball Young's new picture, “For the Soul of Rafael," made under the personal direction of H. A. Kimball Young, Manager S. D. Grauman, will be the first picture ever put over in Los Angeles to be made on the Sunset Strip. It is Mr. Keich's intention to see that no stone is left unturned in the making of a screen production of this magnitude.

Regarding the production of “For the Soul of Rafael,” which is said to be an elaborate character, the Equity Pictures Corporation has issued the following statement: “At the earliest conception, Harry Garson, president, and general director of the Garson Studio, planned to make the production as important to the screen industry as the novel was to American literature, and the combined efforts of star, director and producer have resulted in one of the greatest screen achievements ever accomplished. "For the production of the picture, the most skilled technicians and technical experts on every phase of the life and customs of the early Californians were secured as an advisory board, and Marah R. Ryan, the author, moved to Los Angeles during the period of production so that he and the producer could be in the studio and be with Miss Pickford and her company on all locations. The scenes were taken in the exact locations and the exact buildings described in the book. Every important mission from Los Angeles to Hollywood to Mount Shasta in the north were visited by the appropriate locales for the attractive story. "A number of the most dramatic episodes of the story, the Soul of Rafael, transparent in and around the missions during the celebration of the birthday of the New Year by the native tribes, the culminating of all the religious observances, which is the climax of our story, are set among the missions of the state."

The total cost of producing “For the Soul of Rafael” was enormous. The time required to produce this motion picture, six months, including the elaborate sets치, was carried out by Clara Kimball Young’s managing director, Harry Garson, and technical experts.

One of the most important factors in connection with the production is the unceasing watch which Mr. Garson maintained in support of Miss Young. Such names as H. Frank Glendinning, Junius S. Matthews, Ruth Kin, Bertram Grassly, Roscoe Arbuckle, Marie Eunice, Helen Sullivan and Edward M. Kimball are seen in the important roles."

Mary Pickford in Slavey Role

Her New Characterization Is Said to Be Best of Career

Mary Pickford as Amandac Afflick, a little cockney laundry drudge, in "The Duchess of Sables," her next release through United Artists Corporation, Mary Pickford reaches the greatest height of her inimitable characterizations for the screen. Already a great production the picture has been finished, and Hiram Albert Hall, who took an interest in the picture, the second directed by Miss Pickford for the Big Four, for an early release.

"What portions of the picture have already been shown to the members of the organization and from the stills that have already been issued for exploitation, advertisement and publicity, there is no reason to doubt that the character Miss Pickford portrays gives her greatest opportunity of her screen career with its inimitable characteristics. The character is a wonderfully appealing one, effective and triumphant in its every degree of simplicity, in its many moments of cheerful fun and hilarious antics, and of tearful emotion. Yet, the story draws its line cleverly between the changes, and the whole is filled with sentiment and pathos."

The reason the role of Miss Pickford portrays is so uniquely so well received is because she is almost unrecognizable, yet eliciting her with an art for characterization that is beyond imitation. There is more pathos and human nature compressed into this character than is found anywhere else in the characters Miss Pickford has ever done, and she has been, so carefully hammering at this production that the predictions are that it will be the best."

"The character of Amandac Afflick is that of a young English girl, born in a work-house and adopted to a French laundry woman. She has read and re-read the cheap novels, the literature that has come to her notice, all of which she have dealt with the upper social strata, until her dreams and her life are composed of the most fanciful imaginations, which invest her sadlly surroundings with all sorts of potential greatness. Such a character affords a most wonderful opportunity for the delineators of the part of Miss Pickford, and gives her that long looked for role of playing a character that will long last in the memory of her followers."

"The spirit of the primitive type has no complications that make it and no plot that thickens, just pathos alternating with humor in rapid succession so that you don’t know whether you are laughing or crying, and feel quite torn with conflicting emotions when the story finishes."

"Everyone, everywhere is anxiously awaiting this production since Miss Pickford has made it plain that she is going to exhale the picture that will be startling the Big Four pictures for besides the unique characterization and the charmingly appealing story, the setting will be fine, the cast well rounded out and the plot as a whole, the kind all people will talk about."
UNANIMOUSLY PRAISED

BIG SPECIAL BOX-OFFICE ATTRACTIONS FOR THEATRES WITH REPUTATIONS TO UP-HOLD & STANDING ROOM TO SELL

PAUL ARMSTRONG’S FAMOUS
ALIAS JIMMY VALENTINE
Starring
BERT LYTELL
Scenario by FINIS FOX
MAXWELL KARGER Director Gen’l METRO

Motion Picture News
"Alias Jimmy Valentine"
(Metro
Old Time Crook Play as Thrilling as Ever
PUBLICITY BULLETIN
As previously announced, Metro has made a bold play for the crook play market by making "Alias Jimmy Valentine," a novel by Richman W. Foote, as a full-length motion picture. The result is a surprise treat for crook play fans, who will find the story as thrilling as ever.

EXHIBITORS TRADE REVIEW
"Alias Jimmy Valentine"
Best of All Crook Films


"Alias Jimmy Valentine" is replete with Bert Lytell's familiar crook play touches, and it was with great anticipation that the Metro Publicity Department announced the forthcoming release. The result is a surprise treat for crook play fans, who will find the story as thrilling as ever.

As previously announced, Metro has made a bold play for the crook play market by making "Alias Jimmy Valentine," a novel by Richman W. Foote, as a full-length motion picture. The result is a surprise treat for crook play fans, who will find the story as thrilling as ever.

The Morning Telegraph
JAMES A. HERNE'S
Immortal Drama

SHORE ACRES
featuring
ALICE LAKE

Scenario by ARTHUR J. ZELLNER
Directed by REX INGRAM

METRO
Maxwell Karger, Director Gen'l.

BY CRITICS

Famous Old "Shore Acres" Turned Into
Interesting Picture for Alice Lake
But Edward Connelly, in James A. Herne's Original Role, "Uncle Not
Berry." In the Red Shoes of the Performance—Shipwreck, Variances a
Thrilling Resolution Incident.

The New York Review

The Morning Telegraph

"Shore Acres," a Story That Will Never Grow Old

Alice Lake in
"Shore Acres"
Brox Driving for...
Seek Bessie Love Vehicles
Andrew Callaghan Comes to New York to Find Stories for Star.

Los Angeles, April 19, 1917. Bessie Love, screen goddess of New York, is going to visit New York producers to find a story for a motion picture. She is known for her roles in films and has been credited with bringing attention to a variety of stories and plotlines.

Mr. Callaghan, representative of the Players-Lasky Corporation, went to New York to present several stories to producers for possible adaptation. He met with great interest from the producers, who were eager to bring Love's talents to the screen.

Among the stories presented was a story about a young woman who discovers she has the power to control the weather. This story was well-received and is expected to be one of the first in a series of films that will feature Love's unique talents.

F. P. Lasky Corporation announce that they will release two new features shortly. The first feature is "The Cost," starring Bessie Love, and will be released on April 30. The second feature, "The Art," will be released on May 15.

Pathe News Claims New Speed Record

Pathe Exchange, Inc., claims a new record in projection by showing big current events on the screen after their occurrence. Three weeks ago, they showed the revolution in Persia; a week later, the revolution in Egypt. This week, they showed the revolution in Berlin. The film was released on April 7.

Exclusive Club Seen in Mayflower Picture

The stately Millionaires' Club, Sixtieth street and Fifth avenue, is the setting for the latest film from Mayflower Picture. It is considered an unusual privilege to obtain permission to take interior scenes in this exclusive club.

In the Mayflower presentation, Miss Sylvia Breamer enacts the title role. She has received thorough preparation to properly portray the part of the heroine, who is supposed to be endowed with supernatural powers. Conrad Nagle is the leading man.

Metropolitan Stars Start on Magazine Stories

Two of Metro's popular feminine stars, Viola Dana and May Allison, are starting their new pictures together at the Metro Studios in Hollywood, and both are based upon current literary material. Miss Dana is to do "Head and Shoulders," by P. O. Scott Fitzgerald, a story which appeared in the Saturday Evening Post. Miss Allison's new starring vehicle is "Behind the Truth," the novel by George Kibbe Turner, now running in the Red Book magazine.

Both of these vehicles are considered by Metro forces to offer great opportunities to the stars to display their peculiar talents.
Goldwyn Gives Its Schedule


According to Goldwyn's distribution system, which has been emphatically endorsed by exhibitors during the past year, definite release dates are not given productions. It has been found more satisfactory to make a number of pictures available to first run exhibitors at the same time in order that they may take their pick.

Every reader of the Saturday Evening Post is familiar with the stories of Octavia Roy Cohen, who has turned his creative genius to the writing of original scripts for production by Goldwyn. "Dollars and Sense," the first of his works prepared especially for motion pictures, is marked by the natural humor and strong human appeal that have given this author's stories such a high place in current fiction. Although it does not come under the head of a vehicle modeled to suit the personality of a star, Mr. Cohen conceived a central character in which the ability of Miss Kennedy has ample scope.

Harry Beaumont directed.

A picture that stamps the star as one of the greatest of the day—

SIMPLE SOULS

A play so human, so sweet, so beautiful that the public will rave over it.

The "River's End" Scoring

Contracts, Totaling $300,000, Are Reported 46 Days After Release

It is announced that Marshall Nellan's initial independent production, "The River's End," released through First National, has reached the $300,000 mark on the forty-sixth day following its first public showing. Contracts, totaling this amount, are said to have been approved by the New York offices of the Nellan organization, and the figure is considered a record-breaking for gross sales on a production released in this manner to motion picture theatres in this short space of time.

It is expected by those who are in a position to know, that "The River's End" will reach a million dollars gross. This assumption is reached in view of the manner in which contracts are now coming in from communities large and small, not only for original bookings but also for return dates. In many cities the second and third run showings of this production, it is asserted, have reaped the benefit of the national popularity and advertising accorded it.

It is stated that small-town exhibitors are finding "The River's End," a particularly exceptional attraction.

Exhibitors in these small communities, through tie-up arrangements with Warterson, Berlin & Snyder, publishers of the song and the Cosmopolitan Book Corporation, publishers of the book, are enabled to secure free of charge a large supply of advertising material including cutouts, street bannners, lobby displays, slides, orchestrations, singers, window displays, store cards and other material which gives them enough advertising matter, gratis, to circums the showing of this production.
**Feminine Appeal a Feature**

"The House of Toys" Was Built to Appeal to Women, Says Hutchinson.

The multinational girl whom Henry Russell Miller made the heroine of his story, "The House of Toys," believed it would be romantic to be poor and live in a cottage with the man she loved while he climbed the ladder to the fame they were both sure was in store for him. But the young architect did not find this "dream girl" of his a very inspiring "helpmate" when his plans were turned down; when competitors got the business, and when the.Ooplah bank failed, And when, with the assistance of others who were ready to say "I told you so," the young wife decided he was a failure, our hero found another woman who did understand.

It has been the leading role. Paul Trenton heads the supporting cast.

**Rolin Comedy Full of Gypsies and Golf**

A golf course to a gypsy camp is the wide stretch of the setting for "Don't Waken the Gipsies," a new Rolin comedy to be released by Pathé, May 2nd.

---

**Denver Has New First Run**

Tabor Theatre Acquires Rights to First National Attractions.

DENVER is to have another first run motion picture house through the operation of a contract just signed whereby the Tabor theatre has obtained virtually exclusive rights to the First National Exhibitors' Circuit attractions.

This contract went into force Saturday, April 10, when the Tabor began its First National program with the showing of "The River's End," the Marshall Neilan production from James Oliver Curwood's book by the same name. "The River's End" will run for a week and changes will be made each Saturday, as at present arranged by the Tabor. In a formal announcement in the Denver newspapers a few days before the contract went into effect, Manager Thomas G. Vick, Roy of the Tabor theatre, explained the change in the house's policy as follows:

"Saturday, April 10th, the Tabor opens its doors as Denver's foremost shrine of the silent art and motion pictures, discontinuing vaudeville. Contracts have been entered into between the Vick Roy Amusement and Investment Company and the First National Exhibitors' Circuit by which we will stage the first runs of the First National releases."

"Many of the leading motion picture stars will appear on our screen including Norma and Constance Talmadge, Charles People Anita Stewart, Katherine MacDonald and many others, as well as several of the Griffith and Marshall Neilan productions."

The William Fox Rivoli theatre, which has been playing most of the First National releases in Denver, will continue to present features already contracted for.

---

**Mortimer to Direct "The Misfit Wife"**

Edwin Mortimer has been selected to direct the forthcoming Metro production, "The Misfit Wife."
Fox Plans For Further Foreign Expansion
Reports of action taken by his foreign representatives have just been received by William Fox, president of Fox Film Corporation, in connection with recent instructions by the producer regarding expansion of the corporation's offices and exhibitors' service in the foreign market.

Advices from both the London and Paris branches announce completion of plans for opening additional offices in several cities of England and France. Even Africa is invaded by the latest multiplex, with a branch office having already been opened in Algiers, and a fine business in this field is reported.

Two More Players for Hampton Pictures
Robert McKim and Claire Adams have been engaged by Benjamin B. Hampton on a term contract basis to appear in that producer's photo plays of famous novels. Miss Adams was an ingenue of the English stage, and has appeared in a few motion pictures before her try out in Mr. Hampton's Zane Grey story, "The Desert of Wheat."

Variety Pictures Buys Burlesque News Reel
Variety Pictures of Washington, D.C. last week purchased the rights on "The Weekly Indigence," the series of burlesque news reels, now being produced by A. Lincoln Miller, for Radin Pictures, for the District of Columbia, Maryland and Virginia.

Lasky Reports New Productions

UPON his arrival in New York this week, after a visit of several weeks to Hollywood, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, made several important announcements regarding the production affairs of the corporation in the first place, Mr. Lasky announced the title of the new super-special which Cecil B. De Mille has just finished at the Lasky studio in Hollywood is "Something to Think About," and Mr. Lasky predicted that this picture not only would give exhibitors and the motion picture-going public a treat to think about, but would prove one of the greatest photoplay sensations of recent years.

"I have seen 'Something to Think About,'" said Mr. Lasky, "and it is my opinion that Cecil B. De Mille has never done anything that can compare with it. By 'Why Change Your Wife,' 'Male and Female,' 'Old Wives for New' and others of his big super-specials, Mr. De Mille has educated the public to look to him for the most artistic handling of big, dramatic themes. But in 'Something to Think About' Mr. De Mille has a theme which is even larger and of a more profound and widespread appeal than that of any of the pictures he has already made. "The exact nature of 'Something to Think About' I am not at liberty to discuss at this time, but I will say that the picture treats of a big modern question which comes in close relation to the lives of all of us."

"Something to Think About" marks the return to the screen of that stellar actor, Elliott Dexter, who has completely recovered from his recent illness. Mr. Dexter has an important role in this picture, and his many admirers will be glad to renew their allegiance to him.

"Gloria Swanson, who has appeared in so many of Mr. De Mille's pictures, has a leading role in 'Something to Think About,' " Theod-ore Roberts, Monte Blue, Julia Faye and other well known players have prominent parts. The scenario is the work of Jeanie MacPherson, who has "Male and Female," "Don't Change Your Husband," and other big successes to her credit."

Mr. Lasky has announced the promotions of Robert E. MacAlarney and Howard Turrill. Mr. MacAlarney, who has been scenario editor of Famous Players-Lasky for several years, will take over greater responsibilities in the Eastern production activities of the company. Mr. Turrill, who also has been in the production department, will act as Mr. Lasky's personal assistant.

Mr. Lasky also announced that George MacFadden, who produced "The Sea Wolf" and "Kizzywoman," and who is now nearing the completion of Sir Gilbert Parker's story, "The Foundation of a Savage," will shortly begin on a special production of William Van Allen Moody's great stage success, "The Faith Healer." This production, it is expected, will prove a lasting successor to George Loane Tucker's "The Miracle Man." Milton Sills, originally chosen by Mr. Moody to play the title role in the stage production, will appear in the title role in the screen version. Mr. Moody already is in Hollywood collaborating on the adaptation of the play to the screen.

George Melford also will produce the new screen version of Dumas Thompson's famous play, "The Old Homestead." Theodore Roberts will play the role created by DeForrest Thompson, while others in the cast will include Monte Blue and Mildred Scott.

Another interesting announcement was that Joseph Henshaw, one of the best known directors, who has made a number of the biggest Paramount Arcturus pictures, will direct Roscoe (Fatty) Arbuckle in his new five-reel feature comedies.

Burton King Purchases Willard Mack Play
"Burton King, who has recently completed, "The Road to Arabey," his first picture as an independent producer, announces that he has acquired the screen rights to "The Common Sin," a new dramatic story by Willard Mack. Mr. Mack, who has a number of well known screen successes to his credit, is writing the continuity of this story.

"The Hidden Path," Mr. King's second independent production, is nearing completion.

Her neighbors, small persons with soiled souls, and even her parents, thought that because she was "friends with a swell" the friendship could not be innocent.

Persons with soiled souls can never understand persons with SIMPLE SOULS
A dazzling picturization of a ravishing story.
Perfecting Publicity Plans

Important Place Is Assigned to Press in J. Parker Read's Drive

Work is progressing rapidly, and it is stated, on J. Parker Read's publicity campaign for the Louise Glauin and Hobart Bosworth productions, in an announcement just received from Culver City, the place that has been assigned to the press is especially emphasized. The statement from the head office follows:

"Mr. Sig. Schlager, Mr. Read's personal representative, has been touring the country for the past two months and has completed arrangements with hundreds of the country's most important and influential newspapers whereby they will enlist their aid in an entirely new and novel exploitation stunt. Possibly the most important of all is the trade paper campaign, and elaborate preparations are being made for the advertising layouts. Mr. Read fully realizes that the only way to get in personal touch with the men in whose hands rest the success of his productions is through the medium of the trade journal.

"Mr. Read's policy of fewer but better pictures is being adhered to and already Hobart Bosworth and Louise Glauin started on the year's special productions. In addition to Miss Glauin's and Mr. Bosworth's production, two all-star photoplays of big proportions will be made under the Read banner. Coincident with this announcement, Producer Read has set up a new press department at the studio and inaugurated a direct to exhibitor department and will be responsible for the promotion of the Louise Glauin and Hobart Bosworth films."

Jose Will Direct Farrar

Associated Exhibitors Prepare for Initial Offering of Star

Edward Jose, who will direct Geraldine Farrar's productions for Associated Exhibitors' release.

Edward Jose has been engaged by Associated Exhibitors, Inc. to direct Geraldine Farrar's initial production for that organization. Mr. Jose has just finished directing Anita Stewart in "The Yellow Typhoon." It is expected that production of Miss Farrar's first Associated picture will begin very soon—as soon as she returns to New York from a Southern tour. The Associated Exhibitors have made no announcement of the title or nature of Miss Farrar's first vehicle under their banner.

Mr. Jose is believed to be one of the most capable directors in the field. He has directed such stars as Norma Talmadge, Elsie Ferguson, Pauline Frederick, Anita Stewart, Lilian Cavallieri and many others, and he has produced several big spectacles with all-star casts. His directorial genius is responsible for numerous highly successful photoplays, and it is believed that in his new connection Mr. Jose will be given greater opportunities than ever before.

Mr. Jose's stage and screen experience dates back considerably more than a score of years. He was born in Antwerp, Belgium, and studied at the Paris Conservatory for pianists. His twenty years of stage experience in France, England, Belgium and South America included a long term as stage director for Sarah Bernhardt. He directed all the plays at the Theatre Antoine in Paris for several years. His screen career included connections in a directorial capacity with Pathé, Schricker, Arterait, Famous Players and many others.

New Screen Proved Success

Says Glifograph Has Solved New York Roof's Projection Problem

With the installation of the newly scientifically constructed Glifograph screen in many of the Loew theatres, exhibitors are giving more attention to projection. One of the most severe tests given projection was on the New York Roof during the run of John Barrymore's "Dr. Jekyll and Mr. Hyde," when capacity was played to at every performance, it was stated. The New York Roof has always presented, perhaps, the most difficult problem in projection known. The Roof is a block wide, and the screen is in the center with half a block of seats on either side. With the customary flat screen in use, it was almost an impossibility to get patrons to sit anywhere on the Roof except in the center sections. It is asserted, the many boxes and seats on the right and left of the center sections remaining un_filled.

The icy eye, the down-turned mouth, shrugging shoulders and ill-veiled insolence—that was the way she was welcomed in the social set of the man she loved.

Generally Cupid flies out of the window in the face of hostile opinion.

Is it true of SIMPLE SOULS as it is of those more calculating, that they love with an eye to what others think?

A picture for record runs—everywhere!
Flynn to Direct Mix in "The Untamed"

After completing "Big Jim O'Kane," the fifth Fox feature in which he has directed William B.21 and has been declared its greatest story in which that dashing Western actor has appeared—"The Untamed," by Max Brand.

The Mix-Flynn Company will leave Hollywood early next week for the California mountains. It is expected that seven weeks will be spent there making the exteriors.

Universal Serials Are Going Strong

The new Universal serial, "The Moon Riders," is causing much favorable comment by the exhibitors who have booked it, states Universal. It is full of real western action. Art Acord, who plays the lead, is well known as "Buck Parvin," the screen cowboy hero of the stories which ran in the Saturday Evening Post a few years ago. Supporting Art Acord is Mildred F.22 and "Follows the Beauty." The second episode will be released May 3d. The thirteen-episode serial of "Elise and the Fearless" is ready for release.

Charles Urban Offers Single Reel Novelty

Charles Urban, president of the Kineto Company of America, has devised a new kind of screen entertainment, the distribution of which in the United States and Canada will shortly be announced. The novelty will be known as "Movie Chats" and its aim is to offer pictorial information in the character of one who has traveled much and observed much. Mr. Urban's staff includes Norah Redmond, Carl Horion Pierce, and Henry McMahon.

Geraghty Will Write for Famous Players

Thomas J. Geraghty, scenario writer, has just signed a long-term contract with Famous Players-Lasky Corporation, according to an announcement by Jesse L. Lasky, First Vice-President. He will be attached to the scenario staff of the company at the Lasky studio and his first work will be the scenario of "Burglar Proof" for Bryant Washburn, Paramount-Artcraft star, which picture will be made following "The Blue House," on which Mr. Washburn is now engaged.

"His Temporary Wife" Winning Bookings

Fulfilling the prophecies made before its showings, "His Temporary Wife," the Hodkinson all-star production, is bringing in a steady stream of contract bookings, according to the producers. Following its big week engagement at Tom Moore's Strand theatre, Washington, D. C., "His Temporary Wife" played to excellent business at fully fifty first-run theatres.

Two interesting scenes from "Bullet Proof," a Universal feature

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has taken vigorous objection to published reports of the National Motion Picture League urging a ban on serials. Far from agreeing that serials are detrimental to moving picture progress and harmful to certain classes of patrons, Mr. Cochran maintains that there is just as much need for good serials as for any other film product, and that high-class serials are coming into their own in the best houses.

The National Motion Picture League, explained the film official, "has been fit to convey to the public a series of reports emanating from various public school principals blaming certain phases of the motion picture industry. I am hearby in accord with all attempts to better the industry, but I find it unnecessary to take exception to certain activities of this League. Where official or unofficial organizations are formed to further the interest of the screen, they deserve encouragement and cooperation by film men and by the general public. Such organizations, however, have their greatest scope in aiding the exhibitor to present his pictures under the most acceptable conditions. Where there are adequate laws regulating motion picture exhibitions, they should cooperate with the exhibitor to obtain the maximum possible observance of such laws. Where there are no adequate laws, it is to their interest to further proper legislation."

"The average exhibitor is only too willing to improve the conditions in his theatre. He cannot be held responsible for the individual actions of each of his patrons. He is warned, however, for volunteer screen improvement societies to take upon themselves censorial authority. There already are sufficient censor boards—more than enough, in fact. It is equally unwise, however, for volunteer organizations to attempt to influence the policies of the picture producers. Film manufacturers take good care to make only the kind of pictures the public wants to see."

The National Motion Picture League has recently disseminated reports condemning serials on the ground of sensationalism, and because they are alleged to form the "motion picture habit." The League further pretends to trace a deviant reaction among juvenile delinquents.

Nothing could be more erroneous or absurd. Serials have a well-defined place in motion picture programs. Any attempt to cast dispersion upon them is to exhibit ignorance of the reasons why serials are popular.

The serial is the continued story of the screen. In serials the plot, characterization and action can be developed to an extent not possible in a five or six-reel photodrama. Just as a man delights in picking up his weekly periodical the evening of a week and reading the installment of some popular novel, so the motion picture fan relishes the weekly episode of his serial. It is about as conducive to the "motion picture habit" whatever kind of a disease that may be, as a Saturday afternoon trip to the public library is conducive to the bookworm malady.

When like meets like, of what weight. are riches or poverty, blue blood or just good red?

Just as naturally as rain falls and rivers flow to the sea so do

SIMPLE SOULS

know one another when they meet, and meeting love, and loving flout the opinion of those with more worldly wisdom but less clean minds.

And who, seeing these Simple Souls can help but love them a lot, smile at them a little, admire them much and hide a tear or two.

Man alive, WHAT a picture!
"Terror Island" is Released

Houdini and Endi Bennett Productions on Paramount Schedule

ONE of the real high spots of the Paramount-Artecture schedule, it is declared, is "Terror Island," Houdini's second feature production which, along with "The False Road," a Thomas H. Ince production that starred Enid Bennett, which was released April 18.

Arthur H. Reye and John W. Grey, who wrote Houdini's successful Paramount-Artecture thriller, "The Grim Game," are the authors of "Terror Island." The latter, moreover, is said to be a unique creation of its kind, in that it not only fits the peculiar talents of Houdini to the letter better than did "The Grim Game"—but it also involves a thoroughly romantic story in which the love element is uppermost.

The writing of the scenario was entrusted to Walter Woods, one of the most experienced of the Famous Players-Lasky staff screenwriters, who won, perhaps, his highest honors when he put "The Grim Game" into screen form. James Cruze, who has won distinction with his production starring Wallace Reid, was the director. Scenic locations had to be dug up, at least five hundred extras were used, and the action throughout was of the lightning speed, dangerous type that taxes the nerves and ingenuity of a director to the utmost.

The story of "Terror Island" presents Houdini as the inventor of a secret submarine device with which he hopes to salvage the cargoes of wrecked ships.

Finkelstein Rubin Book
"The Sagebrusher"

On the heels of their success with Benjamin H. Hampton's Zane Grey production, "Desert Gold," Finkelstein and Rubin, the Northwest exhibitors with a chain of first-run houses in Minneapolis, St. Paul and Duluth, have given Mr. Hampton's newest W. W. Hodkinson release, "The Sagebrusher." Their approval in the form of a big contract-booking whereby the Emerson House production will be given early presentation for week runs at the Finkelstein and Rubin houses.

Barret McCormick, the prominent Indianapolis showman, has also hooked "The Sagebrusher" for a week's showing at his Mister Smith theatre.

Springfield Operators Get Wage Increase

Springfield, Illinois, motion picture operators have been given an increase in pay and a shortening of hours. The new scale, which went into effect April 1, calls for $30 a week, with two operators in all downtown theatres, each man working a six-hour day. This applies to the Lyric, City, Princess and to the Vaudeville, which will be opened in the fall.

The second run theatres pay the first operator a $32.50 scale, with a man and a half in charge. This means that there will be three operators for two theatres. Theatres included in this arrangement are Royal, Savoy, Amuse-U and Capitol.

New Scenic To Be Made By Marion H. Kohn

Closely following his announcement that he would shortly take over the production and distributing of a present new weekly, Marion H. Kohn president of the Marion H. Kohn Productions, has stated that he is about to enter the scenic field. Death Valley, made famous in many novels has been picked by Mrs. Kohn as the first target for his cameramen.

GEORGES CARPENTIER
RIng TogS AT LAST

For the first time since his arrival in America, Georges Carpentier will fight in ring costume next Monday evening in the Solax Studio, Port Lee, N. J. The appearance will be part of Carpentier's American society drama, which is being directed by John G. Adolfi, and which is to be distributed by Robertson-Cole.

The many efforts made since Carpentier's arrival in America to get him into the ring to show his physical development have been of no avail, owing to the terms of his contract with Robertson-Cole, says a statement from the office of that organization. To the fight scheduled for Monday night 500 well-known New Yorkers, sporting editors, trade-paper and newspaper writers, sporting scribes and critics have been invited. Carpentier will meet a real fighter, it is announced, and thus the bout is expected to possess all the elements of a genuine ring encounter.

"Buddy" Post Comedies Issued by Goldwyn

"Buddy" Post, in two-reel Capitol Comedies, to be produced by the National Film Corporation, will be distributed through Goldwyn exchanges, beginning at an early date, according to an announcement issued by Goldwyn Pictures Corporation this week. The first of the pictures starring the giant comedian is being completed at the Coast Studios of the National Corporation. Whether or not the working title of the initial comedy will be retained, "Love and Lott" is undetermined. In his new series of Capitol Comedies, "Buddy" is directed by Mark Goldine, who also directed Neal Page, Helen Howard, a clever ingenue, has been selected to play opposite "Buddy."

Contents of Current News Reels

Fox News No. 48—SIGNS of approaching spring as seen in Bodos at Paterson, N. J., Passaic Falls, N. J. and Wilkesbarre, Pa.; President Wilson takes auto ride after long siege of illness; railroad wreck at Hollidays Falls, Pa.; demolition of smokestacks and wooden tower at Hilton, N. Y., Spokane, Wash., and St. Louis, Mo.; budget of news pictures from Australia; scenes from St. Patrick's Day parade in New York; evolution of the woman's gown.

Gaumont News No. 4—Flower show at New York; baseball game between men of U. S. S. Arizona and U. S. S. Pennsylvania at Guantanamo Bay, Cuba; Execution Day celebrated in Boston by dedication of Perkins Square Easter egg festival at Paterson, N. J.; signs of spring as evident in Chinese boys being instructed how to care for the city's feathered friends, and scenes from the lower East Side, New York; Maryland, nation's greatest drednaught, is launched at Newport News, Va.; memorial services for Lincoln Beachey at San Francisco, Calif.

Pathé News No. 23—Huge dirigible, G-9, flies over San Diego, Cal.; Cincinnati Reds defeat New York "Yanks" in practice game at Miami, Fla.; budget of personalities in timelaps, including President Wilson on auto ride after siege of illness; new French president on first official tour of country; activities of government agents against liquor traffic in New York; Mt. Vernon in dry-dock at San Francisco to undergo repairs; Uncle Sam's Engineers in practice training at Camp Humphreys, Va.; "shouts" of "boos" as exploded in Bimini, Bahamas; scenes from St. Patrick's Day parades in New York and Boston; drive started in New York to aid "Visiting Nurse Service."

Heard News No. 12—Dreadnought, Maryland, is launched at Newport News, Va.; first views of President Wilson since his illness; taken while he was enjoying auto ride; great oil fire at Barkevorts, Texas; pictures of Uncle Sam's destroyer fleet in spring maneuvers; pictures of the opening of a new "Jack Knife" bridge in the "Windy City;" impressive views of the great canyon of Jungfrau in the Alps, taken from an airplane; scenes picturing the finish of the Dixie racing season at the Louisiana Derby; pictures of hundreds of miniatureNiagaras caused by the spring thaw on the Hudson River.

From the National Film Corporation production, "Parted Curtains." Henry B. Walthall in the foreground.
Hitting the high spots of a busy day’s business in a busy week on the

“Bringing Up Father Comedies;”

New York’s Strand
Kansas City’s Liberty
Spokane’s Clemmer
Wilmington’s Savoy
( Delaware)
Philadelphia’s
Germantown
San Antonio’s Queen
Butte’s American
and many others.

The big ones know a big attraction!

International Film Service Co. Inc. presents

“Jiggs In Society”
Adapted from Geo. McManus famous series
“Bringing Up Father”

with JOHNNY RAY
Produced by Christie Film Co. TWO REELS
The old saying says it can’t, but here’s a ripping story based on the fact that it can.
A murder is committed in a motion picture studio. A film turns up, which, when projected, shows the girl star of that studio shooting the murdered man. And because of the fact that the camera was a liar, you have a white-hot fifteen episode serial, with arrests, escapes, chases, imprisonments, plots, villainy and action galore.

COMING SOON
EDWIN CAREWE PRODUCTIONS, INC.
PRESENTS

GRANDE

From the famous play by AUGUSTUS THOMAS

PERSONALLY DIRECTED BY EDWIN CAREWE

Underneath the great white southern moon! The night calls her to romance. Her warm Mexican heart hungers for it. There before her is Romance, in an American! Training bids her hate; inclination bids her love; caution bids her beware. How can she know that her conflict of emotions springs from the commingled blood of the two races, racing in her veins?

A CERTAIN SUCCESS—FOR YOU!
A "best seller" as a book, a best seller to your theatre public.

Edgar Lewis present.

"SHERRY" from the famous novel by George Barr McCutcheon

personally directed by Edgar Lewis

The man "who lifted himself up by his bootstraps"!
They say it can't be done. Here was a man who did.
They say "they never come back." Again "they" are wrong.
Sherry was prodigal with his money and his friendship. When
the first was gone the friends went also, save one or two "who
didn't count for much," with others. And yet he set himself to
win, and he won, in spite of his unsaintly reputation. His first vic-
tory was himself; and the second the Girl.
Activities of the Independents

STATE RIGHTS EXPORT

Transatlantic Sells Feature

C. H. Hoagland Describes "Common Level," New State Rights Picture

Plans for the sale of "A Common Level," a six-reel special production made by Transatlantic Film Corporation, are now in full swing, according to an announcement of Herbert C. Hoagland, vice-president and general manager of the company. The picture will be distributed on a state rights basis, and Massachusetts and several other states have already been disposed of.

The picture is a product of two countries, some of the scenes having been made in Europe and others in America. Charlie Whately and Edmund Breese are the featured players and Burton King directed while the story is from the pen of Lloyd Lonergan. Care in production is evident throughout and it is said that in some scenes fully 8,500 people appear before the camera. The cost of the feature is well above the $200,000 mark.

Plan Serial's Exploitation

Canyon Pictures at Work on Campaign to Push "Vanishing Trails"

The Canyon Pictures Corporation, which has just announced that "Vanishing Trails," the new fifteen episode serial, produced by Colonel William Selig, featuring Franklin Farnum and Mary Anderson, will be state righted, and are already at work on a big exploitation campaign for this production, is stated.

Jack Weinberg, president of the company, left for a trip to the coast last week, where he will confer with Colonel Selig regarding future productions, featuring Franklin Farnum, the popular character, and will en route also visit many of the prominent state right buyers. J. M. Goldstein, secretary and treasurer of the company, will handle other sales from the New York office.

The success enjoyed by the two-reel Farnum Westerns produced at the Selig Studios, led to the production of "Vanishing Trails," and Mr. Weinberg is taking many new western stories to the coast with him, which will be used in future Farnum productions.

In addition to a contributing staff, which includes such writers as Frederic Chapin, author of "The Lost City," William E. Wing, author of "Vanishing Trails," E. M. Bower, Bertram Sinclair and many others, the company should have a list of very pretentious material. Leon de la Mothe will direct Mr. Farnum in his new productions. Mr. La Mothe also directed "Vanishing Trails."

Maurice Meyers will handle the publicity and advertising campaign on the serial and the new Farnum productions. The company will engage in direct cooperation with the state right buyers, and they are planning a press book comprising nearly forty pages, according to reports.

Broadway Calhoret Used In Jans Production

In order to supply the proper atmosphere and details for "Madam And Men," the eight-reel special produced by H. A. Kofte for Jans Pictures Inc., Herman F. Jans, president, rented the Palais Royal, one of Broadway's cabarets, for two days for the purpose of dancing scenes. Director Kolfe, the players, and four hundred extras were on hand and the cabaret was transformed into a busy eatery.

According to Director Kolfe, the cabaret scenes are some of the most important in the production and he feels that in order to bring the proper atmosphere into the story it would be better to secure the scenes from the real thing instead of building a set. Owing to the fact that thirty or more of scenes had to be taken the cafe was rented for an extra day.

Southern States Sold For "The Confession"

George H. Davis, owner of "The Confession" the National Film Corporation production featuring Henry W. Bostwick, has announced the sale of Tennessee and Kentucky territory to Colonel Fred. L. Perry, president of the Big Feature Rights Corp. He has also sold Ohio rights to the Grandy Film Company of Pittsburgh.

Shanahan Off On Trip To Sell Production

R. C. Shanahan, sales manager for Wistaria Productions Inc., started last week on the first leg of his trip to the country. Shanahan plans to show "Neglected Wives," Wistaria's latest production, in practically every exchange center in the country.

New Publicity Manager for American

Grace Wynden-Vail, who recently completed the publicity for Numa Pictures Corporation production of "The Return of Tarzan," is now working with the American Cinema in like capacity. During this past week she has covered the activities of both companies, but will soon sever her Numa affiliations. Mrs. Vail has had splendid training for her work, having served her apprenticeship in newspaper work on dailies in Madison and Milwaukee, Wisconsin; Battle Creek, Michigan, and Chicago. She handled publicity for the Crescent Amusement Company at Nashville and Sudoksum for Jake Wells in Atlanta, and for Gaumont at Jacksonville.

McLaughlin Busy Casting for New Piciture

Robert McLaughlin, author of "The House of Children" and "Hidden Charms," both state-right productions made by Argus Enterprises under the direction of Samuel R. Bradley, and distributed by Robert W. Priest through The Film Market, Inc., is in New York securing new players for his new picture production to be made by Bradley Features, Inc., and his Cleveland summer stock company.

Hank Mann Comedies Are Sold Abroad

The Paris office of the Arrow Film Corporation has just concluded a deal whereby it has sold the Arrow-Hank Mann two reel comedies to Switzerland, Holland, Belgium, Spain and Portugal. These comedies have also been sold for South America, New Zealand, South Africa, India, Burma and Ceylon.

Publicity Manager Returns From Auto Trip

Agnes Egan Cobb, of Schommer-Rosenbach, has returned to New York from a motor trip to Washington, where she visited the various exchanges. She left for St. Louis to see the All Continental, where Miss Cobb is now exploiting, is being handled by the Screen Art Picture Corporation of Philadelphia in that territory.
Preparing Five-Reel Comedy

FINE ART PICTURES, INC., of which Murray W. Garsson is president and Charles F. Scherwin secretary and treasurer, will prepare the five-reel super-comedy production, "Up in Mary's Attic," for independent exhibitors of the country. This picture is described as original, clever, and of a type of comedy never before offered the market. It is a five-reeler, built to sparkle, and sparkle it does, if precedent of some of the prints are indications of what is to come, says the Fine Art Pictures.

"Up in Mary's Attic" will receive more concentrated exploitation than any other five-reel comedy ever manufactured, according to executives of the Fine Art organizations. A vast quantity of posters, printed matter and other accessories have already been placed upon order, it is declared, while an extended advertising campaign will be started shortly in the trade press.

The Fine Art Pictures concern has the following statement to make about its forthcoming release:

"Up in Mary's Attic" takes its plot from the story of the beautiful girl in the --- but the story is one of its most scintillating features, and must not be divulged. Suffice it to say that charming Eva Novak and Harry Grabby, the unimitatable comedians, never had more delightful parts in any picture, and never did either of them appear to better advantage than in this special production.

"The super-comedy will be ready for showing within six weeks," he believes. With more than sixty thousand feet of negative to work from, Elmer J. McGovern, who edited "Mickey" and a score of other shining successes, has started to work. He has said that it will require more than a month to whip the feature into best shape.

Educational Gets "Torchy"

Contract Calls for Thirteen Two-Reelers; Release Every Four Weeks

E. W. HAMMONS, vice-president and general manager of Educational Films Corporation, announces that his company has acquired the "Torchy" comedies, produced by Master Films, Inc. The contract calls for thirteen of these two-reel comedies, from the stories by Sewell Ford and starring Johnny Hites, to be supplied in a year. They will be released every four weeks, the first to be available soon after the opening of Educational's new exchanges.

First of these comedies, titled simply as "Torchy," was recently given a pre-release showing at the Strand theatres in Manhattan and Brooklyn, where it was given enthusiastic reception by the fans and won unusual praise from the daily newspaper and trade presses. President Charles C. Burr, of Master Films, Inc., has been able to give Mr. Hamous ample assurance that the other comedies to be produced will be fully up to the same standard.

Johnny Dooley Coming in Five Part Parce

According to announcement from Rabin Pictures, Johnny Dooley, the Ziegfeld Follies star, will soon make his appearance in a five-part farce comedy now being completed under the direction of Jack Schelte, who supervised the shorter length comedies which served to introduce Dooley to the screen.

Practically all of the picture has been filmed and the final scenes will be photographed in Philadelphia when the Ziegfeld Follies Company arrives in that city to play an engagement at the Forrest theatre.

Educational Gets "Torchy"

Contract Calls for Thirteen Two-Reelers; Release Every Four Weeks

E. W. HAMMONS, vice-president and general manager of Educational Films Corporation, announced that his company has acquired the "Torchy" comedies, produced by Master Films, Inc. The contract calls for thirteen of these two-reel comedies, from the stories by Sewell Ford and starring Johnny Hites, to be supplied in a year. They will be released every four weeks, the first to be available soon after the opening of Educational's new exchanges.

First of these comedies, titled simply as "Torchy," was recently given a pre-release showing at the Strand theatres in Manhattan and Brooklyn, where it was given enthusiastic reception by the fans and won unusual praise from the daily newspaper and trade presses. President Charles C. Burr, of Master Films, Inc., has been able to give Mr. Hamous ample assurance that the other comedies to be produced will be fully up to the same standard.

The Educational "Torchy" comedies are expected to have an unusual appeal to the exhibitor not only on account of the excellence of the productions themselves, but because of the widespread popularity of the star. These stories have been appearing in leading magazines and newspapers for several years and already seven volumes of the stories have been published by N. J. Cloade, who is one of the officials of the producing company.

Inter-Ocean Acquires "The Gift Supreme"

Private showings of "The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, have disclosed a production which, in the opinion of many Inter-Ocean officials, is one of the finest pictures it has had the privilege of offering to foreign buyers in many months. The story was adapted to the screen from the "best seller" of the same name by George Altman, England, under the direction of Ollie Sellers.

Southern Theatre Does Well With Serial

From the National theatre in Ybor City comes the spontaneous appreciation of "The Hawk's Trail," starring King Baggott, Grace Darmond and Sheba Mitchell, and produced by Burston Films, Inc. The first episode of the serial was shown for two nights and Monday and Tuesday in advance, and the advance ticket sales were broken, according to the manager by W. E. Drummond, of Special Features Company.

Five-Reel Comedy For B. S. Moss Circuit

"Tittle's Punctured Romance," the five-reel comedy classic, featuring Charlie Chaplin, Marie Dressler and Mabel Normand has been booked for the entire B. S. Moss Circuit of theatres; according to an announcement this week by Gardner Pictures Inc. The week of April 17, it played the Broad- way, N. Y.
Benny and Annette Put on Boxing Bout

Benny Leonard, the lightweight champion, recently met Annette Kellerman at a dinner party on the Coast. "Can you swim?" asked the Diving Venus of the pugilist. Benny deliberated, and after a pause responded, "Some, can you box?" Annette replied she could, but would like to know a little more of the game. A lesson was forthwith arranged, and Benny and Annette put on the gloves. Be it said to Benny's credit, that although Miss Kellerman proved to be a shifty opponent, the only time she landed on Benny was when they both posed for the still camera.

Arrow Six Reeler is Offered to Buyers

The Arrow Film Corporation reports a new six-reel feature called "The Daughter of the Don," which is to be offered to State Right buyers. It deals with the twists between the Californians and the Mexicans. There are said to be some very sizzling scenes in this picture and through it all runs a love story that will have a big appeal to all classes of motion picture fans.

The Arrow reports that when the print of this subject had been in this office only a short time, two big sales are reported.

Burton King Completes Cast for New Film

Madelyn Clare has been signed for the heavy role in "The Hidden Path," Burton King's second independent production. This completes the cast, which includes Grace Darling and Rod La Rocque in the leading roles; William H. Turner, James Cooley, William Corbett and John Nicholson. Lloyd Lorimer wrote the continuity.

"Blind Love" Sold for Northern New York

Aywn Film Corporation, handling the distribution of Gerald F. Bacon's "Blind Love," starring Lee Cotton, has sold the northern New York territory to the Robins Film Corporation, Utica, New York. The Robins Film Corporation will present Bacon's picture as a special attraction.

Jans is Planning Exploitation

NOW that the second of the help the Pictures, Inc., featured in which Olive Tell is the star has been completed and is ready for screening, the company arranges its plans for special exploitation and publicity on the photoframe.

Much is to be made of the title "A Woman's Business," an adaptation of Charles Beach Davis' popular novel "Nothing A Year." Various ways in which this title can be used for advertising and publicity purposes will be carefully explained and outlined in the elaborate campaign book now being prepared.

This campaign book will contain many mutual features that will help the exhibitor. Every effort is being made to get away from the cut and dried ideas that have been used in press books for so long, and to introduce novel and original exploitation ideas that will go a long way toward bringing the business to the box office during the run of this Jans feature.

Special attention will be given to various ways in which the theatre manager can tie up with local merchants, organizations and clubs while many new ideas for the advancement of advertising will be suggested. Newspaper advertising will be prepared that will not only advertise the picture itself but will also advertise the theatre in which it is playing and the balance of the bill to be presented at the same time. In other words, the material presented in the campaign book, "A Woman's Business," will not only help the exhibitor obtain publicity on the picture but on his theatre as well.

In addition to all the publicity and advertising suggestions outlined in the campaign book Jans Pictures, Inc., are making arrangements whereby the home office of the organization will co-operate with exhibitors in the matter of exploitation.

Special Campaign Book for Olive Tell's New Picture

Exhibitors who book this picture through the various independent exchanges, no matter where located, can depend on the heartiest kind of assistance from the home office of the producers in "putting the picture over." Experienced exploitation men will have this matter in charge and the exhibitor may rest assured that the best in the way of exploitation will be made available for them at all times.

Herman B. Jans, president of Jans Pictures, Inc., knowing the exhibiting business as he does from actual experience, believes that the arrangements his organization is making to help the exhibitor in putting the company's pictures over will develop into the finest kind of co-operation that has ever been instituted in this regard.

Dodge Sells Oil Production

Capital Film Acquires World's Rights of Texas Oil Field Story

"Witches Gold," the first of a series of pictures made in the atmosphere of and based on the stirring life and dramatic environment of the great Texas oil fields.

The scenes of the picture were personally directed by M. A. Dodge and the entire company was taken from California to the Northern Texas oil fields on two trips to complete the exterior scenes in the oil fields where the two great wells have been brought in during the last year or two and make the setting of the picture realistic.

Mr. Milligan believes that the Capital Film Company has a genuine idea in this picture as the subject of oil is the liveliest fiction topic of today in the United States and the public generally is deeply interested in oil, in fact every other person you meet has some shares in an oil company, he states. Mr. Milligan sees great exploitation possibilities for the production and declares that the picture will make good advertising given it.

Other announcements of interest to the industry are expected from the Capital Film Company within the next two weeks.
Inter-Ocean Plans for 1920

Year's Releasing Schedule Said to Contain Many Big Productions

A WIDE variety of subjects is offered to foreign languages this year by Inter-Ocean Film Corporation, according to a statement issued this week from the New York headquarters of the company.

The 1920 list of Inter-Ocean releases is said to embrace a number of "one of a kind" productions which will be offered exclusively for foreign distribution from the ranks of many well-known producers. In this connection, plans have already been made with a number of independent producers for the acquisition of several properties, the titles of which will be announced as soon as details are perfected. While none of the names of the producers in question has been divulged, it is understood that they are well-known producing organizations specializing in the production of high-grade independent attractions.

Competition among Inter-Ocean's 1920 list of releases is the series of Louis Tracy Productions now in the course of production by Gibraltar Pictures, under the direction of William Worthington. The first of this series of pictures, "The Silent Barrier," has already been completed and will be distributed for foreign distribution in foreign markets. The reputation of Louis Tracy as a novelist and a journalist is not confined to America and England; his works have been translated and are known in many lands. Among Mr. Tracy's works which will be transferred to the screen are "The Barrillet Mystery," "The Terms of Surrender," "His Uncle's Luck," "Mike's Blindway," "Diana of the Moorland," "Chaplin's Daughter," "The Wheel of Fortune," "The Red Years," "The Postmaster's Daughter," "The Message," "The Captain of the Kansas" and "Karl Krom." "The Gift Supreme," recently acquired by Inter-Ocean Film Corporation for exclusive foreign distribution, is another of Inter-Ocean's 1920 releases. The production was made by the McCauley's Photoplays, Inc., for producers of "Beauregard," a picture which has been successfully distributed in foreign territories by the Inter-Ocean sales department following the release of "The Gift Supreme," the producers will film another production, which, under the terms of a contract, will be taken over for foreign distribution by Inter-Ocean. Production of the new picture has already been started, though the name of this release has not yet been decided.

In addition, Inter-Ocean Film Corporation will, in all likelihood, take over a number of other productions for foreign distribution in the course of the year.

The production will be backed up by an extensive advertising and publicity campaign in the domestic and foreign trade press, and foreign trials, to be conducted under the supervision of A. L. Feinman, in charge of Inter-Ocean's advertising and publicity division.

Thirty Reelcraft Exchanges

New Producers and Distributors of Short Subjects in Many Cities

REELCRAFT PICTURES CORPORATION, the recently organized producer and distributor of short subjects, lists thirty of the leading independent exchanges as distributors of the Reelcraft program.


Chaplin Comedies Are Being Well Received

The offices of Victor Kremer Film Features, Inc., report continued interest in their four-part Chaplin Comedy—"A Burlesque on Carmen," and the "Champion," "Bitey Elopement," "Work" and "By the Sea."

Victor Kremer, president of the organization, now touring the country in the interest of these pictures, has consummated a deal whereby the Standard Film Corp., of St. Louis, acquired the four short length Chaplins.

Arrangements were also consummated this week between Sid Grauman, manager of Grauman's Theatre in Los Angeles, and Victor Kremer Film Features, Inc. whereby the "Champion," starring Charlie Chaplin, is to be shown for two weeks or more at Grauman's theatre in Los Angeles. The length of the engagement is unprecedented inasmuch as the "Champion" is a two-part comedy.

Movie May Go on Stage

Offer is Received by Owners of "Democracy—the Vision Restored"

ANY inquiries from distributors, state rights buyers, and exhibitors are arriving daily at the offices of the Democracy Photoplay Company regarding the drama "Democracy—the Vision Restored."

"The eagerness of shrewd state rights buyers in many parts of the country for this screen attraction would seem to point to that field as the logical first avenue of release," states Lee Francis Lytarger. "However, I am in no haste to tie up my picture with exclusive contracts in any territory, at least for the present time. Primarily, I claim to have an excellent offer advanced by a leading theatrical manager to present 'Democracy—the Vision Restored' as a regular legitimate theatre attraction in New York and other important cities of the United States."

Our-Door Advertising Started By Pioneer

The first step in the plan recently approved by the Pioneer's General Staff for a country-wide exploitation of its product through a medium of out-door advertising was made last week. Broadway was invaded by two huge illuminated signs, one on "Dr. Jekyll and Mr. Hyde" with Sheldon Lewis, and the other on "Bubbles" in which Mary Anderson plays the leading role.
Kellerman Film Shows
75-foot Dive
A seventy-five-foot dive from the mast of a full-rigged schooner yacht into the rather tempestuous waters of the Pacific Ocean off the coast of Balboa, California, was the feature, it is stated, of the final week of scene shooting for Annette Kellerman’s newest starring vehicle, which the living Venus is making under the Sol Lesser banner.

The Kellerman picture, which is the star’s first modern comedy-drama, has been sixteen weeks in the filming and has already run up a cost-sheet in excess of $225,000, it is asserted.

Albert Capellani Has
Started Production
Albert Capellani has started on his first Cosmopolitan production, “The Inside of Mr. Cup,” by Win-
ston Churchill. The cast consists of W. P. Carleton, David Torrence, Jack Bohn, Richard Carlisle, Mari-
garet Clayton, and Margaret Sodi-
ons. Dan Pennell is Capellani’s assistant, and Al Ziegler is the camer-
aman of Balboa Beach, California, scenes are being taken at the Cosmopolitan studio, in 127th street and Second avenue, while lesser interiors are filmed at the studio in West 125th street.

Director Edwards Dies
While on Vacation
A telegram received last Wed-
nesday by Jesse L. Lasky, first
vice-president of the Famous Play-
ers-Lasky Corporation, announced the death in Honolulu, Hawaii, of Walter Edwards, for the past three years a director of Paramount Art-
craft pictures. The message was very brief and omitted all details as to the cause. Mr. Edwards was on a vacation on the island.

David Kirkland Sails for
Europe May 15
Another member of the motion picture profession joined the trans-
continental movement yesterday when David Kirkland, director for Con-
stance Talmadge in the John-Emers-
on-Anita Loos comedies, an-
ounced that he will sail to Europe on May 15th.

“School Days” is Larry Remon’s new-
est Vitagraph comedy

Charlotte Merriam in
“The Honey Bee”
Charlotte Merriam is an actress of seventeen who is seen in the vivacious role of “Blondie” in “The Honey Bee,” with Mme. Mar-
guerite Sylva. During her two years in the motion picture industry she has made an enviable reputation for herself in comedy parts. However, Miss Merriam has a decided preference for dramatic work and is working toward that end.

“The Silver Horde” is
Booked for Capitol
Rex Beck’s latest, and, accord-
ing to all reports, his greatest production, will have its first showing in New York at the Capitol theatre, where it has been booked for the week beginning May 9.

The success of the production at a number of pre-release presenta-
tions in large western theatres justifies the faith, it is stated, which the Goldwyn executives manifested in “The Silver Horde,” by placing it in the class of specials.

The picture is in seven reels that unfold a dramatic story in an Alaskan setting.

Forestry Department
Praises Picture
To supplement the many expres-
sions of exhibition approval voiced about “Jack to God’s Country,” the Carwood-Carver attraction distributed by First National Exhibitors’ Circuit, the Canadian Depart-
ment of Interior Forestry has bestowed upon the producers warm words of thanks.

The instance in the picture which accounts for the attention of the Branch of Forestry was at a point where a member of the Cana-
dian police has trapped an outlaw at the latter’s fire-side in the Cana-
dian woods.

“Slam Bang Jim”
Brings Box Office Re-
turns
A heavy volume of business con-
tinues to come in on the latest
American comedy-drama starring
William Russell and a strong sup-
porting cast put it over with great success and the producers report that this picture is bringing good prices and long runs.

Elmo Lincoln Coming
In New Serial
A new serial proposed for Elmo
Lincoln, the star in “Elmo the
Mighty” and “Elmo the Fearless,” the two Universal serials, will be
.called “The Lightning’s Eye.” The
story and scenario are by Philip
Hubbard and A. H. Gooden.

Harry Ham, foreign representative for
Marshall Neilan.

Neilan Party to Work
During Ocean Voyage
Harry Ham, Marshall Neilan’s for-
eign representative, has just ar-
ived in London to make advance arrangements for the production of European subjects made under Mr. Neilan’s direction. Passage has been engaged for an entire producing unit which will accompany Mr. Neilan abroad, and a large part of the boat will be reserved for the exclusive use of the film people. It is stated. During the trip the company will be busy going over the scripts of the pictures to be staged abroad, and much of the pre-
liminary work in connection with the actual shooting of scenes will be attended to meanwhile. It is planned.

Activities at the Neilan studio in Hollywood are being speeded up so that a third production following “Don’t Ever Marry” will be com-
pleted before he leaves.

Morey Made Manager for
Robertson-Cole
M. F. Morey, known as one of the most capable executives and as one of the best salesmen in the motion picture industry in New England, has just been appointed manager of the Boston exchange for Robertson-Cole to succeed E. F. Knaurke, resigned.

May 1, 1920

3869
News Notes from the West Coast

By J. C. JESSEN

UNIVERSAL

THIS week saw four companies making two reel films. The list of producing units includes Jacques Jaccard directing Leonard Chapman and Virginia Fair in "The Scarlet Rider"; Philip Reed, "Neath Purple Skies," with Magda Lane, Alfred Regnier, Clarence Hudge and Joseph Neary; Jack Ford making the western, "Two from Texas," with J. Farrell MacDonald, Ethel Ritchie, Jennifer Lee, Dick Cummings and others, and the "Hoot" Gilbert Company, directed by Mark Wright, now producing "The Bronco Kid." Yvette Mitchell is playing the lead opposite Gibson. Another company under the direction of William J. Craft has just completed a two-reeler, "The White Ruby," which features Eileen Sedgwick and Joe Moore.

Four companies producing companies continue. Lynn Reynolds is at work on "The Red Lane," with Frank Mayo; Rollin Strange continues on "Time Girl in the Rain," featuring Ann Cornell; Harry Franklin is nearing the completion of "Alice Miss Dodd" with Edith Roberts, and Victor Seaton is nearing the completion of Harry Carey's subject, "Human Shell.

Three companies are busy with the making of Universal comedies. Noel Smith is directing Harry Mann in "Love and Goodtime; J. A. Howe is directing "Temp Orders," featuring Billy Engel and Jessie Fox, and Fred Fishback has just finished making a comedy featuring Jimmy Absolute which will be released under the title of "A Movie Hero.

INCE STUDIOS

A WESTERN story which gives Emil Bencent the name part in "The Boss of the Big Peninsula" was put in this week under the direction of Fred Niblo. Many of the scenes will be laid on the California coast, number of night shots of camp life.

The title for the five special production featuring Lloyd Hughes, originally "Wheelbarrow Webber," has been changed to "Homemde Folk," and is now ready for release. Rowland Lee, who has appeared in several Thomas H. Ince and J. Parker Read productions has been selected for the featured role in a forthcoming five special production. Definite title for this film has not been selected. The direction will be in charge of John Griffith Wray. Lee will be accompanied by playing opposite Emil Bencet in "The Woman in the Suitcase.

Lewis Stone and Lloyd Hughes have been cast for leading parts in the first of a series of Louis Joseph Vance stories, "Brave Revet," to be filmed by Thomas H. Ince. This story, laid in New York settings is now being scene-rowed by Earle Reed.

Douglas Maclean and Davis May are now working in "The Yavana Villas," adapted from the Hershall S. Hall short story of the same name. Agnes Christine Johnson wrote the continuity for this farm life comedy. The title role is derived from a breed of flaxly chicken which will be used in the picture.

John H. Ince, scenario editor of the Ince Studios, was at San Diego this week to witness the premier performance of his newest stage actor, "Old Johnny," which was produced at the Strand theatre in that city.

GARSON

FROM the return of Harry Garson, Clara Kimball Young and Herbert Somborn, from a business trip to Chicago, preparations were made for the filming of the contract of Sir Arthur Wing Pinero play, "Mid Channel," at the Garson studios. The direction of this Harry Garson production will be taken by Mr. Garson, and the cast to support Miss Young now selected includes Percy Gomez, as leading man; Bertram Grassby, heavy; Edward M. Kimball, Mrs. Katherine Griffin, Eileen Robinson and Helen Sullivan. The name for the play is derived from the strip in the middle of the English channel which is always rough, and Pinero likens it to a period in the lives of many married couples when they are between the ages of thirty-five and forty-five. At that period the rough portion of married life. The play itself was an English society drama, and on the American stage it served as the starring vehicle for Ethel Barrymore.

Particular significance is attached to the booking of the Garson production, "The Soul of Sassenach," which has been booked by Sid Grun-

F. P. LASKY

ETROM the Famous Players-Lasky studios comes the announcement of the renewal of the contract of Lila Lee, the entire cast for Tom Geraghty as scenario writer, Frank Capra, as character actor, and the selection of Victor Daniels as a leading woman for Roscoe Arbuckle.

According to the announcement, Lila Lee is to continue in the class of roles she has been playing for the past several months, and similar to the one she is now taking in the William D. Taylor production of "The Boy." It is understood the contract covers that original once made with this young actress.

Viora Daniels has been with Famous Players-Lasky for the past eight months playing minor parts of importance with the Lasky unit, and her appearance opposite Roscoe Arbuckle in the screen version of "The Life of the Party," gives her her first leading woman role on the screen. Joseph Henden is to direct this from a script prepared by Walter Woods. The Roscoe Arbuckle picture will be released as a Paramount-Artcraft release.

Tom Geraghty is now writing his first scenario for Paramount-Artcraft under his new engagement which will be, "Burglar Proof" for Bryant Washburn, and will be made immediately following the filming of "A Full House." Fred Jackson play now in production with Washburn. Geraghty came west for Famous Players-Lasky about three years ago, and after a period of one year with that company did free-lancing. For the past six months Geraghty has been with Douglas Fairbanks, his most recent release being, "When the Clouds Roll By.

Frank Capra, who has been with Douglas Fairbanks for the past two years, is to make his re-nowned appearance with the Famous Players-Lasky screen, in the Roscoe Arbuckle subject, "The Life of the Party."

William C. de Mille has begun the filming of "Conrad in Quest of His Youth," with Tom Meighin in the title role. Meighin arrived in Los Angeles late last week from New York after playing in the film version of "Civilian Clothes." The story, by Leonard Merritt, has been prepped for the screen by Olga Printzlauf.

Frank B. Chamberlain, general service manager of Famous Players-Lasky, has been on the coast for the studio for the past several days after making a tour of the Intermountain exchange. He was accompanied by Mrs. Chamberlain.

It has been definitely decided that William D. Taylor will direct following the filming of "The Boy," which Taylor is now working on, will be the screen version for "The Famous Players-Lasky venture in notable English stories by the author known as Pan. No cast for this film has been selected to this time.

VITAGRAPH

ONE of the most spectacular thrillers ever made on the west coast for a film that was taken last week when William Duncan destroyed a complete bridge over a 200-foot span across the canyon adjoining the Vitagraph studio's plant. This will be used in the Duncan serial, "The Silent Watchman." The bridge was first wholly demolished by dynamite, and caught fire, making a huge conflagration. Early Williams, for Chester Bennett and Camran Jack MacKenzie have spent a week searching for locations for this star's new story, script for which is now being prepared by J. Grubb Alexander. K. N. Bradford is now writing continuity for the script. James Oliver Curwood super feature to be made by Vitagraph, which will be made under the direction of David
Smith. Many of the scenes for this will be taken at Portland, Oregon, and Miles Welch will play the leading role.

Director Tom Terriss and Company are back from Palm Springs for a two week stay at the studio to make interior scenes for, "The Girl From the Sky," an adaptation from the Government Morris story, "Trumpton Island." As soon as interiors are completed the company will go to Catalina Islands for a stay of two weeks. Wallace MacDonald and Marguerite de la More are the principals.

"The Veiled Woman" serial company, under the direction of Webster Callision, are working at Balboa, California. Antonio Moreno is the featured player of this unit, and Pauline Curley is playing opposite. "The Hidden Danger" serial unit with Joe Ryan and Jean Page, are working on location at Chatsworth. Joe Rock, who has played "straight" in two recent comedies made, has again returned to his eccentrie make-up for the next Big V Comedy which is being directed by Grover Jones. "Chick" Reiner is directing Earl Montgomery who takes the part of a plumber's helper in the comedy being made; and Jesse Robins has just finished a burlesque cowboy comedy with Jimmy Au-crey.

**METRO**

Plans providing for the additional expenditure of $250,000 for buildings and equipment at the Metro West Coast studios have been given the approval of Marcus Loew, and the work of building is to commence shortly.

The first improvement at the studios to be started will be that of the erection of a new building to be occupied exclusively by the scenarist staff. This will be apart from other buildings, and adjoining will be a garden enclosed and separated entirely from the other part of the studio.

Eliot J. Clavson, late continuity writer for Goldwyn following several years with other west coast companies, has been made a member of the Metro scenario department.

The version screen of "The Mating of William Ash," a play by Mrs. Humphrey Ward, which was the starting vehicle for Grace George, is being prepared for Metro by Percy Heath, who has just written the script for "Heed and Shoulders," the Viola Dana subject.

The Best Lytlet Company has returned to the Metro studio for interior scenes for "The Temple of Dawn," following two weeks work on East India location scenes made of Hollywood. Shure of the image of Buddha was the setting used this week by the Lytlet Company. The image is considered a very remarkable bit of sculpture work, and by experts is considered authentic.

Reiner and assistant have gone to San Francisco to select locations for scenes of the Drury Lane melodrama, "Hearts Are Trumps," and the production work is to be started shortly.


**GOLDWYN**

The Goldwyn studio this week saw the beginning of two new productions. Tom Moore playing in "Officer Cee" with a cast that has Jeanie Calhoun as lead, Pricilla Roman and Harvey Kirkland, as captain of police. The other sub-theme put in production is "Rose Aviva," starring Maehel Norgaard under the direction of Victor Schertzinger. The players to support Miss Normand are Hugh Thompson, Doris Pavan, Tully Marshall, Eugene Besserer, Buster Tree and Pearl Curran.

Director Paul Scardon is continuing on the filming of "Milestones," and to his already big cast has been added Carolee Kirkland, George Swain and Jack Dawnean.

The Pauline Frederick production, "Madame X," directed by Frank Lloyd, has been finished and after a short vacation the star will begin work on another story which will be the last for her under the present contract. Rumors have it that Miss Frederick has contracted with Fox, National, but no authentic statement has been made.

The first scene for the Mary Roberts Kinscher picture, "Euphrates Builders," have been shot by Director E. Mason Hopper, and it is expected Al Green will next week begin the filming of another Jack Pickford subject.

Director Clarence Badger continues the filming of the Will Rogers film, "Vee Lloyd."

**CHRISTIE**

At Christie and Scott Sidney, who were in charge of the direction of the Chisholm serial release, "The Smart Alec," have completed the filming of this picture, and Director Sidney is now giving his attention to the editing. Manager A. S. Kirkpatrick, of Robertson Cole, was given a preview of the subject during his short stay in Los Angeles this week. At this time the film was in eight reels.

Work has been started on the next two reel Christie Comedy which will mark the return of Ray Fuller after a vacation of two months. Jimmy Harrison is to play the opposite lead, and other principals are Charlotte Marian and Edly Barry. William Beaudine, who directed the filming of "Petty Coats and Pants," which is believed the greatest laugh maker from the Christie plant, is in charge of making this new picture.

**BRUNTON**

The mammoth new dark stage at the Brunton studio is nearing completion, and is shortly to be ready for Occupancy May 1st.

**WHAT IT IS—**

Consists of two large rooms. One, 70 x 125; other, 62 x 82.

No post or obstruction in either room. Both rooms may be thrown together if desired.

Height of rooms varies from 20 to 30 feet. There is also a large basement with 9 foot ceiling.

Complete equipment of the most modern type is being installed. Workshops, offices, etc., in abundance.

Communicate with JACOB FRIEDMAN, 116 Nassau Street
New York, N. Y.
christened. This gigantic building, the largest of its kind in the world, has a clear stage area 120 feet by 120 feet in size, giving a total of 37,500 square feet, with thirty feet to the coves. Another improvement now undertaken is the extension of larger water mains, eight inch pipe being laid to all portions of the grounds. A large brick incinerator is being constructed, and will serve to destroy the waste matter of the big plants.

Robert Britton this week decided that the big studio should have a manager, and when a black and two white hands were requisitioned for pictures, he purchased them as a nucleus for the zoo.

Distant Farmer, and Director Cain Campbell are back from the high California mountains, where snow scenes for "Big Happiness," the Robertson-Coole pictures, were filmed.

Allen Dewey, of Mayflower, has gone to the National Forest reserve in Sutter County to take the job that will keep the continuity for the sixth and last production for this organization.

Here and There


The K & R Motion Picture Company, directed by George Kirchbauer, is now working at the Hurstley studio producing "Jack Randall, U. S. S. S.", Allyn Russell and Betty Lindley will be principals in this film version by Capt. Harry de Windt.

Flannery Vidor, last in "The Other Half" and "The Family Honor," will be seen in King Vidor's second independent production for release through First National Exhibitors Circuit, "The Jack Knife Man," by Rille Parker Butler, author of "Pigs Is Pigs."

Marie Walcamp Back from Orient Trip

After a six months' tour in the Orient, taking scenes for a new Universal serial, "The Dragon's Net," Marie Walcamp and her company have reached San Francisco safely. She was met in person by Carl Luecke, president of Universal, who steamed out the harbor as guest of the Collector of the Port, and boarded the Japanese steamship Tenyo Maru, bearing the Walcamp party, long before it docked.

"The Star's the Thing" Kane

PICTURES of prominent persons who have won fame and fortune in any position in life appearing in cinematography, or the press are viewed with a certain interest. The counterfiet presentations of Charles M. Schwab, John D. Rockefeller Jr., John D. Rockefeller Sr., Thomas A. Edison, Henry Ford, Victor Herbert, Charles Dana Gibson, and others put in commerce, art, music and social life command attention whenever they appear. Patriotism and ambition evoke applause when the names of the earth, warriors and statesmen pass in review before the camera.

But the deeds of all these, which make them famous, are performed out of view of the public. Great business deals which make a millionaire, mighty inventions which make an Edison among the immortals, a lifetime in the service of humanity shining down for an Addams, the world becomes cognizant of through results not from seeing these great feats in the doing, not from taking part in the accomplishment. The printed page, the spoken word are the means which make these personalities famous, and when these publicized portraits, the short new glimpses in the cinema, the public's brush endeavor to vivify their personalities. One doubts if they are folks just like ourselves. They are not 'camera wise,' and cannot live the imagination.

How faint are these impressions of individually compared with the actual through cinematography. How inadequate is printer's ink and fleeting glimpses now and then in photographs to implant the impression, the character, the individuality when weighed against constant appearance by trained artists in today's great Forum of Personality—the motion picture!

A created work in this art form is restricted to itself. There cannot be any relation between the two. They are not inter-dependent. Each is complete. Neither supplements the other. One cannot help the other. The only connecting link is individual, a person, a live, animate being.

Now, suppose this connecting link to be an author. He cannot compete with the player in the personal character. How remote is his chance to impress his individuality compared with that of the interpreter of his works. The author is a name. He does not appear. Memory does not hold him as a constant factor, but the recurrences, the iterations, the endless stringing of the imagination by the actual sight of the favorite player implanting him in the mind of the cinemagoer.

By stars are meant those created by the public. They are the only kind that draw persons, irrespective of the plays in which they appear, to the theatre, viewing their pictures. There can be no other kind.

To my mind Charles Ray is the greatest example of the screen-made star. He has been more than seven years in the films getting to his present position. His training has been slow and arduous. Full, rich and complete. Instructed by the public to see him has made him a star.

Fairbanks Launches a "Desert Yacht"

ONE of the strangest sights that ever east a shadow over the Arizona desert was that introduced to that country some time ago when Douglas Fairbanks and a full crew of 75 people arrived near Polacca to film scenes in his next picture "The Madonna," which will be released by United Artists Corporation. It was the spectacle of a sea-going yacht, all rigged out and ready to break the billowy waves, so to speak. The yacht had been built in exact replica to a palatial and luxurious sailboat. A huge truck frame was utilized and the yacht was built solidly thereon. When it wended its way across the desert, the men in the distance looked like ocean waves, the illusion was almost complete, for the blending of colors with the yacht in the foreground, lent a vivid impression of the moving ocean transferred to the dryest spot in America.

This strange craft plays an important part in the plot of "The Mollycoddle.

Doris Schroeder Continuity and Adaptations

Current Productions:

"Tokio Siren"
"Virginia"
"The Girl in the Rain"
"Marama"
"Out of a Clear Sky"

Sam Polo

The Heavy in Joe Ryan's Current Serial

"MOODS OF EVIL"

For Vitagraph

Box Office Reports, which were left out of last week's issue, due to paper shortage, will be found in this issue.

William H. Thornley

Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmic Film Co., Incorporated, New York, at Universal City, Cal.

Webster Cullison

Producer of

THE LOST CITY (Selig)
Now Producing

"VEILED WOMAN"

with Antonio Moreno

Vitagraph
Projection – Camera – Music Hints and Ideas About

“New Theatres”

Pages 3873-3897

The new Capitol theatre being erected at Davenport, Iowa
Capitol, of Davenport, Will Set New Mark for 60,000 City

Rapp & Rapp are the Architects for this Latest Enterprise of the Blanchard Amusement Company

It is doubtful if another city of 60,000 population in the United States can boast of such an achievement in the line of theatre building as that which is about to be completed at Davenport, Iowa, through the co-operation of H. C. Kahl, Davenport capitalist, and The Blanchard Amusement Co., Inc.

The new Capitol theatre, now being erected and which is to be completed by October 1, is to be positively the last word in theatre construction and will stand out as an enduring monument to civic pride, home loyalty and far-sightedness.

Located in the heart of the business district at the corner of Third and Ripley streets, having a frontage of 175 feet on Third street and a depth of 150 feet on Ripley, it constitutes a notable contribution to Davenport's business growth.

The theatre is a part of a ten-story office building, the total cost of which will be $1,800,000. The net cost of the theatre, it is estimated, will be $600,000, figured on a basis of $200,000 for the ground and $300,000 for the building. The cost of the office building is estimated at $1,120,000.

Work on the new building is now well under way. Ground was broken in September, 1919. Today all the steel is in place, the brick work in the rear is finished and the white terra cotta, which is to cover the entire building, is being put on. The exterior of the building is ornate and most pleasing to the eye.

It is expected that it will be completed about October 1.

The architects are C. W. and George L. Rapp, Chicago, and they have apparently left nothing out of their plans that might in any way contribute to the utility or beauty of the theatre or the luxury of the appointments.

The theatre is entered through an outer lobby of great height, splendidly illuminated with crystal fixtures. The side walls are paneled to a height of ten feet with beautiful imported marble, above which is a pilaster and column treatment in French Caen stone extremely effective in its proportion and color.

Passing into the inner lobby, stairs on either side rise to the balcony foyer, and one is here impressed by the height and spaciousness increased by the colonnade above, opening to the mezzanine foyer.

Caen stone walls are contrasted with the dull green border of the art marble floor, the warm grey of the marble stairs and the dull gold in which the pilasters and cornices above are brought out. Through arched openings on both sides, one descends to the women's and men's retiring rooms, the former in late French Renaissance and the latter with a heavy beamed ceiling, red tile floor, English style. Here one also finds the nursery equipped as a play room, with a maid in attendance, the convenience of which is obvious.

The inner lobby opens into the beautiful lower foyer serving the lower floor. Since the axis of the auditorium is at right angles to that of the lobbies, this broad foyer sweeps away into a grand curve, and its damask panels, mirrored pilasters and harmonious lamps lend a pleasing and elegant effect. This is enhanced by the French windows through which one catches glimpses of the lower floor auditorium.

From the inner lobby one ascends to the mezzanine foyer or the grand promenade, the architecture of which is adapted from two of the most famous playhouses in Europe, erected in the seventeenth century and still regarded as architectural gems for their beauty and proportion.

The effect of a luxurious dressing room is here achieved with its marble fireplace, its brocaded divans and chairs, its south wall alternated with French beveled mirrors and silk damask panels and its northwest made up of arched openings looking out upon the house. Through these openings an excellent view of the splendid dome in the under side of the balcony is obtained.

The dome is illuminated by concealed reflectors and colored lamps at its base, so that, seated in the grand promenade, one can watch the play of colors on the ornamented surfaces of the dome, colors ranging from deep purple to delicate rose soft amber. This dome gives a sense of spaciousness and height to the portion of the main floor beneath the balcony that is often lacking and a sense of width and openness to the promenade.

The walls of the auditorium under the

(Continued to page 3880)

Music Will Be Strong Feature At New Capitol

Music is to be one of the many big features at the new Capitol Theatre, Davenport, Iowa, the formal opening of which is to take place about October 3. As a matter of fact it is the desire of the owners that everything possible be done to make the programs there perfect works of art.

In keeping with this policy a contract has been awarded for the finest make of pipe organ which will be installed at a cost of $60,000. Messrs. Kahl and Blanchard made a long and careful investigation and sought the counsel of the best organ experts in the country before placing their order. As a result they made a contract for one of the largest organs in the United States and it is said that there are none anywhere that are more complete or that have a better quality of tone.

It will take five freight cars to transport the organ from the factory to Davenport. There are 5,693 speaking tubes, 209 stops, four manuals, great, swell, orchestral and solo organs and the pipes range in size from that of a lead pencil to the lowest bass of 39 feet. The largest pipe has a diameter of ten inches.

The contract calls for four weeks' time in which to make the installation. It will require two weeks for tuning. During this time no one, not even workmen not engaged in tuning, will be permitted in the building.

A corps of experts will accompany the organ from the factory in Hagerstown, Md. M. P. Moller, head of the concern that makes these organs and one of the world's foremost manufacturers of pipe organs, will have personal charge of the installation. After the organ is installed one of the finest artists in the country will be engaged to play it.

Speaking of the musical features of the Capitol theatre a member of the Blanchard Amusement Company said:

"We are planning other big things in a musical way for the Capitol, and will shortly make an announcement which will bring great pleasure to all music lovers."
The Fabrikoid Process adds beauty and long life to fabrics, some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof.

In the finest moving picture theatres — Fabrikoid Upholstery

It is ideal from the viewpoint of both owner and audience.

Fabrikoid is made in styles and colors to conform to almost any decorative motif. Its Delft blue or its soft gray, for instance, are in great favor with interior decorators. Then there are browns, greens, maroons.

And Fabrikoid always retains its original charm of grain and color, for it does not fade or stain and can be washed as you would clean woodwork.

Beside being perfectly germ-proof, it is thoroughly comfortable; it never gets soggy or sticky.

Insist on Fabrikoid in your new theatre, or if you plan to re-upholster your present house.

Samples showing different styles and colors will be sent upon request.

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE
Architects of Capitol Make Excellent Use of Terra Cotta Trims
Buffalo Boasts Attractive House In 1200 Seat “Capitol”

South Park Amusement Company Sets Fast Pace for Neighborhood Houses

ONE of the most attractive neighborhood houses in Buffalo is the new Capitol theatre, recently opened by the South Park Amusement company on Triangle street, near South Park avenue. The delightfully attractive and cozy house represents an outlay of $125,000. The house has a seating capacity of 1,200, all on one floor. George Hall, George Hanny and William H. Fitzpatrick, Jr., are the principals in the operating company. Messrs. Hall and Hanny also own and operate the Maxine theatre in Seneca street, which they have redecorated and enlarged 400 seats.

Henry L. Spann, 606 Mutual Life building, was the architect of the structure and he has turned out a model neighborhood theatre for the exclusive presentation of motion pictures. Joseph Varga, decorator, has given his best to the Capitol and the result is most striking. The Linwood Construction Company built the structure.

The outside dimensions of the Capitol are go by 150 feet and the inside about 58 by 140 feet. The theatre is built of red tapestry brick with white terra cotta trimmings. The front is one of the most attractive in the city. At each side of the entrance are two large, white terra cotta-trimmed frames for the showing of the sheets on the current and coming attractions and smaller frames are placed in the pillars between the doors where stills may be shown.

A large porte cochere hangs out from the theatre and over the entrance with alternating large and small marine drop lights around the edge. Scroll work runs around the top of the marque and the words, “Capitol Theatre” are built into the front and electrically lighted. An attractive hanging arc is placed on each side of the front and street lights adorn the edge of the sidewalk in front of the Capitol. Directly over the porte cochere is a large copper beaded glass window, trimmed with a gold border. All of the border with “Capitol Theatre” worked in colors. Four doors lead into the lobby.

Not much space is used for lobby purposes, the architect undoubtedly wishing to get all the room possible into the theatre proper. The lobby is about 30 by 40 feet and is decorated with attractive tapestries and soft gold trim. The walls of the lobby are made of marble with dark marble borders. The ticket office is to the left of the lobby going in and is constructed of glass and marble and includes an automatic ticket selling machine.

The interior of the house presents a most inviting appearance. All of the leather upholstered seats are on one floor. Usco rubber flooring is used and both direct and indirect lighting is available. Massive old gold electric clusters hang from the ceiling and quaint brass side lights of French design are placed at intervals along the side walls. The walls are of bronze color, trimmed with old gold borders and terra cotta cornices. The stage is fairly large, the size of the picture being 128 and 186 inches. The distance of throw is 108 feet and the angle of projection practically straight. A Fred Burnham screen is used. At each side of the stage are two large marble trimmed openings in which beautiful oil paintings changed frequently, are placed and strikingly lighted by indirect illumination.

The projection room is located in the mezzanine directly over the entrance to the theatre. It is 10 by 25 feet and has two Simplex machines and a spotlight in its very complete equipment. The room is well ventilated and there is lots of breathing space.

Direct and indirect heating systems are used and the forced ventilating system brings in 25,000 cubic feet of fresh air a minute. Ladies and gentlemen’s rest rooms are located on the same side of the front of the house and distill from the floor and are built into the walls at the front of the theatre.

On the right corner of the Capitol is a large colored electric sign with the name of the theatre in flowing incandescent bulbs. This sign is 35 feet in length and can be seen for many miles up and down Triangle street.

A ten-piece orchestra, under the direction of Eric Hurder, furnishes the musical accompaniment for the picture entertainments presented at the Capitol and soloists are presented from time to time.

The Capitol is in the center of one of the fastest growing sections of the city, a district so far removed from the Buffalo downtown that a neighborhood motion picture theatre solves the amusement problem for most of the residents in the vicinity. The theatre brings to them, shortly after first run, all the big productions shown uptown and which can only be seen by taking a long trolley ride and which even by auto consumes quite a period. Under this situation the Capitol should enjoy unusual prosperity. The house is in excellent hands, both Messrs. Hall and Hanny being veterans in the film exhibiting game, having established the Maxine theatre in Seneca street when the industry was in its prime. They are familiar with every phase of the business and this experience will be of decided advantage in meeting the problems which may come up at the Capitol from time to time. The Maxine has been taken into one of the successful houses of the city and the Capitol undoubtedly will also enjoy great popularity in the coming months.

Schwartz, the proprietor, held a term lease on the ground and was doing a very satisfactory business and was reluctant to sell, but the bank needed the ground in connection with what they owned in order to erect the building they had in view, and their offer to Mr. Schwartz was too tempting for him to pass by. A large force of workmen started to dismantle the building the first of the week, and, as stated above, it is now a memory of the past.

The Pickwick Theatre, 504 Market St.

This theatre has a seating capacity of 400, use a piano, run Vitagraph, Capital and Universal Film, have two Powers machines and show pictures on a Remusich Mirror Screen.

Wilmington, Del., Theatre Notes

Princess Theatre, 512 Market St.

Now under the course of construction, will seat 2,000 when completed. The latest innovations and details of construction from metropolitan theatres will be followed out.

There will be a 15-ft. lobby entrance on Market street, the theatre proper on King street.

A large pipe organ of special design will be built for the theatre, and in connection with this, are planning to employ the largest orchestra in the city. This will be the finest theatre between Philadelphia and Washington, D. C. Expect to complete and commodious bank building. Mr. building and be ready to open by early fall.

Strand Theatre, 2420 Market St.

Nearing completion and will open about May 1st. This theatre is situated in the residence section of the city, and will have a seating capacity of 1,200.

This is the first theatre over the bridge in the Brandywine section. Will install Power’s 6B motor driven machines, Hallberg motor generator set, and show first and second run pictures on a silver screen. Jules Rothchild will be the manager.

The Victory Theatre at 4th & Market.

A memory of the past. This theatre was taken over by the bank and dismantled in order to make room for a large
“The Challenge” or “Will Cudmore Make it or Break it?”

An Original Scenario with Prominent Equipment Men as Vamps and Villlains.

Released By
Weinberger-Greenfield—and Gelbnach

"THE ALL AMERICAN FILM CO."

A print of this feature
Should be in every garage in the country.

Scenario by Jingle! Directed by Golly!
Photographed by Gun!

Mattawan Rights Reserved.

Principals: EVERETT MELBOURNE PORTER—General Manager, Precision Machine Company—runs Simplex factory—wields a wicked cue—undisputed Kelly Pool Champion of the projector industry. Leaves nothing in his friends’ pockets but the lining. His last appearance was with the Munnbikin Company’s masterpiece, “THE MILLION DOLLAR CONTRACT.”

W. C. FRANCKE, at desk in adjoining office dashing off stories of Simplex achievements—sleeves rolled up—arms spattered with ink up to elbows—smile of pleasure shining through ink-smeared features—also barked on right and left by stogie bats defunct and unshattering.

Great commotion in outer offices causes everyone to run toward passenger elevator shaft from which loud crackle are sounding—streaming of cables are heard—crowd breathlessly awaits the coming up of tortured elevator.

Door of elevator opens wide! H. H. Cudmore, assisted by elevator man in rear, squeezes through opening. Elevator released of about half weight shoots two feet upward.

H. H. CUDMORE—Heavy villain—General Manager, Argus Enterprises—Cleveland—Fighting weight something under 450 pounds in stockinged feet—with sheets on head. Favorite indoor sport is sitting down—taxi riding and sitting down. Mr. Cudmore has been playing leads in that dazzling melodrama, “THE CRYSTAL BEAD OR WHY DON’T I CHECK ADAPTER.”

WM. C. FRANCKE, Publicity Hound Precision Machine Co.—Spiritual, Medical and Kelly Pool advisor to E. M. Porter—Late Editor “Boston Bean Pot”—Press Agent for Greenwich Village—and recently done “his in "The Pirates' Den."

Cudmore falls back and Cudmore advances toward executive offices preceded by office boy two feet in advance with red flag. Stenographers and office attendants make frantic efforts to receive typewriters, adding machines and office fixtures that are shaken from their fastenings as Cudmore marches by.

Cudmore enters office of E. M. Porter, who hurriedly pushes oak table out for him to sit on. W. C. Francke is now shown attempting to pacify irate building superintendent who protests damage done to the elevator and insists that all heavy shipments be brought up on freight elevator—Francke tenders Pittsburgh stogie to superintendent, who places same in nearby cuspidor. Damage to elevator is estimated and it is deemed advisable to install a new one.

Francke casually walks into executive office in time to hear Cudmore challenge Porter to championship Kelly Pool game. Francke, as Porter’s trainer and manager, draws up Articles of Agreement on cover of stogie box.

SCENE II

Porter and Francke dressed for street go down passenger elevator number two and wait at freight entrance for Cudmore.

SCENE III

Thirty-fourth Street, in front of Simplex Factory—Snow and ice piled up—Car tracks frozen under layers of ice—Porter, Cudmore and Francke frantically signal to passing taxi drivers who often look at Cudmore and suggest motor trucks as conveyance for party. Francke finally convinces a weak-minded chauffeur that the robust, distinguished gentleman is a well-known ex-President.

Business of pushing Cudmore into cab—Close-up showing perishing faces of Porter, Francke and driver. Cudmore seated inside of taxi—Porter and Francke seated on mudguards on either side of cab.

Rough going tosses Cudmore from side to side of taxi interior while creaking springs and groaning gears warn driver that taxi has made its last trip.

SCENE IV

Arrival at Billiard Parlor—Cudmore declares that if he loses game it will be due to injuries received while in taxi—Alibi is duly noted by Porter and Francke.

SCENE V

Business of selecting cues—squinting along edges of same—Francke attempts to slip Cudmore one without tip—Cudmore tears off several practice shots—colored attendant informs
A Good Investment

An investment that will line the people up at your box-office day after day during the hot summer weather is a good investment. This is exactly what the

TYPHOON COOLING SYSTEM

will do for you—it will bring to your theatre many people in addition to your regular patrons who never before attempted to attend any theatre during the summer months.

—Install TYPHOONS

Typhoon Fan Company

ERNST GLANTZBERG, President

281 Lexington Avenue, New York, N. Y.

Send for Catalog "N"

1044 CAMP STREET
NEW ORLEANS, LA.

255 No. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
Capitol in Davenport Sets New Mark

(Continued from page 3874)

balcony are treated with silk panels, on which are painted the figures of dancing girls. These are effectively illuminated by concealed lights in back of exquisitely colored draperies festooned at the sides and above. Above the balcony the side walls become three arches penetrations with medallions and lunettes adorned with mural paintings.

The main ceiling and that under the balcony are all illuminated with concealed coves and the surrounding walls, arches over proscenium box recesses and curves of the proscenium arch are perforated and have concealed colored lights behind them.

Perhaps the most striking feature of the house is the arrangement of orchestra and stage. The building is so designed as to permit the being converted into a legitimate theatre with a full stage at any time in the future, and advantage of this fact has been taken in the recessing of most of the orchestra behind the proscenium arch line, and the development of a curved colonnade with surmounting dome on the stage.

Between the columns one looks up at fine Italian scenes softly lighted from above the dome, the screen in the center being covered with warm silk hangings appliqued with silver. These curtains pull slowly apart and the picture projected comes out in full brilliancy on the screen. Orchestra and soloist may be illuminated with changing colors, may be in cold moonlight or warm red or soft rose, thrown from above the dome.

The lighting effects will have a wide range of brilliancy and color and may be varied to suit the feeling of the production.

The ventilation is thoroughly modern and provides for a cooling system which will, in the heat of summer, always give a temperature of 70 degrees.

The theatre will have a seating capacity of 2,500. A symphony orchestra of thirty pieces will be one of the many features. (The pipe organ is described in another article.)

The Capitol theatre, as already stated, is in the heart of the business section of Davenport and is located directly across the street from the Columbia and Opiuchm Circuit theatre. The Capitol will be operated by the Blanchard Amusement Company and J. H. Blanchard is managing director. The theatre will be devoted to motion pictures exclusively. It will be equipped with three concert stages—two of which are to be used for soloists if Alibi noted—porters and the other for dance teams. This theatre is but another evidence of the progressiveness of J. H. Blanchard who does little talking but who accomplishes big things in the amusement business.

H. C. Kahl, a Davenport capitalist, is the builder and owner of the property. He has had but one thought in the matter. It is this. Everything entering the building must be the finest and best that money and brains can produce.

“The Challenge.”

(Continued from page 3878)

him that looking alley is in next room—Porter removes hat, coat and vest, while Francke advises him to remove everything except collar and tie. The porter compromise by taking off shoes and putting hat on.

Porter receives final instructions from Manager Francke—it is secretly arranged by Porter and Francke that if indications show Cudmore winning, Francke is to sneak up behind him and strike him violently on head three times with expander, thereby driving Porter the game on a "strike-out." Colored attendant racks balls and quickly steps back and away from table after seeing look of determination in Cudmore's eyes. Francke makes final and careful examination of contestant's hands for hidden horseshoes or brass knuckles. Cudmore momentarily suggests that game be straight pool instead of "Kelly"—Porter and Francke go into executive session behind radiatos and agree that straight pool would be acceptable if Cudmore agrees to play straight. Porter wins toss-up for the "break."

Cudmore tears off three difficult shots in succession—Porter loses courage—cleeched by Francke, who frames up with elevator man to make Cudmore walk downstairs if he wins. Porter prepares to run. Sometimes agitated, Francke bIDS Francke two bits that Porter cannot run up seven balls in succession—Francke, with seven cents in his pocket, accepts bet—Porter wins. Francke calls for three cheers for Porter. Colorfully misunderstands, and brings Porter three beers. Cudmore drinks all three. Francke wipes off his lips and reproaches how good the beer tasted. Cudmore shoots and misses—Porter runs up five more—Francke—Porter faction elated—Cudmore disgusted—claims nail in his shoe bothers his shooting. Alibi noted—Francke suggests removing foot to avoid further contact with nail.

Porter still winning—Cudmore mops brow with table cloth from Park Ave. Hotel, which he pulls out of pistol pocket—complains of extreme heat—says he does better in outdoor shooting. Alibi noted. Porter still winning. Cudmore chews pain under vest covering large area of his front upholstery—Alibi noted.

Porter misses easy shot—Francke faints with pool rack around neck. Cudmore now agitated so that he shoots with bridge say he will "clean up." Colored attendant tells him where brooms and mops are kept—Francke revives and pushes nine of Cudmore's points back on wire—Porter's shooting cleans up table—Cudmore offers to let Francke shoot for him, at which Porter gets disgusted and the game is declared won by Porter, 47-3.

Finish shows "close-up" of Porter and Francke counting Porter's winning (85c) to which is added Francke's bankroll (32c) and taxi is engaged.

SCENE VI

Arrival at Simplex Factory—Porter and Francke selling more Simplexes—CURTAIN.

Theater Notes of Philadelphia

B. Barnett, who formerly held the Paramount franchise for Minneapolis, has just purchased the Burlington Opera House, Burlington, N. J., from A. C. Lewis, of Seaside Park, N. J., and took possession April 21st.

W. W. Colman, of Montrose, Pa., a small town 40 miles north of Scranton, is erecting a 350-seat theatre which will be ready to open at a very early date.


Harry Davis, the successful exhibitor of Milton, Pa., proprietor of the Bijou Dream Theatre, was in New York City recently, where he is looking over equipment for his new house, and visiting Charles Calhoun, Philadelphia, manager of the United Theatre Equipment Corporation.

“NEWMAN” Ticket Chopper

Safeguard against losing your tickets and over sales and break. Exciting new theater is sure to catch many men to yield to temptation. Newman’s ticket chopper positively protects your business. Newman’s ticket chopper positively protects your business and positively informs you against any collection byDove ticket seller and ticket taker. The most practical and most attractive chopper inside. Write In for 1929 Catalogue of Ticket Choppers, Brass Frames and Bases.

THE NEWMAN MFG. CO.

211-19 St. Thommas Street, Cincinnati, Ohio
58 W. Washington Street, Chicago, Ill.

Established 1882


Frames, Easels, Rails, Grilles, Signs, Ticket Choppers, Kind Plates, Door Bars

We manufacture the frames in various styles which do not require polishing.
If — the thermometer should jump to 90 tomorrow—

How about that special feature you've been advertising? Will it pull the business you counted on? Will it PAY?

Of course you may not get that sudden jump in temperature tomorrow, or the next day, or even next week, BUT—Some day it will hit you, and with it will come a smashing drop in box office receipts, a loss in real dollars and cents to you.

We want to save that loss for you—not only for one day, but for every hot day—every summer, EVERY YEAR.

Our booklet “A Better Summer Business” tells you how we do it. Suppose you send for a copy NOW, while it’s fresh in your mind.

MONSOON COOLING SYSTEM, Inc.
Room 770 70 West 45th Street New York
List of New Theatres—Week of April 19

ALABAMA

Gadsden—A contract has been awarded to Mr. W. H. Maybou for the reconstruction of the Alamo Theatre. The building is to be completely remodeled and an extension of thirty feet to be added. Mr. Wood is manager of this theatre.

ARKANSAS

Haleville—W. L. Mosley and E. B. Brewer have started the construction of a new theatre in this town. The house is expected to be ready for use by the first of June.

CALIFORNIA

Los Angeles—Mr. Yunker, owner of the building on Stephenson Avenue, on which the Ivy Theatre is located, has decided to double present seating capacity of this house. It is understood that work required for this change will be commenced within the next few weeks. The Ivy at present has a seating capacity of 400, and when remodeled will comfortably seat 800.

Los Angeles—The Pasadena Theatre Company is to erect a $150,000 theatre on North Raymond Avenue, opposite Library Park. The new house will be known as the Raymond.

Napa—The Loew theatrical interests are negotiating for property on Main Street. It is reported that a $100,000 theatre is to be erected on the land.

San Pedro—Work has commenced on the foundation for the new $225,000 theatre to be erected on Sixth Street near Center. The plans drawn up by Archtects Pennel and Smith call for an auditorium seating 1,500 people with rest rooms, nursery, smoking room and store rooms.

San Francisco—An $85,000 theatre will be erected soon on Third Street near Minna Street. A. W. Burgeen is the architect. O. D. Baldwin is the owner. The house will have a seating capacity of 1,800.

Selma—A. B. Byrnon is purchasing material for the new airdrome and amusement park which the city will erect, the work commencing about May 1st.

Torrance—The contract for the proposed Auditorium theatre has been let to Reeve and Reeve. Excavation work will start at once. The theatre will have a seating capacity of 700 and will be equipped for both pictures and vaudeville.

CONNECTICUT

Ansonia—The building of the Ansonia Shoe Company is being torn down, preparatory to the erection of a motion picture theatre.

Derby—J. Hoffman of Derby Amusement Co. and John R. Shields, manager of Sterling Theatre, announce that work will soon be started on a new theatre in Derby. The new house will be erected on the site of the present Sterling Theatre.

DISTRICT OF COLUMBIA

Washington—It is reported that Tom Moore, owner of the Grand and Rialto Theatres in Washington, is to build a new house after his own design. The location has not been announced as yet.

ILLINOIS

Carlinville—The work of excavating for the new theatre on West Main Street is being rushed. Mr. Paul, who is building the new theatre, will also be the manager.

Duluth—The Old Opera House of this place is to be entirely remodeled and equipped at a total cost of over $30,000. It will be brought up to date in every respect with the idea of attracting the best patronage to a high class of motion pictures. Mr. F. O. DeMoney of Chicago is the architect in charge of the alterations.

Hillsboro—The Orpheum Theatre, now being completed by J. D. Williams, will soon be opened.

Kentucky—W. T. Pierre is building the new Peerless Theatre on Chestnut Street near the Parkside Hotel. Ralph Harris of Chicago is the architect. The theatre will be completed and opened about November 1st.

Murphysboro—Mr. Art Barth recently opened his new theatre at Carbondale.

INDIANA

Bicknell—The Grand Theatre Company is remodeling the building known as Volle's Garage into a new and up-to-date motion picture theatre. The new theatre, to be known as the Grand, will have many new and special features, one of them being a bowie floor. Mr. Willoughby is president of the company and Mr. Osterhage, the manager.

Fort Wayne—Mr. B. Borkenstein purchased the Wells Street Theatre a few days ago and will make extensive repairs on the interior before reopening it.

Indianaopolis—The Marcus Loew Realty Company has commenced work on the $300,000 theatre building to be erected on the East Side of Pennsylvania Street near the National Bank Building. Seating capacity will be 3,000.

Lafayette—A $250,000 theatre is to be constructed by the Luna Amusement Company. The seating capacity of the theatre will be 2,000 and will have a stage 40 x 60.

Newport—The Standard Theatre Company has let the contract for the construction of a theatre in Clinton, to have a seating capacity of 1,000 persons. Total cost is estimated at $150,000.

Vincennes—Bids for the construction of the Pantheon Theatre to be erected at Fifth and Main Streets, were opened a few days ago at the office of John B. Bayard, the architect. The building site is being cleared and work will commence shortly. The estimated cost of the theatre will be $100,000.

KENTUCKY

Fulton—The Orpheum Theatre, under the management of Mr. W. L. Chrisholm, has been recently opened to the public, after being renovated and remodeled.

Midlesborough—Otto Brown, manager for the Manor and Brownie Theatres. It announces the "Manor" will soon be rebuilt and modernized in every respect.

Shelbyville—Work is expected to commence shortly on the new motion picture theatre to be erected on Main Street between Sixth and Seventh, by Mr. Ivory Ethington. The theatre will have a seating capacity of more than 1,000.

LOUISIANA

Monroe—Miss Lillian Meyer of this city is preparing to erect a moving picture theatre on Grammont Street. The structure will be of brick and stone and will cost from $35,000 to $50,000.
THEATRE CHAIR COVERS
Revivify and embellish your theatre in SUMMER or WINTER.
Creating an actuality of Cleanliness and distinctive Beauty not otherwise obtainable.

Order Now for Samples on Request.
THE TEXTILE SPECIALTIES CO.
Clay E. Brehm Gen. Mgr.
Suite 107 Bell Block
CINCINNATI, OHIO.

ARREST
The attention of the passerby with an attractive lobby, as well as with a beautiful interior. Both can be attained by the use of our plastic relief ornaments and composition lighting fixtures. Above illustration shows interior of a new house for which we recently furnished plastic ornaments.

Write for Catalog
THE NATIONAL PLASTIC RELIEF CO.
328 MAIN ST., CINCINNATI, OHIO

You're Paying for it
Why Not Have It?
If you haven't an AUTOMATIC TICKET REGISTER
In your box office, you are paying a fine for not having it, or in looks and losses. It is cheaper to buy a
1920 PERFECTED AUTOMATIC TICKET REGISTER.
Know that your tickets and each receipt are accounted for. Protect your box office by installing the AUTOMATIC TICKET SYSTEM. Send for your copy of our 1920 Catalogue.

DEALERS
We have a proposition that you'll "jump at." Ask for full particulars.

The AUTOMATIC TICKET SELLING AND CASH REGISTER CO.
1782 Broadway
New York City

MINUSA
Gold Fibre Screens
The picture on the screen is what you have to sell. Put it on a Minusa and it's in demand at the highest price. Let us prove it.
There's a distributor near you. Samples and information upon request.
MINUSA CINE SCREEN CO.
World's Largest Producers of Motion Picture Screens
Bommet and Morgan
St. Louis, Mo.

CONSOLIDATED PORTRAIT & FRAME CO.
1929-35 W. ADAMS ST.
CHICAGO, ILL.

Your Local Dealer Handles "Bilt-Rite" Lobby Display Frames
To place the BILT-RITE line of Lobby Frames within reach of every Exhibitor that has been the sole purpose of the manufacturers.
We are proud to announce that we have successfully worked out a national distribution plan which embraces the "live wire" dealers in every community. Get in touch with your local dealer today, or write us direct for complete information.
Ask for Books B7
DEALERS' NAMES AND ADDRESSES

Maurice L. Armerhaus
58th Street and 7th Ave., N. Y.

G. B. Mckee
117 Golden Gate Ave., San Francisco, Cal.

Parsons & Howland
420 E. Liberty, Yonkers, N. Y.

Queens Furniture Stores
2824 Olive St., Kansas City, Mo.

Bilt-Rite Company
4555 Olive St., Los Angeles, Cal.

J. W. Wheeler & Co.
1004 Broadway, New York.

Western Theatre Equipment Corp.
Buhler Theatre, Illinios, Mont.

(Total Service) 3883

May 1, 1920
Development of the Mazda Lamp for Projection Purposes
A New Series of Interest to All Projectionists

HISTORY OF THE ART
The coming of the Mazda lamp for projection purposes means to the motion picture field, what the new light-six or eight cylinder high efficient motor meant to the automobile industry.

The Mazda lamp itself, of course, is not new; but its successful application to projection is quite recent.

The Carbon arc came into existence about 1870, and has, until recently, where electric current was available, held the field as a light source for projection.

In 1879, an experimenter by the name of Heyl, arranged a series of photographic transparencies on the outer edges of a disc, and rotated it in front of the lens of a magic lantern.

It was just as if a strip of film had been pasted around the edges of the revolving shutter that is used with the present motion picture projector. In order to prevent blur when changing from one picture to another, a two-wing shutter was used. Heyl’s scheme was the forerunner of the present day motion picture projector.

In 1887, Reverend Hamblin Goodwin filed a patent for a continuous strip of photographic film similar to that used at present. In 1880, Thomas A. Edison perfected the first modern high speed motion picture camera. Following this Edison devoted much of his time to the projector mechanism. The taking and projecting of successive photographs thus made practical the development of the art that today furnishes instruction and amusement for millions.

ADVANTAGES
Many of the same advantages that have led to the present world wide use of the Mazda lamps for home, industrial and street lighting, make the Mazda projection lamp desirable. Ease, simplicity and economy of operation as compared with other illuminants, are among its chief characteristics.

The advantages of the Mazda lamp as regards projection are becoming well known. It gives a clear soft light; makes operating conditions vastly more healthful, produces a better quality of pictures, and costs far less to run, in most cases, than the arc. A popular misconception, however, places the operation of the Mazda lamp in its simplicity next to that of filling a fountain-pen. Nevertheless, in focusing the Mazda lamp with its somewhat smaller light source, the experienced projectionist will find his knowledge to stand him in good stead.

THE DEVELOPMENT OF THE MAZDA LAMP
Thomas A. Edison made his first successful electric incandescent lamp on October 21, 1879. The filament was made of paper, a carbon filament. It was not until slightly over a decade ago, however, that the tungsten filament was brought out, and not until a coiled concentric filament operating in a gas-filled bulb was introduced, that the beginning of exhaustive experimentation to produce a Mazda lamp for projection was begun.

Lamps of wattage from 20 to 2,000 and operating at amperages ranging from 1 to 100 have been tested out.

Many types, sizes and shapes of filament have been made and tried. Several different shaped bulbs have been adopted from time to time. The earlier bulbs were a combination of a round and a tubular bulb. The round or bulging part being necessary in order to keep the intense heat from softening the glass. Later, a hard or lime glass was used, which enabled the filament to be put into a tubular bulb with only a little over an inch separation between it and the side of the bulb.

The research and development work in the laboratories has been supplemented by many actual commercial installations. The lamp performance and screen results have been closely watched, so that the new Edison Mazda lamp embodies the results of both theoretical and practical investigations.

THE MAZDA LAMP FOR MOTION PICTURE PROJECTION
The filament of this lamp is enclosed in a tubular bulb of hard glass 9 ½” long from base to tip, and 2 ½” in diameter. The long tubular bulb is used for two reasons,—first, to enable the filament to be brought close to the condenser, and thus utilize more light; second, to reduce light absorption from blackening. When a filament is heated, and especially so at very high temperatures, it continually gives off gas.

(Continued on page 3888)
Famous Players-Lasky Corporation
MOROSCO STUDIO
201-211 NORTH OCCIDENTAL BOULEVARD
LOS ANGELES, CALIFORNIA
February 11th, 1920.

Mr. S. Snowden Cassard, Sales Manager,
Nicholas Power Company,
#90 Gold St.,
New York City, N.Y.

Dear Sir:-

In reply to your inquiry as to the results we are receiving from your Powers Projecting Machines, will say that it is with pleasure we are able to report that same have been giving us perfect satisfaction.

We are using two of your machines for projecting our release prints and on each of these machines we are projecting in the neighborhood of thirty thousand feet of film per day. This amount of footage is in considerable excess to that which a machine would be subject to under ordinary conditions and, taking into consideration the rate of speed which we are obliged to run these machines in order to put through the required number of release prints per day, and also the perfect condition in which these machines are now in - after being in service for two years - demonstrates to us the perfection in the manufacture of these machines.

We must have perfect projection for our releases and have found, by experience, that the Nicholas Power Machines fulfill our needs to the fullest extent.

Yours very truly,

Famous Players-Lasky Corp.,
Morosco Studio

By Frank V. Biggs
Laboratory Superintendent

95% of the machines used by the studios and laboratories in Los Angeles and vicinity are Power's
Practical Electricity—VIII
Study Lessons for the Projectionist

Determination of Resistance

In order to determine roughly the resistance of a piece of apparatus, such as a rheostat used in an arc circuit, readings may be taken with an ammeter and voltmeter and the value of the resistance obtained from Ohm’s law. A diagram of connections in which an ammeter is connected in the circuit and the drop of potential around the resistance is measured by a voltmeter is shown in Fig. 20. Then from Ohm’s law $R = V/I$, the value of the resistance may be determined. The above measurements may be made on any rheostat already connected in a circuit. In order to get more accurate results, however, a separate circuit may be made up as shown by Fig. 21. This diagram makes use of a variable resistance added to the circuit so that the amount of current may be varied by taking simultaneous readings a series of values may be obtained and from these an average taken for the correct value of resistance.

In order to determine the resistance of an arc meter may be connected as shown by Fig. 22, the simultaneous readings taken when the arc is burning properly. The resistance of the arc is determined by dividing the drop in potential across the arc by the current flowing through the circuit.

Another way of finding the resistance of an unknown piece of apparatus is by the comparison method, in which the drop in potential around the unknown resistance as indicated by a voltmeter is compared to the drop around a known resistance. No ammeter is required by this method, as the two resistances are connected in series across a constant current supply. The voltage drop around the two resistances is then proportional to their ohmic resistance as the same current is flowing through each. The diagram of connections is shown by Fig. 23. Then the value of the unknown resistance is to the unknown resistance as the drop around the known resistance is to the drop around the unknown resistance.

In order to measure accurately large values of resistance use is generally made of the Wheatstone Bridge which consists of a combination of resistances used in conjunction with a galvanometer. A simple drawing showing the method of connection and principle of the Wheatstone Bridge is given by Fig. 24. The unknown resistance is inserted in section $R_4$. The current flow in the two parallel branches of the circuit is then varied by means of changing the value of $R_3$ so that the circuit is balanced, that is, such that there is no potential drop between the point $A$ and $B$ as shown by the galvanometer.

In the circuit of Fig. 24 the value of $R_1$ is to $R_2$ as the value of the adjustable resistance $R_3$ is to the unknown resistance $R_4$. If the values of $R_1$ and $R_2$ are equal then the amount of $R_3$ which shows no deviation of the galvanometer needle is the desired value of the unknown resistance.

Description of the Galvanometer

A galvanometer is an instrument used for measuring small current flow or the existence of a very low drop in potential between two points. Because of its sensitivity, it is very useful in determining when the circuit of a Wheatstone Bridge has been balanced. There are two principal types of galvanometers, known as the Arc type and the moving coil or D’Arsonval type.

The tangent galvanometer is made up of a series of turns of wire which is mounted with its plane vertical and placed parallel to the earth’s magnetic meridian. A magnetic needle is pivoted at the center of the coil. When a current passes through the coils the needle takes a position which is a resultant of the magnetic field of the ground and field set up by the passage of current. The magnetic field set up by the passage of the current is proportional to the amount of current flowing. Thus the amount of deviation of the plane of the coils of wire is an indication of the current strength.

This action is illustrated by Fig. 25 in which $H$ is the magnetic field of the earth and $M$ the magnetic field produced by the passage of current. The position of the needle is then proportional to the current flow through the galvanometer coils.

The D’Arsonval Galvanometer is made up of a fixed magnet and a suspended movable coil which is caused to turn when current is passed through the coil. The movable coil is suspended by a fine wire which furnishes one lead to the movable coil, the other lead being formed by a wire dripping into the mercury cup at the bottom. The principle of this instrument is shown by Fig. 26. The figure also shows a mirror on the suspension wire used to indicate very slight deflections by reflecting a ray of light on a calibrated scale.

Problems to be Solved

25. If the ammeter of Fig. 20 reads 8 amperes and the voltmeter indicates 92 volts what is the value of the resistance?

26. The following readings were taken for the circuit as shown by Fig. 21: 5 amperes, 13.5 volts; 12 amperes, 33 volts; 18 amperes, 49 volts. Find the average value of resistance.

27. Two voltmeters A of 10,000 ohms resistance and B of 5,000 ohms resistance are connected in series across 150 volts. What will be the reading of each?

28. For a certain current flow the drop around the known resistance of 10 ohms, Fig. 23, is 25 volts and that around the unknown resistance is 60 volts. Find the value of the unknown resistance. What current is flowing in the circuit?

(To be continued)

Blank for New League Members

Member’s name
Home address
Name of theatre where employed
Address of theatre and name of manager
Peer'less—having no equal (Century Dictionary)

The **PEERLESS STANDARD**

PORTABLE PROJECTOR

*Is the Aristocrat of Its Field*

Because it is

- More skillfully designed
- More carefully constructed
- More simply operated
- More efficiently illuminated
- And flicker is entirely eliminated

With a five-to-one intermittent movement that has run the same film over 2,000 times at 65 feet per minute without a sign of wear.

With a balanced shutter of three equal 45-degree blades that passes 62 1/2% of the light to the screen.

With oilless bearings and noiseless gears.

Motor drive and direct motor rewind at any speed, triple meniscus, biconvex French condenser lenses. Monoplane Mazda lamps.

Operates on 32-volt, 110-volt, or 220-volt line current A. C. or D. C. or on a small portable storage battery, or, when no electricity is available, on the wonderful Peerless Hand Driven Electric Generator, weighing only fifty pounds.

**PEERLESS PROJECTOR COMPANY**

32 WEST 43RD STREET

Department N

NEW YORK CITY

**ALSO SOLD BY**

Australasian Films, Ltd.—Principal Cities in Australasia
Pathé Cinema, Ltd., Bombay, India
Pathé-Phono-Cinema-China—Shanghai, Hong Kong and Tientsin, China
F. H. Le Breton—Kneedler Building, Manila, Philippine Islands

*Responsible Representatives Wanted in All Parts of the World*
History of Mazda Lamp Development

(Continued from page 3884)

vapor, which, coming in contact with the relatively cooler surface of the glass, may form a black deposit. The farther away from the filament we can allow this cooling and deposit to take place, the less is the likelihood of the light to be absorbed due to blackening. Further, the long bulb helps to get rid of or dissipate the heat.

The filament, instead of a straight piece of tungsten wire as in an ordinary vacuum lamp, is wound in a spiral or helical form. Many people call the filament "four little springs."

In the making of the filament the wire is actually wound as closely as possible on a long thin rod, or as it is termed in the factory, a "mandrel," much in the same manner as a person winds a piece of string around his finger. The mandrel is then taken out, and the wire bent into position.

While the spiral or spring of wire itself is only 1/32" long and occupies when bent into four parallel coils, a space of 4/10" square, the wire itself when stretched out is almost 1½" in length. Thus, by coiling a long piece of wire, we are able to concentrate the light within a small area.

As will be shown later this 4/10" square is the "useful area"—and practically, only light from this area can be used in projecting the picture. Thus, it is desirable to crowd the maximum amount of light into these dimensions.

This, of course, means making the filament as brilliant as possible, and putting individual loops or coils as close together as practicable.

The brilliancy of the filament depends upon how hot it is run. The temperature at which a filament can be run depends to a certain degree upon its diameter. It is obvious that a piece of wire the size of your finger can be run much hotter without danger of burning out than one the size of a hair. A thick hot wire means a high amperage.

Putting the filament close together necessitates low voltage. Two wires carrying 100 volts, for instance, could come much closer together without danger of the current jumping than two such wires carrying 1000 volts.

Hot Weather Means More Typhoon Sales

Exhibitors throughout the country are realizing more and more as the summer approaches that it is absolutely necessary to have a cool and well-ventilated theatre. This is not only among owners of large houses, but smaller houses as well. There was a time, a few years back, when the question of ventilation did not seem to bother the theatre owner. However, times have changed, and the keen competition of the present day makes it necessary that every theatre owner put his house in proper shape for the approaching summer weather.
A SMALL INVESTMENT—
LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films
Prolongs the Life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

and

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.
Wax always in position. Requires no adjusting.

The Werner Film Protector Manufacturing Co., Inc.
4357 Delor Street
St. Louis, Missouri, U. S. A.

SPEER CARBONS
FOR
"Noiseless Operation"
"Long Life"
"A Bright, White Light"
"A Picture Projected Without a Flicker"

The Speer Directo-Hold-Ark Combination
For Direct Current

The Speer Alterno Combination
For Alternating Current

A carbon for every operating condition, and all carbons GUARANTEED

Speer Carbon Company
St. Marys, Pa.
Fire Valves and Soldering Kinks

G. Waldo Remenowitz, Strand Theatre, Sioux Falls, S. D.

Just a few lines to let you know that I am still at the same place and have not forgotten the News.

While at work today I had a Projectionist from out of town call on me. We were talking about different equipment and he said, "We have just installed a new motor generator and I do not know the first thing about one of them." He then asked where he could get a set of electrical tools that would not cost him a lot of money. I recommended Hawkins Electrical Guides and also the News Practical Electricity.

I can see no reason why any Projectionist should be without a set of Hawkins Electrical Guides. They cover the field and can be bought for ten dollars a set of ten-tvds. You can also buy them on the installment plan. One dollar down and a dollar a month. This is twenty-five cents a week or three and a half cents a day. They are for sale by Theo. A. Velde & Co., 72 Fifth Ave., N. Y. C.

In March 27th issue, George Burkard was telling about the fire valve on his Picture showline cutting. This trouble is caused by bent reels or magazine out of line with the upper spoolcket. But you will find that most of it is caused by bent reels. We went to work at a small house in 1912 and found that the upper valve was completely cut through. We took it out and cleaned both of the cut edges with a piece of emery cloth, also the outside of the valve on both sides of the cut. Clamp one side in a vise and line up the other half so that it leaves a crack of about 1/32 of an inch between the two pieces. At one end turn the two pieces together with solder. Then take it out of the vise and square the two pieces up. Take a piece of blottet, card-board, or some twine and put it in the vise as you would a piece of film in threading. Push this up tight against the crack so that it will form a bottom on the crack. You are now ready to finish the soldering. Clamp in the vise and start at the other end and work to the end that you soldered first. Remember that you must reinforce it a little on the outside. After you have this soldered take out the packing and with a piece of fine emery cloth folded (so that the eraser enters first), slide this into the valve and work back and forth until you have the inside smooth. If done right this will make a neat job and will prevent the brass valve. I soldered up two valves and I know that the first one was as good as ever a year later. The second one was still in use five months after I soldered it and as good as the day I put it in.

Some Projectionists do not realize what can be done with a soldering iron. In 1916 I solded the valve that holds the intermittent idler bracket on the projectors. This was broken on, and as the party who sent the head to me to repair could not afford to put much money into it, I solded it up for him and saved him $8.50, the price of a new framing carriage. This machine is still in use with the same carriage.

Remember that pair of tension shoes that you discarded because they were out of true, or the aperture plate with the worn track? Next time you have a pair like that do not discard them. Go to the hardware store and buy a two-surface milledstone (fine and coarse). Turn the coarse side up and rub the shoes back and forth until you have them almost trued up. Then turn the stone over and finish on the fine side. Always finish with plenty of oil and a lengthwise stroke. There are a great many things that the Projectionist can do if he will take the time and use his head to think with instead of just a place to put his list.

I will call this enough for this time and will try to write again in the near future.

Reply: Hawkins Guides are but one of the tools for the Projectionist. The ten books contain a mind of information and if a man can absorb all the facts contained in the 300 or more pages, he will be able to qualify for a position considerably better than that of a Projectionist.

Your contribution on the subject of "worn-out fire valves" is received with thanks. We are sure that others having similar trouble will welcome your suggestions.

We sincerely hope that our readers, after hearing your story of the soldering experience, will not become convinced that soldering is so easy. You seem to have had excellent success with your iron, but others are not apt to be so fortunate. Soldering in itself is an art, particularly if the parts to be joined are at all delicate or if the finished product must conform to certain measurements. Nevertheless, as you say, a soldering iron is a handy appliance to have about a shop and can be used in many cases to save broken parts that otherwise would have to be thrown away.

Trouble due to bent and unstable reels can easily be done away with by having reels of your own for projection purposes. Let the producer send his films out on any reels that he has in stock but discard them when projecting. It requires time and trouble to rewind onto a second reel, but the results in every way are worth it. There are a number of excellent reels on the market that are far ahead of any exchange reel in trueness, durability and workmanship.

It will pay any exhibitor to expend $3 on a couple of decent reels.

Fulco Starts Intensive Sales Campaign

Leading off with a well arranged folder featuring the leading products of the E. E. Fulco Co., Carl H. Fulco, Sales Manager of the firm, recently launched a sales campaign that will no doubt bring in actual results. The Fulco line of theatre equipment has been increased by the addition of several new products, one of them being the copper terminal for use in projection rooms. This terminal is ingeniously made and saves the conductor securely and effectively. It is easy to apply and gives a neat appearance after assembly.

Carl Fulco has made a number of trips to different parts of the country installing Fulco distributors and from all accounts the United States is well covered with dealers featuring Fulco goods.

CRECO ARC LAMPS

for motion picture photography

High Efficiency
Long Burning
Light Weight
Extension 10 Ft. High
Simplicity

Chamberlain Reynolds Electric Co.
1932 So. Main St.
Los Angeles, Calif.

Phone Bryant 6808

BAY STATE FILM SALES CO., INC.
220 West 42nd Street
New York City

A. G. STEEN, Special Representative

MADE IN AMERICA

FILM RAW STOCK

EQUAL TO THE BEST

Used Successfully by the Foremost Producers and Laboratories
HEADQUARTERS for Motion Picture Cameras
NOW IN STOCK
GENUINE IMPORTED DEBRIE CAMERAS
New Model Precision Ball-Bearing Tripod $165
Universal Cameras
200 ft., Model, List $430, our price including war tax... $330
400 ft., Model, List $645, our price including war tax... $510
200 ft., Model with Automatic dissolving shutter, List $312, our price including war tax... $405
400 ft., Model with Automatic dissolving shutter, List $512, our price including war tax... $585
Universal Tripod, List $120, our price including war tax... $95
Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET
NEW YORK CITY

The Paragon of Motion Picture Screens
The Gardiner Velvet Gold-Fibre Screen

A RRAHAM LINCOLN said, “You can fool some of the people all of the time and all of the people some of the time, but you can’t fool all of the people all of the time.” You, Mr. Exhibitor, we know, are not trying to fool the people by not giving them the best picture. Perhaps you do not know how to improve your picture on the screen. We can show you the road to the best projected picture if you will send today for our little booklet that tells all about the Gardiner Velvet Gold-Fibre Screen. The booklet costs nothing and may save and make you many a dollar.

For sale by trading dealers.

L.J. Gardiner
133 EAST CHESTNUT STREET
COLUMBUS, OHIO

“THE COSMOGRAPH”
Semi-Professional Portable Projector
MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The C O S M O G R A P H represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG
CINCINNATI, OHIO
BROADWAY FILM EXCHANGE BLDG
N Y.
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS

The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words “Eastman” and “Kodak” in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

The Chicago stage lamp, Fig. 9, is unusual in having the flame carbons at right angles.

The Joyce flame arc lamp has been used somewhat in industrial moving picture work.

The Klieglight, Fig. 11, is a high amperage (30 to 40 amperes) lamp, with horizontal carbons. The lamp is mounted on a pedestal with casters and is used in side lighting. The lamp is very powerful and so is usually diffused by a large glass screen. A low weight lamp with vertical flame carbons is also made. The portable Klieglight is shown in Fig. 10.

This lamp is especially used for overhead lighting, and in a stand form for side lighting. These lamps give a greater effect by 20% than some of the flame arcs having only one arc on 110 volts.

The Simplex lamp is a twin flame lamp which is very portable and can be carried around in a suitcase. This lamp is designed for 15 to 25 amperes.

The Universal or Majestic lamp has two flame arcs in series and these are placed next to the economizer. The lamp can easily be directed to throw its light to any part of the stage.

The Macbeth Company is well known in photo-engraving field and have recently produced a tilting lamp, which is apparently of considerably greater efficiency than their usual photo-engraving lamp. The lamp is designed so that the light can be directed to any part of the stage, both vertically and horizontally. The tilting lamp is designed to burn on A. C. and D. C. and, in case of 220 volts, two in series.

The Scott lamp, Fig. 12, is a revival of the inclined gravity feed lamp at 15 to 20 amperes, and have two arcs in series in each lamp.

The Wohl Duplex hanging lamp is shown in Figs. 7 and 13. This lamp has two flame arcs in series and our laboratory tests show a mean spherical candle-power of 6,700 with no reflector with the lamp taking 30 amperes on 115 volts (direct current). With the reflector, the
horizontal beam candlepower is 22,000 according to tests made by Mr. Perris of our laboratory. In motion picture studios these lamps are provided with suitable woven glass diffusing screens or large tracing cloth diffusing screens. The Wohl Broadside, Fig. 14 is a stand lamp taking 30 amperes with four arcs in series arcs. A very portable low weight lamp is also made. A complete description of all the American lamps would fill a book so we will pass on to foreign lamps and spot lamps.

(To be continued)

Sun-Light Arc Shows Worth at Directors’ Ball

At the Ball given by the Motion Picture Directors’ Association at the Hotel Biltmore on April 10th a novelty was introduced by the use of several Sun-Light Arcs as sources of illumination by which motion pictures of the festivities were taken. Private projection of the films taken on that night give sufficient proof of the aptitude of the arcs for such purposes.

Not satisfied with the taking of “sets,” President Harmer arranged for views taken by spot flood and back lighting. In all the demonstrations the illumination measured up to the full standard desired.

Representatives of the Technical Department of Motion Picture News viewed these films and without exception were impressed by the results obtained. One interesting feature was emphasized when the camera was focused directly in the center of the arc without causing undue halation. Only a fiery ball appeared on the negative and the details outside of this spot were unaffected. These demonstrations are but a few of those that have been promised by the Sun-Light Arc Corporation. Mr. C. G. Nesbit, Eastern Sales Manager, predicts some of the greatest advances in the motion picture industry to occur within the next few months.

“Pollyanna” Opens New Texas Theatre

To Mary Pickford’s “Pollyanna” goes the honor of opening the new Lamb theatre in Ranger, Texas. This theatre is the best building erected to screen drama that has been built in the oil fields of Texas. It was handsomely decorated throughout with carvings. It was formally dedicated by the Mayor and other prominent officials of the city.

The Hulsey Lynch interests entertained the orphans from the different homes in Dallas at the Old Mill to see Mary Pickford in “Pollyanna.” Several of the large automobile concerns took upon themselves the job of conveying the kiddies at different times throughout the day to the theatre.

25 pages of Equipment Service in this issue

DE BRIE CAMERAS
With all the new DE BRIE IMPROVEMENTS

PATHE STUDIO AND OUTDOOR MODEL CAMERAS
TRIPOD AND M. P. ACCESSORIES

G. GENNERT
24-26 E. 13th St., NEW YORK
320 S. Wabash Ave., CHICAGO
127 E. 6th St., LOS ANGELES

THE FOUNDATION OF PRESENT-DAY MOTION PICTURES
STANDARDIZED CAMERAS PERFORATOR PRINTERS SPLICER ACCESSORIES

G. G. BELL & HOWELL CO., LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

(Envelope Service) 8893

GOERZ
VIGNETTING DEVICES

The cameraman who has “arrived,” with regard to reputation and large salary, uses the latest and best equipment. Such expecs rely upon the well-known GOERZ VIGNETTING DEVICES and produce results. In connection with these devices they use the GOERZ KING HYPAR F 2.5 and the combination is unsurpassed. If you want up-to-the-minute practical equipment, call or write. Take the time to investigate—it will pay you.

C. P. GOERZ AMERICAN OPTICAL CO.
3125 East 31st St., New York City

DE BRIE CAMERA AND OUTDOOR MODEL CAMERAS
TRIPOD AND M. P. ACCESSORIES

G. GENNERT
24-26 E. 13th St., NEW YORK
320 S. Wabash Ave., CHICAGO
127 E. 6th St., LOS ANGELES
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

The Chicago stage lamp, Fig. 9, is unusual in having the flame carbons at right angles.

The Joyce flame arc lamp has been used somewhat in industrial moving picture work.

The Klieglight, Fig. 11, is a high ampere (30 to 40 amperes) lamp, with horizontal carbons. The lamp is mounted on a pedestal with casters and is used in side lighting. The lamp is very powerful and so is usually diffused by a large glass screen. A low weight lamp with vertical flame carbons is also made. The portable Klieglight is shown in Fig. 10.

This lamp is especially used for overhead lighting, and in a stand form for side lighting. These lamps give a greater effect by 46% than some of the flame arcs having only one arc on 220 volts, two in series.

The Scott lamp, Fig. 12, is a revival of the inclined gravity feed lamp at 15 to 20 amperes, and have two arcs in series in each lamp.

The Wohl Duplex hanging lamp is shown in Figs. 7 and 13. This lamp has two flame arcs in series and our laboratory tests show a mean spherical candle-power of 6,700 with no reflector with the lamp taking 30 amperes on 115 volts (direct current). With the reflector, the
horizontal beam candlepower is 22,000 according to tests made by Mr. Perris of our laboratory. In motion picture studios these lamps are provided with suitable woven glass diffusing screens or large tracing cloth diffusing screens. The Wohl Broadsides, Fig. 14 is a stand lamp taking 30 amperes with four arcs in series arcs. A very portable low weight lamp is also made. A complete description of all the American lamps will fill a book so we will pass on to foreign lamps and spot lamps.

(To be continued)

Sun-Light Arc Shows Worth at Directors' Ball

At the Ball given by the Motion Picture Directors' Association at the Hotel Biltmore on April 10th a novelty was introduced by the use of several Sun-Light Arcs as sources of illumination by which motion pictures of the festivities were taken. Private projection of the films taken on that night give sufficient proof of the aptitude of the arcs for such purposes.

Not satisfied with the taking of "sets," President Harner arranged for views taken by spot flood and back lighting. In all the demonstrations the illumination measured up to the full standard desired.

Representatives of the Technical Department of Motion Picture News viewed these films and without exception were impressed by the results obtained.

One interesting feature was emphasized when the camera was focused directly in the center of the arc without causing an image of the halo in. Only a tiny ball appeared on the negative and the details outside of this spot were unaffected.

These demonstrations are but a few of those that have been promised by the Sun-Light Arc Corporation. Mr. C. G. Nesbit, Eastern Sales Manager, predicts some of the greatest advances in the motion picture industry to occur within the next few months.

"Pollyanna" Opens New Texas Theatre

To Mary Pickford's "Pollyanna" goes the honor of opening the new Lamb theatre in Ranger, Texas. This theatre is the best building erected to screen drama that has been built in the oil fields of Texas. It was handsomely decorated throughout with carvings. It was formally dedicated by the Mayor and other prominent officials of the city.

The Hulsey Lynch interests entertained the orphans from the different homes in Dallas at the old Mill to see Mary Pickford in "Pollyanna." Several of the large automobile concerns took upon themselves the job of conveying the kiddies at different times throughout the day to the theatre.

25 pages of
Equipment Service
in this issue

DE BRIE CAMERAS
With all the new DE BRIE IMPROVEMENTS

PATHE STUDIO AND OUTDOOR MODEL CAMERAS
TRIPOD AND M. P. ACCESSORIES

G. GENNERT
24-26 E. 13th St., NEW YORK
320 So. Wabash Ave.
CHICAGO

127 E. 6th St.
LOS ANGELES
“STRONGER THAN DEATH”

Specially selected and compiled by M. Winkler.
The music is based on a speed limit of 14 minutes per reel (1,000 ft.)

Duration: 75 minutes (45 minutes and 45 seconds).

Love Theme: “Love’s Enchantment” (Romantic Serenade), Varley.

Theme A (2 minutes and 45 seconds), until-S: At Screening.

Theme B (6 minutes and 45 seconds), until-S: At Tension.

Major (2 minutes and 45 seconds), until-S: At Tension.

Flurry Flirt (Intermezzo Rusale), by Levy (45 seconds), until-S: At Tension.

Theme H (2 minutes and 45 seconds), until-S: At Tension.

Sighd Siren, a luminous theme.

Dramatic Friege (Heavy dramatic), by Smith (1 minute), until-S: At Tension.

When you are with me (Melodramatic), by Levy.

Theme H (1 minute), until-S: At Tension.

Levy’s Funeral March, by Sheffler (4 minutes), until-S: At Colonel leaves lever.

Ambience Patriciense (theme), by Herge (2 minutes and 15 seconds), until-S: At Tension.

Egyptia (Allegro Moderato Oriental), Zander (3 minutes and 45 seconds), until-S: At Tension.

Theme H (1 minute and 45 seconds), until-S: At Tension.

Theme B (2 minutes and 45 seconds), until-S: At Tension.

Theme H (1 minute and 45 seconds), until-S: At Tension.

Mystical Night (Oriental Waltz), by Herge (1 minute and 15 seconds), until-S: At Tension.

Theme H (1 minute and 45 seconds), until-S: At Tension.

When dog enters Tension’s hut.

Heavy Mysterious (Heavy dramatic), by Levy (2 minutes and 45 seconds), until-S: At Tension.

When Sigrid looks at temple.

“Wagner” (An Alsatian Intermezzo), by Allen (2 minutes and 15 seconds), until-S: At Tension.

A band in the club house.

Dramatic Tension, by Levy (2 minutes), until-S: “Will you dance it we get.”

Drama only (15 seconds), until-S: At scene fades to military.

Dramatic Second, by Levy (1 minute and 15 seconds), until-S: At scene fades to Sigrid and Borch.

Dramatic Repose, by Borch (2 minutes and 30 seconds), until-S: At scene fades to Sigrid.

Dramatic Tension, by Borch (2 minutes and 30 seconds), until-S: At scene fades to Sigrid.

Dramatic Tension, by Levy (4 minutes and 45 seconds), until-S: At Tension ends.

Dramatic Second, by Levy (1 minute and 15 seconds), until-S: At scene fades to Colonel.

Dramatic Second, by Levy (1 minute and 15 seconds), until-S: At scene fades to Colonel.

The Music Editor is always at the service of the readers of these columns.
J. S. Zamecnik, the Musical Wizard

With the exception of Sol P. Levy we don't know of any other composer but J. S. Zamecnik who has been able to write successfully and produce every conceivable class of music, excluding grand opera. The above gentlemen have written popular song hits, concert music, film music and have proved that they are just as efficient in writing music suitable for hotel and dance purposes, as well as for the motion picture theatre.

It is hard to say which of Mr. Zamecnik's compositions is the best emanating from his pen. He has written such an abundant amount of music suitable for all purposes that we can not review his works individually, but in sections. His concert orchestra editions published by Sam Fox Pub. Co., of Cleveland, Ohio, as well as a great many numbers written for the Sam Fox Famous Library Edition, are but a few of the numbers we may justly say are indispensable to the motion picture theatre, also for any other enterprise where music is needed. Among the popular hits written by Mr. Zamecnik are: "My Caro Lore," "Amorita," and many others.

For the motion picture field, he has recently written a folio, called "The Same Fox Loosel Leaf Playphot Edition," an excellent book consisting of dramatic and incidental music revealing musical quality practically unexcelled.

Mr. Zamecnik was born in Cleveland, Ohio, and studied with various theaters in this country and abroad. He was a member of the Pittsburgh Symphony Orchestra, with Victor Herbert, and was musical director of the Cleveland Hippodrome where he collaborated in the production of spectacular shows and comic operas. Mr. Zamecnik can boast of the distinction of having won a $2,500 prize in a California song contest.

At the request of many of the leading Photograph directors who have used his Concert Numbers (Sam Fox Concert Edition) so exclusively, he is writing another set. Likewise, the Photo Play Edition will be augmented by new dramatics, however, of a different nature. The motion picture profession, therefore, can look forward to much meritorious music from the pen of this versatile composer.

Mr. Zamecnik is a hard worker and besides his own music he writes for several well known de plumes. His enthusiasm is best expressed in his own words: "I have my very heart and soul in all that I write. My melodies are the voice of my emotions and I am extremely happy over the fact that my musical expressions find such a welcome response in the hearts of my fellow musicians and thousands of music lovers."

Mr. Zamecnik has written exclusively for the Sam Fox Pub., Co. of Cleveland, Ohio.

Business Offerings

NEWS CAMERAMEN WANTED.—We pay the highest price per foot and use a greater number of feet than all other producers of news reels combined. We want crisp, live subjects of moving and everything that is unusual or interesting either local, national or international. If you have a motion picture camera or can use the one shoot up your underdeveloped negative using standard frame lines between the holes by first parcel post (special delivery) or express with captions or all data obtainable. We can use up to 100 feet of one subject; for some extra special stuff will pay as high as $25.00 per reel and up. Write for more particular and a field working card will become our permanent cameraman in your section. Address Manager, News Pictures Producers, 500 Fifth Avenue, New York City. Last note: "Our news reel encircles the globe."

MANAGER.—Young man desires position as manager for motion picture theatre or theatre anywhere in the west. Will be at liberty June 20 and can furnish A-1 references. Acquainted with conditions of the trade and capable of handling attractions. Willing to accept assistant managership, with chance of advancement. Martin A. Opertze, 2162 Whittington Ave., Mt. Gilead, Ohio.

FILMS FOR SALE.—One million feet, all makes, lengths and prices per reel and up. Send for list. Feature Film Company, Los Angeles, Minneapolis.

FOR SALE.—2 half-hour 25th Century Motor Generators, 2 phase, 60 cycles, perfect condition, 75 ampere capacity, $100.00 each, 220 volt, single phase, 2 lamp, 60 ampere, $150.00 each. WESTWOOD MOVIE SUPPLY CO., 725 7th Ave., New York, N. Y.

OPERATOR, 10 years' experience, wants situation. Will go anywhere. First class projection. Five years last place. Chas. A. Baylock, 252 West 44th Street, New York City.

FOR SALE.—Projection machine and chairs. For personal address box No. 55, Motion Picture News, N. Y. C.

Salesmen: Opportunity


EXHIBITORS PROGRAM CO.

Pittsburgh, Pa.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights offices, publicity mediums and producers, selected as to territory and any other condition which might be recorded in our list last year. We demand a saving of from 20 to 30% per post, etc.

MOTION PICTURE DIRECTORY CO.
424 West 42nd St. Phone, Bryant 6138
New York
Addressing
Multigraphing
Typetiping
Printing

PEARCE FILMS

608 Canal Street
NEW ORLEANS, LA.

Largest Independent Exchange South

HAZELTON STUDIOS

Producers of Announcement, Trick, Cartoon and Advertising Pictures, exclusive Pictures of all Descriptions.

Studios: Arcade Building
P. O. Box 96
Hazlehurst, West Virginia

Keep Them Cool
Buy Fans
All Styles
Prompt Delivery
and Low Prices

Fidelity Electric Co.
Lancaster, Pa.
Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR’S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer’s opinion enclosed with every exhibit and of any opinion received by him in the Box Office Reports.

And we also publish a final line fairly summarizing a consensus of all opinions received by the picture. And we also publish a final line fairly summarizing a consensus of all opinions received by the exhibitors who have made no actual comments, but who have merely checked the box office value of the picture.

All the pictures mentioned are five reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the “Flash-Backs,” being comments on films released prior to December 29, 1919.

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVENTURE IN HEARTS, AN (PARAMOUNT-ARTCRAFT)</td>
<td>ROB BERT WARMIC</td>
<td></td>
<td>DEC. 7</td>
<td>JAN. 17</td>
</tr>
<tr>
<td>ADVENTURER, THE (FOX)</td>
<td>WILLIAM FARNUM</td>
<td></td>
<td>MAR. 6</td>
<td></td>
</tr>
<tr>
<td>ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT)</td>
<td>CHARLES BAY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALIAS JIMMY VALENTINE (METHO)</td>
<td>LLOYD LYTTEL</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APRIL POLLY (PARAMOUNT-ARTCRAFT)</td>
<td>MARY DAVIES</td>
<td></td>
<td>MAR. 13</td>
<td></td>
</tr>
<tr>
<td>BEAUTY MARKET, THE (FIRST NATIONAL)</td>
<td>KATHERINE MCDONALD</td>
<td></td>
<td>DEC. 1</td>
<td>JAN. 31</td>
</tr>
<tr>
<td>BECKONING ROADS (ROBERTSON-COLE)</td>
<td>HESSIE HARRIS-CAL</td>
<td></td>
<td>DEC. 14</td>
<td></td>
</tr>
<tr>
<td>BEHIND THE DOOR (INCE-PARAMOUNT-ARTCRAFT)</td>
<td>HOBART HOBART</td>
<td></td>
<td>MAR. 17</td>
<td></td>
</tr>
<tr>
<td>BLACK AND WHITE (FAMOUS PLAYERS-LASKY)</td>
<td>DOROTHY DALTON</td>
<td></td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td>BLACK SHADOWS (FOX)</td>
<td>PEGGY HYLAND</td>
<td></td>
<td>MAR. 2</td>
<td></td>
</tr>
<tr>
<td>BLIND LIMB (ARTCRAFT)</td>
<td>BEATRICE LILLY</td>
<td></td>
<td>FEB. 1</td>
<td></td>
</tr>
<tr>
<td>BLINDNESS OF YOUTH, THE (FOUNDATION)</td>
<td>SARA LEE RICHARDSON</td>
<td></td>
<td>MAY 1</td>
<td></td>
</tr>
<tr>
<td>BLOOD BARRELL, THE (BLACKTON-PATHE)</td>
<td>EMMETT J. DUN</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOMING ANGEL, THE (GOLDWYN)</td>
<td>MARGE KENNEDY</td>
<td></td>
<td>FEB. 21</td>
<td></td>
</tr>
<tr>
<td>BROKEN MELODY, THE (SELZNICK)</td>
<td>EUGENE O'BRIEN</td>
<td></td>
<td>DEC. 14</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>BURNT WINGS (UNIVERSAL)</td>
<td>FRANK MAYO</td>
<td></td>
<td>FEB. 28</td>
<td></td>
</tr>
<tr>
<td>CAPITOL, THE (ARTCO-HODKINSON)</td>
<td>LAURA BAIRD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAVAN THE SHERIFF (VITAGRAPH)</td>
<td>EARL WILLIAMS</td>
<td></td>
<td>APR. 2</td>
<td></td>
</tr>
<tr>
<td>CHILD OF EVIDENCE (MANN-UNIVERSAL-ARTCRAFT)</td>
<td></td>
<td></td>
<td>MAR. 6</td>
<td></td>
</tr>
<tr>
<td>CHILD FOR SALE, A (IVAN ABRAMSON)</td>
<td>GLADYS LEISLE</td>
<td></td>
<td>APR. 3</td>
<td></td>
</tr>
<tr>
<td>CIRCUS (PARAMOUNT-ARTCRAFT)</td>
<td>LIONEL BARRYMORE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUP OF PITY, THE (EMINENT AUTHORS-GOLDSWYN)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CYNTHIA, THE (FOX)</td>
<td>CYNTHIA THOMAS</td>
<td></td>
<td>JAN. 24</td>
<td></td>
</tr>
<tr>
<td>DANGEROUS TALENT, THE (AMERICAN-PATHE)</td>
<td>MARGARET FISHER</td>
<td></td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td>DAUGHTER OF TWO WORLDS, THE (FIRST NATIONAL)</td>
<td>LILIAN H. NORM</td>
<td></td>
<td>JAN. 17</td>
<td></td>
</tr>
<tr>
<td>DAY SHE PAID, THE (BLACKTON-PATHE)</td>
<td>FRANCES BILLINGTON</td>
<td></td>
<td>DEC. 21</td>
<td></td>
</tr>
<tr>
<td>DEADLINE, THE (HAMPSTON-PATHE)</td>
<td>BLANCHE SWEET</td>
<td></td>
<td>MAR. 27</td>
<td></td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 3900
"Just a Wife"  
(National Picture Theatres)  
JUST a Wife" is the initial National offering and is an adaptation of the stage play by Eugene Walters. Roy Steward, Kathlyn Williams, and Leatrice Joy are the featured players.  
As a playgoer it offers another example of crassly maladroit stage success. Or at least, it is a picturization of a story that has not the necessary screen qualifications. The basis of the story is the theme of a man loving the woman who can bring him domestic happiness rather than her who brings business success. The psychological effect and character transformation were probably worked out on the stage largely by dialogue, and they are only half worked out in the screen version, in a sickly, anemic fashion, by a few subtilites. The gradual birth of love in the hearts of the man and his wife, is poorly pictured. Action is palpably and lamentably lacking. John Emerson marries to further his career; Mary Lee, to escape poverty. Neither loves the other. Eleanor Lathrop, however, a business partner of Emerson's, is deeply in love with him. This is the triangle, such as it is—two women, and a man who loves neither of them. Eleanor is not a vampire, and Emerson is not susceptible to such charms as she possesses. Is there any wonder that the interest lags—lags despite the "big business" element that is introduced and the dizzy tale of the hero's rise as a financial power?  
The picture has been given a careful production and the usual good photography and interior sets. Roy Steward fits his new type of character very well, but is given few opportunities to impress. Leatrice Joy has been well cast, and Kathlyn Williams, in an ungenial part, naturally cannot be congenial. A very much unheard of and convenient husband, by the way, is brought from Alaska for this third peg of the Triangle in the end. The stage play might please sophisticated theatregoers on account of the smoothness and cleverness of the playwriting, but short of these qualities on the screen, it will only equal the average.  
Matthew A. Taylor.  
"Edgar's Hamlet"  
(Produced by Goldwyn from the Booth Tarkington Stories—Two Reels)  
GOOD as was the first Booth Tarkington "Edgar's Hamlet," principally because of the presentation of Shakespeare's immortal tragedy by "Edgar" and his chums, albeit that there is a short sequence prior to the show which introduces you to Mr. Tarkington's characters in a school room with "Edgar" speaking a piece with not any too great success, pictorially we mean. This is the idea for the show originates. How it is developed, even to the use of a couple of mother's best hats and dinner gowns for costumes with dire results for both wearing apparel and boys later, is part of the stuff of which the picture is made.  
The performance itself is a wonder. Staged in "Edgar's Pal's" barn with an audience of children who are as clever actors as Johnny and his show troupe there is a laugh in every scene. This over and over again comes some more great stuff when the parents we have mentioned from whom the hats and gowns were borrowed without the formality of asking, find out what has happened. If this picture doesn't please your audience, young and old, and men and women, they are unappreciative.  
J. S. Dickerson.  
"Three Gobs"  
(Priama Colored Scenic and Educational—One Reel)  
"Three Gobs" derives its title from the fact that it purports to be a partial chronicle of what three gobs have done since the Navy saw and did on a U. S. battleship.  
The offering is quite a novelty for the reason that it combines very nicely the virtues of the colored scenic, the educational subject and a current events strip.  
The colorings given the various strips fit in rather harmoniously, there is much that is really interesting which is shown concerning the big cruiser and the topical part is contained in the fact that it is one of Uncle Sam's best ships for which the "three gobs" have been selected on which to be given their naval training.  
The reel is worthy of being featured to a considerable extent and will pass with any audience which enjoys this type of stuff, as more than a filler.  
J. S. Dickerson.  
"The Gift Supreme"  
(Republic—Inter-Ocean)  
WHEN they named this picture they probably didn't know at the time that it might have another meaning to those who book it.  
Now, we're not going to say that this feature is out of the ordinary if we compare it with some others that have seen, but for down-right amusement, the kind that will interest, stimulate and thrill, this film should be a "gift supreme" to the exhibitor.  
Why? Because the story, which was written by George Allan England, and which, although not new, is treated in a way to arouse the emotions; because it was directed in an artistic manner, even in its finer details; because it has a good star in Bernard Durning, whose personal magnetism, coupled with his ability to net and catch up the heart and emotion movements in the store, and in doing this he recreates the old baseball saying, "take your time," are an added attraction; and because it has a cast which, when mentioned, little more need be said. Among those who are mentioned, and whose roles are Seen Owen, Melbourne McDowall, Teddy Marshall, Eugene Reasons, Lou Cluney, Jack Curtis and Dick Morris.  
The characters are drawn from the two extremes of life, the rich and the poor. Length six reels.  
Frank Leonard.  
"A Fool and His Money"  
(Selznick)  
PUT a young American, a very rich and decidedly two-fisted American, in the most archaic old-world, atmosphere of Central Europe, surround him with strangely clad attendants, and prove he so grossly misinformed soldier can drum such a happy-go-lucky hero, and you have a "best seller" of not so many years past. George Barr McCutcheon did all this, and the novel has come to us in photoplay form with Eugene O'Brien as the star. And if the novel proved popular, there is no reason, apparently, why the picture should not duplicate, for it is just as picturesque and just as amusing.  
A successful American novelist lays an Austrian castle where he may work undisturbed. The interior scenes of this castle are remarkable for their size, furnishing and faithfulness of detail. The novel, of course, has not the splendid or grandeur of the Austrian Tyrol, but are evidently the best that could be obtained. A mysterious lady is hiding in a unused wing of the castle. Our novelist discovers her and learns her history. She is the oldest American wife of a foreign Count, and has fled with her kidnapped child to the castle, protected by the servants who once knew her as their mistress. The Count himself arrives as a guest at the house party, and accidentally discovers his divorced wife's whereabouts. He summons the police and after a single combat with the American, in which he is beaten, there is a chase over the mountains for the frontier. A few soldiers fail to stop the runaways and they reach the Italian border, where there is safety and, of course happiness for the ex-Countess and the novelist.  
The star fulfills all the requirements made upon him, which however, are not unusually dramatic or emotional. The retainers in the castle are especially well cast. All Eugene O'Brien admirers will be well pleased, and all others will find average entertainment in this picture, although this type of story is not as popular as it was a decade ago.  
Matthew A. Taylor.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEADLINE AT ELEVEN (VITAGRAPH)</td>
<td>CORINNE GRAFFITH</td>
<td>MAR. 20</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>DESSERT LOVE (FOX)</td>
<td>J. X.</td>
<td>APR. 24</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>DIVINE SECRETS OF THE THEA-TICKET CAST</td>
<td>DAVID HARVEY</td>
<td>APR. 17</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>DOUBLE SPEED (PARAMOUNT-ARTCRAFT)</td>
<td>WALLACE KEID</td>
<td>FEB. 14</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>DUKE'S RIDDLE (FOX)</td>
<td>GLADYS BROCKWELL</td>
<td>MAR. 13</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>EVERYMAN (VITAGRAPH)</td>
<td>CHARLOTTE WALLACE</td>
<td>MAR. 25</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>EVIL'S PASSION (PARAMOUNT-ARTCRAFT)</td>
<td>JOHN BARKLEYMO</td>
<td>JAN. 13</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>EVERYWOMAN (PAR)</td>
<td>MAR. 28</td>
<td>*</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>EVERYDAY (MAGUIRE CLARK)</td>
<td>MAY. 6</td>
<td>*</td>
<td>*</td>
<td></td>
</tr>
<tr>
<td>FEAR MARKET IT (KILALEA)</td>
<td>ALICE BRADY</td>
<td>FEB. 7</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FEUD, THE (FOX)</td>
<td>TOM MIX</td>
<td>DEC. 7</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FLAMES OF HELL GATE (ROBERTSON-COLE)</td>
<td>BEATRICE MICHELSON</td>
<td>DEC. 21</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FLAMES OF THE FLESH (FOX)</td>
<td>OLADYS BROCKWELL</td>
<td>JAN. 3</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FLIGHT AND FLAME (VITAGRAPH)</td>
<td>HARRY MORTON</td>
<td>MAR. 27</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FOOTLIGHTS AND SHADOWS (NELSON)</td>
<td>OLIVE THOMAS</td>
<td>FEB. 21</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FORBIDDEN PLACES (EQUITY PICTURES)</td>
<td>CLARA KIMBALL</td>
<td>MAR. 6</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FORGOTTEN SHAPES (STUART)</td>
<td>CHARLIE WOOD</td>
<td>MAR. 28</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FORGOTTEN SHADOWS (UNIVERSAL)</td>
<td>HARRY MORTON</td>
<td>JAN. 1</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FORGOTTEN SHAPES (UNIVERSAL)</td>
<td>HARRY MORTON</td>
<td>JAN. 1</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FOUR TIMES (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>FEB. 7</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FORTUNE HUNTER (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 8</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FUNNY ANGEL (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 10</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>FURIES (UNIVERSAL)</td>
<td>CLARA KIMBALL</td>
<td>MAR. 15</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GAY MAIDEN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 17</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>G Asset to Their Memory (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 20</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GOLDFINGER (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 22</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GOLDEN SHOWER (VITAGRAPH)</td>
<td>GLADYS LESLIE</td>
<td>NOV. 30</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AFRICAN ADVENTURE (PARAMOUNT-ARTCRAFT)</td>
<td>BRADY</td>
<td>JUN. 21</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT ALIDA (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 24</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT ADVENTURE (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 26</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT ADVENTURE (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 28</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT ADVENTURE (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>MAR. 30</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 1</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 3</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 5</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 7</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 9</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 11</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 13</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 15</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 17</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 19</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 21</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 23</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 25</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 27</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>GREAT AMERICAN (VITAGRAPH)</td>
<td>MARY MACLANE</td>
<td>APR. 29</td>
<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>


**MARRIAGE COMEDY cartridge many bright moments**

It is a leap from such a dramatic subject as "The River's End" to the light and breezy comedy, "Don't Ever Marry," but Marshall Neilan has negotiated it fairly well so that he may be called a director whose versatility is not of the single-track order. This being his first effort, it must go without saying that what might be due to rhyme and reason by a director of light stuff, it is difficult or impossible for him to be bursiped by him. Mr. Neilan has been fortified with a complicated story concerning a matrimonial mix-up and allowing for some unwatered fishliness which he has boldly bisected or exaggerated, the piece is a creditable offering. Of course the idea is quite preposterous and accepting it from that point of view this is the kind of stuff which everyday people, and the father and before the bride and groom cannot present the food films, files from intruders, there is offered a lot of highfalutin comedy. One must be quick-witted to appreciate all the compounded details for, there is scarcely a moment when the action isn't proceeding at top speed.

The bridal chamber at a hotel: to say nothing of the lobby, the elevator, the hall, compose most of the backgrounds, and those against these settings are a peppery bell-ho, a trick house detective, a runaway girl, about to be married, a few trite papas, a two-seater personage from the West, and a divorcée. The plot becomes involved with a counterplot or three, and it is a mad chase from the moment that the new arrivals arrive at the place to the time that they recover the passive betrothed. Neilan might have dispensed with certain wilder subtitles for the sake of dramatic unity. Still the picture is easily followed by those who see the introductory flash. A cast of conspicuous ability deserves much of the credit for getting the comedy over. Matt Moore, Marjorie Daw, Wesley Laufer, and Greta Spatafore are the players who enhance the highlights. You may classify it as a fast moving, mirth provoking comedy.—Length, 5 reels.—Laurence Reid.

**PRESS NOTICE—STORY**

"Don't Ever Marry" is the title of the matrimonial satire which Edgar Franklin wrote and wrote with more serious nature has here for the screen with a cast that includes Matt Moore, Marjorie Daw, Tom Guise, Adele Farrington, Thomas Jefferson, Jr., Herbert Standing, and William Berke. It is quite a department for Mr. Neilan that he shows his versatility in the fact that he is as easily at home in comedy as in stories of a more serious nature. "Don't Ever Marry," is the tale of the hizzingenes; which take place within twenty-four hours after a secret marriage, when for reasons best known to themselves, two other women claim the young groom as their lawfully wedded husband.

This is an uproarious comedy from the opening scene to the closing episode. The humorons plots, which are not dependent upon the grotesqueness of any character, Mr. Moore and they are not dependent upon the grotesqueness of any character, are never out of place in the story and have kept the picture Neilan has transferred all of the highlights of the story and has kept the picture Neilan has transferred all of the highlights of the story and has kept throughout. The cast may be called genuine all-star material when it comes to names which are familiar to every picturegoer. And these players take advantage of the highly amusing complications in a manner which stamps them as artists of the first order.

**PROGRAM READER**

"Don't Ever Marry," the latest production offered by Marshall Neilan, is an uproarious comedy and it comes to this theatre next week. It is a farcical rendering of Edgar Franklin's sparkling cast is made up of Matt Moore, Tom Guise, Adele Farrington, Thomas Jefferson, Jr., Herbert Standing, and William Berke. It is quite a department for Mr. Neilan that he shows his versatility in the fact that he is as easily at home in comedy as in stories of a more serious nature. "Don't Ever Marry," is the tale of the hizzingenes; which take place within twenty-four hours after a secret marriage, when for reasons best known to themselves, two other women claim the young groom as their lawfully wedded husband.

This is an uproarious comedy from the opening scene to the closing episode. The humorons plots, which are not dependent upon the grotesqueness of any character, are never out of place in the story and have kept throughout. The cast may be called genuine all-star material when it comes to names which are familiar to every picturegoer. And these players take advantage of the highly amusing complications in a manner which stamps them as artists of the first order.

**SUGGESTIONS**

You can exploit this feature as Marshall Neilan's latest. Then you can go into detail concerning the fact that this director is equally at ease within the limits of his versatility is proven here. Let pictures of all scenes in it. Use these to tell the story of the same name and the production is a surprise coming. This is a definite rendering of Edgar Franklin's sparkling cast is made up of Matt Moore, Tom Guise, Adele Farrington, Thomas Jefferson, Jr., Herbert Standing, and William Berke. It is quite a department for Mr. Neilan that he shows his versatility in the fact that he is as easily at home in comedy as in stories of a more serious nature. "Don't Ever Marry," is the tale of the hizzingenes; which take place within twenty-four hours after a secret marriage, when for reasons best known to themselves, two other women claim the young groom as their lawfully wedded husband.

This is an uproarious comedy from the opening scene to the closing episode. The humorons plots, which are not dependent upon the grotesqueness of any character, are never out of place in the story and have kept throughout. The cast may be called genuine all-star material when it comes to names which are familiar to every picturegoer. And these players take advantage of the highly amusing complications in a manner which stamps them as artists of the first order.

**SUGGESTIONS**

You can exploit this feature as Marshall Neilan's latest. Then you can go into detail concerning the fact that this director is equally at ease within the limits of his versatility is proven here. Let pictures of all scenes in it. Use these to tell the story of the same name and the production is a surprise coming. This is a definite rendering of Edgar Franklin's sparkling cast is made up of Matt Moore, Tom Guise, Adele Farrington, Thomas Jefferson, Jr., Herbert Standing, and William Berke. It is quite a department for Mr. Neilan that he shows his versatility in the fact that he is as easily at home in comedy as in stories of a more serious nature. "Don't Ever Marry," is the tale of the hizzingenes; which take place within twenty-four hours after a secret marriage, when for reasons best known to themselves, two other women claim the young groom as their lawfully wedded husband.

This is an uproarious comedy from the opening scene to the closing episode. The humorons plots, which are not dependent upon the grotesqueness of any character, are never out of place in the story and have kept throughout. The cast may be called genuine all-star material when it comes to names which are familiar to every picturegoer. And these players take advantage of the highly amusing complications in a manner which stamps them as artists of the first order.

**PRESS NOTICE STORY**

"Don't Ever Marry," the latest production offered by Marshall Neilan, is an uproarious comedy and it comes to this theatre next week. It is a farcical rendering of Edgar Franklin's sparkling cast is made up of Matt Moore, Tom Guise, Adele Farrington, Thomas Jefferson, Jr., Herbert Standing, and William Berke. It is quite a department for Mr. Neilan that he shows his versatility in the fact that he is as easily at home in comedy as in stories of a more serious nature. "Don't Ever Marry," is the tale of the hizzingenes; which take place within twenty-four hours after a secret marriage, when for reasons best known to themselves, two other women claim the young groom as their lawfully wedded husband.

This is an uproarious comedy from the opening scene to the closing episode. The humorons plots, which are not dependent upon the grotesqueness of any character, are never out of place in the story and have kept throughout. The cast may be called genuine all-star material when it comes to names which are familiar to every picturegoer. And these players take advantage of the highly amusing complications in a manner which stamps them as artists of the first order.

**PROGRAM READER**

"Don't Ever Marry," the latest production offered by Marshall Neilan, is an uproarious comedy and it comes to this theatre next week. It is a farcical rendering of Edgar Franklin's sparkling cast is made up of Matt Moore, Tom Guise, Adele Farrington, Thomas Jefferson, Jr., Herbert Standing, and William Berke. It is quite a department for Mr. Neilan that he shows his versatility in the fact that he is as easily at home in comedy as in stories of a more serious nature. "Don't Ever Marry," is the tale of the hizzingenes; which take place within twenty-four hours after a secret marriage, when for reasons best known to themselves, two other women claim the young groom as their lawfully wedded husband.

This is an uproarious comedy from the opening scene to the closing episode. The humorons plots, which are not dependent upon the grotesqueness of any character, are never out of place in the story and have kept throughout. The cast may be called genuine all-star material when it comes to names which are familiar to every picturegoer. And these players take advantage of the highly amusing complications in a manner which stamps them as artists of the first order.
The Index To The Complete Plan Book
(Continued from page 5560)

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIB WIFE'S MONEY (BELNICK)</td>
<td></td>
<td></td>
<td>MAR. 6</td>
<td></td>
</tr>
<tr>
<td>&quot; Orbit, cast and direction make very pleasing picture.&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| "Excellent production of a fair type."

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUCKLEBERRY PARCHMENT (ARTCRFT) SPECIAL CAST</td>
<td></td>
<td></td>
<td>MAR. 7</td>
<td></td>
</tr>
</tbody>
</table>
| "Excellent presentation."

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST</td>
<td></td>
<td></td>
<td>APR. 3</td>
<td></td>
</tr>
<tr>
<td>&quot;Feature entertainers, but will not impress.&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN OLD KENTUCKY (FIRST NATIONAL) NEAL STEWART</td>
<td></td>
<td></td>
<td>JAN. 3</td>
<td></td>
</tr>
</tbody>
</table>
| "Pity, adapted from stage source."

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN SEARCH OF A SINNIE (FIRST NATIONAL) CONSTANTINA</td>
<td></td>
<td></td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Costume has everything in it,&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Excellent presentation.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN WALKED MARY (CAPPELLANI PATHER) JUNE CAPRICE</td>
<td></td>
<td></td>
<td>MAR. 6</td>
<td></td>
</tr>
<tr>
<td>&quot;Picture offers solid entertainment.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>INNER VOICE, THE (AMERICAN) F. K. LINCOLN</td>
<td></td>
<td></td>
<td>APR. 10</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUJUO LIAAN, A (HUNTON-HODKINSON) J. WAREEN KERRIGAN</td>
<td></td>
<td></td>
<td>DEC. 27</td>
<td></td>
</tr>
<tr>
<td>&quot;Great picture with interesting moments.&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>JULIO (GOLDFURN) WILL JOHNSON (T. D.)</td>
<td></td>
<td></td>
<td>FEB. 27</td>
<td></td>
</tr>
<tr>
<td>&quot;Full fighting action through picture.&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| "Exhibition Comment" - "This is the sort of story that the good the Goldfund organization has turned out in the new series."

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>KINO SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS</td>
<td></td>
<td></td>
<td>MAR. 27</td>
<td></td>
</tr>
<tr>
<td>&quot;Lumber story picture, reveals.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LACHERE (PARAMOUNT-ARTCRFT) DOROTHY DALTON</td>
<td></td>
<td></td>
<td>NOV. 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Platoon fighting spectacle.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAST OF HIS PEOPLE, THE (SELECT) MITCHELL LEWIS</td>
<td></td>
<td></td>
<td>DEC. 20</td>
<td></td>
</tr>
<tr>
<td>&quot;This character role here.&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAST STRAW, THE</td>
<td></td>
<td></td>
<td>FEB. 14</td>
<td></td>
</tr>
<tr>
<td>&quot;I'm Jones makes debut in interesting western.&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIFTING SHADOWS (PENET-PATH) KMMY WEHRLE</td>
<td></td>
<td></td>
<td>APR. 3</td>
<td></td>
</tr>
<tr>
<td>&quot;Propedestals run riot in this one!&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LINCOLN HIGHWAYMAN, THE (FOX) WILLIAM RUSSELL</td>
<td></td>
<td></td>
<td>DEC. 28</td>
<td></td>
</tr>
<tr>
<td>&quot;Highwayman story, colorful.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDFN)</td>
<td></td>
<td></td>
<td>FEB. 28</td>
<td></td>
</tr>
<tr>
<td>&quot;Ortis Leonard very much in his element.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Excellent presentation.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONG LIVE, THE (ALEXANDER) SPECIAL CAST</td>
<td></td>
<td></td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Antique story and crude touches provide some comedy.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LONNE WOLF'S DAUGHTER, THE (J.R.-HOD- KINSON) LOUISE GLAUM (J.T.)</td>
<td></td>
<td></td>
<td>DEC. 14</td>
<td></td>
</tr>
<tr>
<td>&quot;Stirring story, realistic.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LORD LOVES THE IRISH, THE (BRUNTON-HODKINSON) J. WAREEN KERRIGAN</td>
<td></td>
<td></td>
<td>DEC. 27</td>
<td></td>
</tr>
<tr>
<td>&quot;A good feature to average business one day.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>LORD, THE (METRO) EMMA DUNN</td>
<td></td>
<td></td>
<td>APR. 10</td>
<td></td>
</tr>
<tr>
<td>&quot;Years and laughter to excellently produced comedies.&quot;</td>
<td>M. P. News.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
</table>

Box Office Reports continued on page 3904
**THE TOLL GATE**
(Paramount-Artcraft)

Quite Entertaining Picture with Hart as Good-Bad Man

William S. Hart is quoted as saying that his first independent production, "The Toll Gate," is the picture he ever made, which makes us wonder if he has forgotten that his graphic introduction and "The Polo Party Girl's Husband." True is it a rugged type of story and that Hart, more or less in presenting a line for dialogue which follows the beaten track. Hart, who collaborated with his director, Max H. Tell, has unearthed something new in the shape of idea or treatment.

He has written himself a new, fast part, which gives him plenty of opportunity to reveal his dynamic personality. And in taking advantage of it he has allowed the action to drag at times in order that shade and mood may be expressed to the minuet detail. There is a quantity of suspense in "The Toll Gate." It wouldn't be in the stereotyped narrative, but in the compelling power of the star himself. Which is another way of saying that the picture is Hart's "hook, line and sinker." With a less magnetic and talented actor it would only pass as an average work as well as ever.

It is perfectly obvious from the start that he will be reformulated and regenerated through the influence of a worthy woman—a woman who does not dig the plot, but is a partner in the adventure until the end. at which the drama has been fully digested by the spectator. The picture induces us to bring out the loneliness of his life, tho' they are the kind which are easily assuaged. He has twisted on a new twist for the convention, and riding away into the dying sun with her he goes his bumpy way along, an ocean ship may not grow to admire such an unusual outfit. Thus the pathos of his life is completely throughout. The action which departs his bandit life is highly colorful and calls for hard riding and swift shooting. And here is where "The Toll Gate" is strong. Hart is supreme in that line of work. The acting of his assistant is reasonable; especially in the case of Anna Q. Nilsson and Jack Richardson. The technical efforts are also praiseworthy. Length, 5 reels. Lawrence Reid.

**THE CAST**

Black Deering

Mary Brown

The Sheriff

Anna Q. Nilsson

Harrington

Jack Richardson

"The Little Feller"


**PRESS NOTICE—STORY**

William S. Hart, the best known delineator of Western characters on the screen, will appear at the theatre next week in "The Toll Gate," which is the first of his own productions under his new Famous Players contract. Mr. Hart considers the picture his finest contribution. Lambert Hillyer, a director, considers it the greatest picture in which he has ever appeared—an opinion which is shared by many. The Toll Gate is the story of a bandit whose better nature asserts itself at the last. As Black Deering he is deadly pure, a don of his sheriff's pose. He escapes them at one point by making a leap of over sixty feet from a cliff into the river below. But again they pick up the trail but he eludes them by riding his Plano pony into the bed of the river and following the stream into a subterranean passage.

After a series of thrilling episodes he gives himself up to the law. A generous sheriff allows him to depart over the Mexican border to freedom. "The Toll Gate" is an impressive drama of self-sacrifice and red-blooded manhood as well as a glowing picture of Western fact that has passed away. Mr. Hart gives his customary vigorous performance and his support consists of Anna Q. Nilsson and Jack Richardson. Mr. Hillyer directed the picture.

**PROGRAM READER**

William S. Hart, who comes to this theatre next week in "The Toll Gate," is said to have the most powerful dramatic role of his career as Black Deering, the bandit chiefman in the story which was written by Lambert Hillyer and himself. Mr. Hart considers the picture his finest contribution, and his opinion is upheld by observing critics who have seen it. It is a typical tale of the frontier days, when the fast breed roamed at large. The star appears in a role which fits him better, perhaps, than any other—that of a typical bad man. As a quaher he no doubt looks the other, but the refusal of his code of honor. The picture is punctuated with thrilling stunts and red-blooded action and the interest is sustained throughout. Mr. Hart is supported by Anna Q. Nilsson and Jack Richardson.

**SUGGESTIONS**

You can bill this feature as Bill Hart's greatest and not go wrong. Mention that the star considers it his best offering to date. Mention that it is the first of his own productions, his greatest contribution, and his opinion is upheld by observing critics who have seen it. It is a typical tale of the frontier days, when the fast breed roamed at large. The star appears in a role which fits him better, perhaps, than any other—that of a typical bad man. As a Quaker he no doubt looks the other, but the refusal of his code of honor. The picture is punctuated with thrilling stunts and red-blooded action and the interest is sustained throughout. Mr. Hart is supported by Anna Q. Nilsson and Jack Richardson.

**SUGGESTIONS**

When you look for your best bet be sure to feature Keenan and introduce them as the greatest character actors of modern times. If you have not done so before mention his latest successes, "Brothers," "Dollar for Dollar," and tell them that this picture has a story with an appeal which will interest them. And let them know that the essentials of Keenan are necessary to give it the proper attractive qualities.

Of course the picture has its weaknesses but what feature hasn't. However he has enough heart interest, dramatic moments, thrills and suspense to make any audience welcome and take notice. To relieve the tense moments, there is also a produced enough light comedy scenes to give the mind the necessary relaxation.

And let us tell you a word about Frank Keenan's acting and direction. An American in a role of this kind where he repeats alternate with strong action, he couldn't better it. His acting and direction which required the taking of many close-ups and the drawing out of many beautiful set shows a carefulness in detail that would be hard to equal.

Keenan Puts Over Another Good Picture

Here's a Keenan picture which should give satisfaction wherever it is shown. The star's experience for years has taught him the value of human interest stories, and his drawing power as a box office attraction. He must have had this idea in view when he selected this story for it could have been anything to the essentials that are necessary to give it the proper attractive qualities.

Of course the picture has its weaknesses but what feature hasn't. However he has enough heart interest, dramatic moments, thrills and suspense to make any audience welcome and take notice. To relieve the tense moments, there is also a produced enough light comedy scenes to give the mind the necessary relaxation.

And let us tell you a word about Frank Keenan's acting and direction. An American in a role of this kind where he repeats alternate with strong action, he couldn't better it. His acting and direction which required the taking of many close-ups and the drawing out of many beautiful set shows a carefulness in detail that would be hard to equal.

Keenan Puts Over Another Good Picture

Here's a Keenan picture which should give satisfaction wherever it is shown. The star's experience for years has taught him the value of human interest stories, and his drawing power as a box office attraction. He must have had this idea in view when he selected this story for it could have been anything to the essentials that are necessary to give it the proper attractive qualities.

Of course the picture has its weaknesses but what feature hasn't. However he has enough heart interest, dramatic moments, thrills and suspense to make any audience welcome and take notice. To relieve the tense moments, there is also a produced enough light comedy scenes to give the mind the necessary relaxation.

And let us tell you a word about Frank Keenan's acting and direction. An American in a role of this kind where he repeats alternate with strong action, he couldn't better it. His acting and direction which required the taking of many close-ups and the drawing out of many beautiful set shows a carefulness in detail that would be hard to equal.

Keenan Puts Over Another Good Picture

Here's a Keenan picture which should give satisfaction wherever it is shown. The star's experience for years has taught him the value of human interest stories, and his drawing power as a box office attraction. He must have had this idea in view when he selected this story for it could have been anything to the essentials that are necessary to give it the proper attractive qualities.

Of course the picture has its weaknesses but what feature hasn't. However he has enough heart interest, dramatic moments, thrills and suspense to make any audience welcome and take notice. To relieve the tense moments, there is also a produced enough light comedy scenes to give the mind the necessary relaxation.

And let us tell you a word about Frank Keenan's acting and direction. An American in a role of this kind where he repeats alternate with strong action, he couldn't better it. His acting and direction which required the taking of many close-ups and the drawing out of many beautiful set shows a carefulness in detail that would be hard to equal.

Keenan Puts Over Another Good Picture

Here's a Keenan picture which should give satisfaction wherever it is shown. The star's experience for years has taught him the value of human interest stories, and his drawing power as a box office attraction. He must have had this idea in view when he selected this story for it could have been anything to the essentials that are necessary to give it the proper attractive qualities.

Of course the picture has its weaknesses but what feature hasn't. However he has enough heart interest, dramatic moments, thrills and suspense to make any audience welcome and take notice. To relieve the tense moments, there is also a produced enough light comedy scenes to give the mind the necessary relaxation.

And let us tell you a word about Frank Keenan's acting and direction. An American in a role of this kind where he repeats alternate with strong action, he couldn't better it. His acting and direction which required the taking of many close-ups and the drawing out of many beautiful set shows a carefulness in detail that would be hard to equal.

Keenan Puts Over Another Good Picture

Here's a Keenan picture which should give satisfaction wherever it is shown. The star's experience for years has taught him the value of human interest stories, and his drawing power as a box office attraction. He must have had this idea in view when he selected this story for it could have been anything to the essentials that are necessary to give it the proper attractive qualities.

Of course the picture has its weaknesses but what feature hasn't. However he has enough heart interest, dramatic moments, thrills and suspense to make any audience welcome and take notice. To relieve the tense moments, there is also a produced enough light comedy scenes to give the mind the necessary relaxation.

And let us tell you a word about Frank Keenan's acting and direction. An American in a role of this kind where he repeats alternate with strong action, he couldn't better it. His acting and direction which required the taking of many close-ups and the drawing out of many beautiful set shows a carefulness in detail that would be hard to equal.
"THE COST"
(Paramount-Arcaicraft)

Picture Is Disappointing Through Lack of Moving Moments

This picture will undoubtedly prove disappointing to those patrons who recognize David Graham Phillips as one of the few vivid story tellers of modern fiction. It strikes us that the moving moments which come far and few between. The adaptation follows the story closely—a story which is well known and familiar to the memory of several years. But the damsel is to become confusing because the assortment of situations through the story, the moral values of "The Cost" are well emphasized in this way compensates for the lack of dramatic interest. The story is nothing but a lesson to those contemplating matrimony. There are no contrasting parties to it are vivid, and总而言� is comes near being a tragedy. Yet the picture is always a gauntlet even with worldly men and women, long. This is the lesson that the picture teaches and from this angle it is interesting and valuable. Looks with despondant young girl who marries a young man and his wife re-united with her former admirer presented with a plot effective manner, though she might have been more consistent with her characterization. Seven years should have revealed a difference in her appearance. Ralph Kellard as the husband is more eloquent. The length, 6 reels—Lawrence Reid.

THE CAST


PRESS NOTICE—STORY

The story of a girl who marries a young man against her father's wishes, with his promise that their marriage will lead him to reform is the theme of this Paramount production. David Graham Phillips is the author of this vital story, which is a favorite with the public. The subject is handled contemporarily in pointing out the lack of moral justification in the social situation and the selfishness of the characters. The story is filled with interesting and stimulating situations with their worthless husband. He has taken the part of the moral and kept the action moving. The cast features Violent Henning in the leading role and Phil Hashin in the supporting cast.

PROGRAM READER

A David Graham Phillips story is always interesting. This latest lamented author knew how to paint life as he saw it, consequently when a subject of his reaches the screen it is bound to make good entertainment because of its wealth of moving moments, its fine characterization and its excellent moral. "The Cost," regarded by many as his greatest story, which has been shown on the theatre next with a cast that includes Violent Henning, Ralph Kellard, Bernard Gray and other players of recognized ability. While we can't go into details concerning the plot it is said that it features a girl who marries against her father's wishes. The story of her folly is brought home to her and the spectators in a dramatic manner.

SUGGESTIONS

Here is an author whose name means much in popular fiction, so it would be well to explain why we think a great deal of David Graham Phillips, who is bringing out his stories, particularly "The Cost." Feature is at once a society drama, which is the moral values that it is for which he has been remembered for his portrayal in "Everywoman," and Ralph Kellard, who is a favorite with the American public. We can't work up in exorcism through the story. Such catch lines as "If you think the cost of this is high, go down to the cost of the at the of the - and see what a girl's marriage costs." Another one is "The cost of living is $2. See 'The Cost' at the cost of the of the - and be satisfied with both.'"
**Flashbacks** on Earlier Releases

- "Fall of Babylon" — A very good picture which played my house one week to another.
- "Blind Husbands" — Universal—Placed it three days to average business. An average picture.
- "City of Courage" — Goldwyn—Placed it three days to big business. A very good picture.
- "Tyrilos" — Dick无论ne — Did big business for three days. An average feature.
- "Mystery of the Yellow Room" — Keble — An average feature which did average business.
- "Blind Husbands" — Universal—Placed it three days to average business. An average picture.

"Blinds of Love" — Goldwyn—Average picture to average business three days. An average picture.

"Blinds of Love" — Universal—Placed it three days to poor business. A very good picture.

"Blinds of Love" — Universal—Placed it three days to big business. A very good picture.

"Blinds of Love" — Universal—Placed it three days to big business. A very good picture.
“PARIS GREEN”  
(Ince-Paramount-Artcraft)

Interesting in Homespun Story Despite Hokum

ONE need not look for any variations in the character of the hokum, awkward youth that is enacted by Charles Ray. This time Ray presents the type with all his customary charm and embellishes it with his usual panache, only reality—a stroke which even an arbitrary plot cannot destroy. The story is written as a study in a young man who has returned from the war and Paris, and up to the time he discovers that his old sweetheart doesn’t love him, the picture reveals as delicious comedy and appealing pathos as one would want to see. Then in order to supply a dramatic conflict, he finds that his young friend is engaged to the child of his former employer, a Parisian farm and Ray plays this bit with wonderfully effective appeal.

Again he shows his ability as a light comedian in the barn dance scene and in those moments when he attempts to make love with the aid of his English-French dictionary. These are the human touches which tone up the story and make it interesting despite the melodramatic hokum. The youth—the two girls and the rural folks—all these are genuine and the same may be said about the atmosphere of the old house. If the development of the plot had worked out differently the film might have been a knockout. The acting is splendid, especially that of Bert Woodruff as the youth’s father—Length, 5 reels—Laurence Reid.

THE CAST

Luther Green—Charles Ray  
Sarah Green—Nino Rotaert  
Johnny Green—Bert Woodruff  
Manual Green—Herman Brix  
Peter—Donald MacDonald  
Plummer—J. E. Lewis  
Miss Miller—Elena Deno  
Mrs. Miller—Virginia Faire  
Andre Rotaert—By Julien Josephson  
Humphrey Glore—Otto Hoffman

PRESS NOTICE—STORY

Charles Ray’s latest photoplay to appear at the —— theatre next week is “Paris Green.” It is based on the story by Julian Josephson, the author of “Five Minutes to the End,” and the earlier reels of Corporal Luther Green, of Paris, Kansas. Bix (Bert Woodruff), his old sweetheart has become engaged to the child of his former employer, a Parisian farm hand. Ray plays this bit with wonderfully effective appeal. The film is genuine and the way to make love with the aid of his English-French dictionary. If the development of the plot had worked out differently the film might have been a knockout. The acting is splendid, especially that of Bert Woodruff as the youth’s father—Length, 5 reels—Laurence Reid.

“THE STRANGE BOARDER”  
(Goldwyn)

Will Rogers Makes Another Entertaining Picture

IT is rare in any genre that a series of film productions should be as successful as the Will Rogers pictures. This is especially true of the Will Rogers personality upon the screen and his droll, quiet way of picturing the characteristics of the small-town picture that account for its success. And where did he get all this? Surely in his less-than-barbecue houses, throwing a bit of humor and telling jokes. It probably “is one of the best American comic talents on the screen" as we will see in this Will Rogers picture, “The Strange Boarder,” which was produced by Goldwyn and directed by James Mason.

THE CAST

Will Rogers  
Irene Rich  
Jenny Rogers  
James Mason  
John Hodiak  
Jack Richardson  
Lee Daniels  
Louis J. Durham

PRESS NOTICE—STORY

Will Rogers will appear in his latest Goldwyn production, “The Strange Boarder,” next week. Rogers again displays his talents as a character actor picking up the role of a real-life character in the guise of a film. The picture is a typical Ray offering and is crowded full of the customary human touches and homely simplicity. Mr. Ray succeeds again in making his character live and the farmer boy-hero is one of his finest cameos. In his support are Amee Ray in the opposite role, Gordon Mullen, Otto Hoffman and Geraldine Grass.

PROGRAM READER

Charlie Ray, the most human, natural actor on the screen, will come to the —— theatre next week to appear in his latest photoplay entitled “Paris Green.” This offering is similar to the previous Ray pictures in that it obtains the name and gets his nickname, “Paris Green,” because of a certain hour he spent in Paris while serving with the A. E. F. He returns to “zivvies” but finds that his old sweetheart has become engaged to the child of his former employer, a Parisian farm hand. Ray plays this bit with wonderfully effective appeal. The film is genuine and the way to make love with the aid of his English-French dictionary. If the development of the plot had worked out differently the film might have been a knockout. The acting is splendid, especially that of Bert Woodruff as the youth’s father—Length, 5 reels—Laurence Reid.

SUGGESTIONS

A Charles Ray picture is usually in demand among the patrons because they know what to expect. You can tell them in this instance that the star appears in the film again. The most important being the fact that he wears natural colors in the earlier reels, having just returned from the war. The catch lines are as follows: “He left Quigley Corners as Luther Green, but when he came back they called him ‘Paris Green’” and “Luther Green returns from Paris and changes his name to Bix (Bert Woodruff).”

A Will Rogers picture is usually in demand among the patrons because they know what to expect. This time the catch lines are “It is rare in any genre that a series of film productions should be as successful as the Will Rogers pictures. This is especially true of the Will Rogers personality upon the screen and his droll, quiet way of picturing the characteristics of the small-town picture that account for its success.”

CATCH LINES

See Charles Ray in his wonderful human comedy, “Paris Green.” Five reels of as delicious comedy as has ever been shown on the screen.
Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALEXANDER FILM CORP.

May, 28-Three Little Bears (Roy Stewart) 5

INDIAN SUBJECTS

Mar, 29—The Last Chief (Roy Stewart) 1

KATTEJOHN COMEDIES

Mar, 28—Getting Under Difficulties 1

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (George O'Brien)

The Three Wise Men (Margaret Ford)

The Dangerous Talent (Margarita Fierro)

The Wolves of the Street (Cobb Johnson)

The Hollow (Margaret Winder)

Six Feet Four (William Rees)

ARROW FILM CORPORATION

May 10—Before the White Man Came (Indian Cast) 8

ARYWON FILM CORP.

BLIND LOVE (Lucy Cotton)

Ladies Night Out (Marianne) 6

The Gypsy Woman (Marie Emperor)

Adventures of Helen Holmes Serial (20 Two-Episode)

CHRISTIE FILM COMEDIES

(One State Right Exchanges)

CHRISTIE TWO FLIRTERS

Mar, 29—Petit Drame (Helen Holmes)

Feb, 28—Her Bride's Nightmare

SINGLE REEL COMEDIES

May, 2—Cavalcade of Crime (Harry Earles)

May, 2—Watch Man (Margaret Banks)

May, 2—Nearby Nettles

May, 2—Fair Fat Flesh

May, 2—Kissed in a Harem (Blecher-Reynolds)

May, 2—A Looney Hymnocracy

CAYFAY COMEDIES

Bad on the Boarder (Hatcher-Williams)

The Fatal Wallow (Geo. Ove)

Spike Stocking (Spike Ove)

KIN-TECH COMEDIES

Kissed in a Harem (Hatcher-Reynolds)

Why Goes God's Great at a Poison Snare

Pirameen, Save My Soul (Geo. Ove)

Ladies Must Dance (Geo. Ove)

CANYON PICTURES CORP.

(Twelve Tab-Rel Westerns Featuring

Frankly Fairbanks)

Twelfth, The Cowboy and the Rajah

Eighth, What Pays Fall Out

Sixth, The Puns of a Pal

COMMONWEALTH PICTS. (Chgo.)

SPANIUTHS OF A WILD LIFE

Billy Whiskers (Comedy) 2

La Farre Sisters (Dancers) 2

William Farnum (Comedy) 1

Free Hand and Love (Aerobatics) 2

The Flying De Armas

Reynolds and Geraldine (Aerobatic Dancers) 1

Three Wise Men (George O'Brien) 7

Harry Collier & Co. (Comedy Bicycle Novelties) 8

The Flying De Wald (Aerobatic Girl) 1

The Arabian Whirlwind Troupe (Tumbling Arabs) 1

EDUCATIONAL FILM CORPS.

(Through State Right and Educational Exch.)

Plunder Magazine Street Supplement Released
Once Every Mouth Showing Leading Stars at

RED CROSS TRAVEL SERIES

The Relief of Poland

America's Watch on the Rhine

Mar. 15—The Thin Kingdom of Montenegro

BRUCE SCENES

The Globetrotter

The Why of a Volcano

The Second Chance

EUROPEAN SUBJECTS

The Forbidden Woman (Clara Kimball Young)

Silk Husband and Calico Wives (House Peters)

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCAST

May, 28—Charlie Chan (Randall) 7

May, 28—The Parade (Ralph Bath) 5

May, 28—The midnight Man (Hannibal) 4

May, 28—The Secret of the Old Castle (Evelyn) 6

May, 28—The Very Best of Thomas (Rowena) 7

May, 28—Why Change Your Wife (De Mille Special) 7

May, 28—When a Man Loves and His (Harrington) 5

May, 28—The Tell Tale (W. S. Hart) 5

May, 28—The Race (Randall) 5

May, 28—The Silent (Rowena) 5

May, 28—The Secret (Rowena) 5

May, 28—The Clock (Rowena) 5

May, 28—Fool for a Dollar (Margaret Clark) 5

May, 28—Face the Con (Margaret Clark) 5

May, 28—Justice be Done (Wallace Reid) 5

May, 28—Mary (Helen Holmes) 5

FILM MARKET, INC.

(All State Right Exchanges)

THE HOUSE WITHOUT CHILDREN

THE GHOST OF DREAMS

WHO SHALL TAKE MY LIFE?

THE NATURAL LAW

THE LAD OF THE AGES

THE KIDS OF KUNGFU

PERSUASIVE PEGGY

THE NE'er Do Well

THE GARDEN OF ALMA

FILM SPECIALS

JOLLY COMEDIES

Feb, 22—Girls Will Be Girls (Leo White)

Feb, 22—Forsaken (Gordon Sack)

Feb, 22—The Close Shave (Ben Turpin)

JOLLY SHORTS

Jan, 18—Neptune's Step-daughter (Harry Fox)

The First National EXCHANGES

4 Minutes from Broadway (Charles Vidor)

The Kinch Man (Kinp Vidor)

The Co-Kings of Comedies (Ungar)

Yes or No (Nora Talmadge)

The Yellow Tycoon (Anita Stewart)

The Love of Christ (Kneale, Wagg)

The Love Expert (Constance Talmadge)

Don't Ever Marry (Marshall Neilan)

The Polly of the Storm Country (Mildred Harris) 7

The Idol Dancer (D. W. Griffith)

The Cowboy Honor (Wagner)

The Indiana Kid (Mildred Harris Chaplin) 7

Fighting Sheepherder (Anita Stewart) 7

The Adventurer (Skinner)

FLORIDA FILM CORPORATION

(All State Right Exchanges)

A Dumbfellow Sendal

A Beautiful Blonde

Fabulous Fortune Fubbins

Fred's Fictitious Founding

Work and Wife (W. A.)

FOX FILM EXCHANGES

BIG PRODUCTIONS

(With Special Cast)

The Strongest (Special Cast) 7

Should a Husband Forgive? (Special Cast) 7

Kathleen Mazyurg (T中国 Ba)

WILLIAM FARNUM SERIALS

The Orphan

The Adventurer
Advance Information on All Film Releases (continued from page 3911)

NAZIMOVA PRODUCTIONS
The Heart of a Child (Narrows). 7
Stranger Things (Passmore). 7
The Rat (Narrows). 7
The Red Lantern (Narrows). 7
TAYLOR-HOLMES PRODUCTIONS
May—Nothing But Lies (Taylor Holmes). 1
June—The Elephant (Taylor Holmes). 1
Dec—Nothing But the Truth (Taylor Holmes). 1

MISCELLANEOUS
(State Right Features)
Why Women Sin (Anne Loos). 7
Send a Messenger (Blanche Sweet). 7
A Home of Their Own (Mary Dixon). 7
Dance, Man, Dance (Fredrick这片是无法显示的）。 7
Dramatic (Discastar) Lesser Pack Edward White. 7
Why Women Sin (Anne Loos). 7
Society Pictures. 7
Empty Arms (Gay Kane) (Thompson Hall Theatre). 7
Vera Musk (Two Reel Western Drama). 7
Duma (20th Century Fox). 7
The Illusions of Youth (Foundation Films). 7
The Homemaker (Harold Lloyd). 7
The Mystery with the M (Eaton Hatfield Photography Collectif). 6
Dramatic (Discastar) Lester Pack Edward White. 7

COMEDIES
Mark Sennett Pomeroy (Majestic Pictures). 2
Comedy Art Produ. (Special Pictures, San Francisco). 2
A Trip to the Studio (Boulevard). 2
Double Feature Pomeroy (One Reel a Week Double Feature). 2
Jolly Pomeroy (Film Specials). 2
Buddy Blues (Film Specials). 2
Lottery comedies (Tribal Sales Corp). 2
Hank and Doss (Juke Pictures, Inc.). 2

MONOPOLY PICTURES
Crimson Shells (Forest Park). 2
Anna Who Do You Love (Allan Manzilnik, Ltd.). 2

PATHE EXCHANGES
May 23—Simple Souls (Blanche Sweet). 2
May 24—The Miracle of Many (Sidney Maris). 2
May 25—Miss His Ball (Frank Keenan). 2
May 26—Jitterbugger (Tommy Truett). 2
May 27—Man of Honor (Boulevard). 2
May 28—The Street Angel (Blanche Sweet). 2
May 29—Rumpled Toreadors (Edith Cassile). 2
May 30—Walking Daisy (Frank Keenan). 2
May 31—Smouldering Rubies (Frank Keenan). 2

THE THREE EYES
(Fifteen two-reel episodes starring Ruth Roland, William Humann and Herbert Harrick). 2
Apr. 4—Fifteenth, The Fighting Chance. 2
May 23—First, The Frozen Danger. 2
TRAIL OF THE TIGER
May 30—Flight, The Hand of Fate. 2
May 31—Thor, In the Pasha's Harem. 2
May 32—Seeker, Wanted for Hijacking. 2
May 33—Little, Busy Alive. 2
May 34—Fourth, The Prison Ship. 2
Apr. 13—Third, The Tenant of the South Seas. 2
Apr. 14—Second, Tempted to Romance. 2

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Humann and Herbert Harrick). 2
Feb. 4—Second, The Fighting Chance. 2
Mar. 4—Third, Through the Fighting Chance. 2
Mar. 11—Thirteenth, Within Hollow Walls. 2
Mar. 12—Fourth, The Vault of Terror. 2
Mar. 17—Eleventh, The Trap. 2

DARDEVIL J. J.
May 4—Third, The Triple Flame. 2
May 16—Fourth, Terrible Vengeance. 2
May 22—Twelfth, The Demon's Dance. 2
May 25—Twelfth, The Demon's Dance. 2
May 26—Twelfth, The Demon's Dance. 2
May 28—Twelfth, The Demon's Dance. 2

BRINGING UP FATHER
May 22—Father, I'm a Man. 2
Apr. 4—First, Jigs in Society. 2

AFTER THIRTY
(Six two-reel comedy dramas starring Mrs. Sydney Drew [Olive Drew of the Cumberland]).
Apr. 16—Second, The Stimulating Mrs. Barton. 2
Feb. 25—The Good Mrs. Chace. 2

ROLIN COMEDIES
Apr. 18—Shoot on Sight (South Pollard). 1
Apr. 19—Sprint to Square (South Pollard). 1
Apr. 25—Cruel Wedding Rings (South Pollard). 1
Mar. 29—The Dinner Hour (South Pollard). 1

NAPOLITAN & SULLIVAN COMEDIES
The Incests. 2
Dreams, Deaf and Dumb. 2
Percy of the Pigeons. 2
Cruising for Bricks. 2
Film Fables. 2
Caught with the Gloves. 2
Percy. 2
As Others See Us. 2
There's a Fistful. 2
Stowing Bullets. 2

CALE HENRY COMEDIES
Hastilome. 2
Help. 2
Mama. 2
The Chummers. 2
This Way Out. 2
Red. 2
Chicken a La King. 2
Don't Choose Your Wife. 2
Her First Marriage. 2
Bride. 2
Her Honor, the Scotch Lady. 2

REPUBLIC DIST. CORP. (See Selznick Enterprises)

ROBERTSON-COLE PRODS.
Superior Pictures
The Brand of Lopes (Susie Hayakawa). 3
A Woman Who Understood (Susie Hayakawa). 3
The Third Woman (Special Cast). 3
The Comic's Halftime (Bessie McCullum). 3
Seeing It Through (Csin Pittas). 3
The Legend of 'the Land (Frederick). 3
The Beggar Prince (Susie Hayakawa). 3
The Third Generation (Browne). 3
Shameful Shadows (B. H. Warner). 3
Beckoning Roads (Bessie Barraclough). 3
The Tong Man (Susie Hayakawa). 3

SPECIALS
The Thirty-First (H. B. Warner). 3
Who's Your Servant (Special Cast). 3

SUPREME COMEDIES
The Governor (H. B. Warner). 3
Take Doctor's Advice. 3
Cut. 3
Come into the Kitchen. 3
Mama. 3
Artistic Temperament. 3

MARTIN JOHNSON PICTURES
The City of Broken Men. 3
What the Colonel Said (Hart). 3
Lonely South Pacific Missions. 3
Dormitory Wild Men. 3
Cruising in the Solomon. 3
Savages in the South Seas. 3

HUMBERT ENTERPRISES
Ghosts of Romance. 3
Sons of Salouk. 3

SEIZNICK ENTERPRISES (LEWIS J.)
SELZNICK PICTURES
(Distributed through Select Exchanges)
Wind in the Willows (Olive Drew of the Cumberland). 7
The Woman Game (Elaine Hammett). 7
Abandoned—But His Money (Rugger O'Brien). 7
The Depraved Hero (Gwen Moore). 7
The Shadow of Rosalie Burns (Elaine Hammett). 7
Out of the Snows (Special). 7
The Widow Goes Out (Special). 7
Souvenir (Special). 7
The Lady's Choice (Special). 7
We Were Poor Once (Gwen Moore). 7

SEIZNICK ENTERPRISES
(Distributed through Select Exchanges)
Shenandoah (Gwen Moore). 7
The Last of His People (Mitchell Lewald). 7
The Country Girl (Guy Krupp). 7
A Screen in the Night (Special Cast). 7
The Last of John Compton (Mitchell Lewald). 7
Time Was a Dubai (Norma Talmadge). 7

PRIZMA
Every Sunday.

NATIONAL PICTURES
(Distributed through Select Exchanges)
Blind Youth (Special Cast). 3
Just a Wife (Special Cast). 3
The Invisible Divorce. 3
Advance Information on All Film Releases
(Continued from page 20)

REPUBLIC PICTURES
(Distributed through Republic Exchanges)
Chairman, Walter Wanger, Jr.
Triby (Release) Tourneur Production with Craz Schwartz; Art Director, Visual Effects
Girl of the Sea (Williamson Submarine Prod.)
The Blue Pearl (Edister Hallor)
The Movies of Mike & Dorothy (Robert Todd)
Tanner (J. J. Pizzaro; Edister Hallor)
We, J. Flynn Series (Herbert Raudenbush; Joyer Hallor)
Twins in London (Henning; Edister Hallor)
Dad's Girl (Jack Shumate)
The One Way Trail (Milton Sterling)
Memories of the Desert (Special Cast)

KINORAMAS
Every Tuesday and Saturday.

TRIANGLE EXCHANGES
(See United Picture Theatres)

TYRAD PICTURES, INC.
Broken Hearts (Gareth Hughes)
It Happened in Paris (Marc Vazquez)
Geographic (Rutland; Tyrad)
Man and Woman (Ray Mason)
The Red Viper (Gareth Hughes)
Your Wife and Mine (Fay Duran)
Children Pay (Gareth Hughes)
Dr. Bond (Rutland; Tyrad)
Johnny Doyle Comedies (Johnny Doyle—one month)

UNITED ARTISTS CORPORATION
Distributed by J. B. DeCicco and A. M. Sevola, President
His Majesty, the American (Douglas Fairbanks)
Oct. 21-Broken Strings (W. Griffith)
Dec. 24-The Duchess (Charles Ray; Douglas Fairbanks)
Jan. 27—Dora (Marc Vazquez; Tyrad)
Apr. 25—Down on the Farm (Mack Sennett)

UNITED PICTURE THEATRES
Chairman, B. S. Mears, President
Apr. 18-The Eternal Mother (Frederick Reed)
Mar. 5-The Polish Bitter (Charles Ray) (Reel 11)
Mar. 3—Women Man Forget (Flemming King)
Apr. 1—A Woman's Triangle
Apr. 18—A Woman's Triangle
Apr. 1—A Woman's Triangle
Jan. 1—A Woman's Triangle
Jan. 8—A Woman's Triangle
Jan. 15—The Cockeyed Elephant (Dorothy Dalton)
Jan. 22—The Cockeyed Elephant (Dorothy Dalton)

CUCKOO COMEDIES
Feb. 19—You're a Snob—but Hard Working (Burlington)

KEYSTONE COMEDIES
Feb. 7—Great American (Dorothy Dalton)
Apr. 4—First Aid Special Cast
May 1—Old King Cole (Burlington)
May 8—Court of the Wise (Burlington)
May 15—The Two O'Clock Train Special Cast
May 23—The Worst of Enemies (Webber-Fields)
Feb. 23—The Tiniest Versus (Murry Thomson)
Feb. 8—The Dancing Master (Alice Lake)
Jan. 25—A Head of a Nail (Mary Thomson-Ray Griffith)
Jan. 18—Mabel's Spiced Cep (Mabel Normand-Rose Arbell)
Jan. 11—Only a Farmer's Daughter (Louise Fazenda-Burlington)

TRIANGLE COMEDIES
Feb. 28—The Love riot
Jan. 1—His Baby Doll

UNIVERSAL EXCHANGES
SPECIAL ATTRACTIONS
Buddy Rogers as Dr. J. C. Howie
Locked Lips (Toussaint)
Her Five Fronds (Rutland; Tyrad)
The Red to Divorce (Mary Maclaren)
Burlesque (Charles Ray; Tyran)
Overland Red (Harry Carey)
The King (Joe Sarno)
The Peddler of Lies (Mary Carew)
The Great New Corbett
Audible and Riches (Mary Maclaren)

JEWEL PRODUCTIONS, INC.
Mar. 29—The Virgin of Stamboul (Dorothy Dalton)
Feb. 7—The Virgin of Stamboul (Burrington)

JEWEL COMEDIES
Feb. 9—Over the Transom (Mrs. Joe Martin Adams)

CENTURY COMEDIES
Ap. 26—Lion Paws and Lady Fingers (Leo Moron)
Apr. 15—Dog Gone Clever (Lion Moron)
Mar. 25—Cat's Paws and Lady Fingers (Leo Moron)
Mar. 19—My Dog Pal (Leo Moron)
Feb. 25—A Nice and Dandy Lion (Century Lions)

STAR COMEDIES
Mar. 18—Two Roads to Rome (Leo Moron)
Mar. 5—Why Leave (Leo Moron)
Apr. 8—Honeymoon (Leo Moron)
Apr. 15—Serious Business (Leo Moron)
May 5—Dancing and Uprising (Leo Moron)
May 20—Dying in the Bar (Leo Moron)
May 27—Not in Time (Leo Moron)
June 3—Mrs. Brown (Leo Moron)
June 17—Stop T'at Shimmie (Lion Moron)

OREIL COMEDIES
Jan. 12—Bill's Wife (Mack Wilson)
Dec. 15—Nothing Thru' (Mack Wilson)
Dec. 15—His Lucky Blunder (George Oveys)
Dec. 15—The Story of the Gerber

RAINBOW COMEDIES
May 3—A Restaurant Riot (Cole-Ziolkowski)
Apr. 21—A Mary Janitor (Douglas Worsham)
Apr. 4—A Champion Loser
Mar. 29—A World of Woes and Laughing Piper (Morris-Worsham)
Mar. 19—The Fastest Bald ( социально-человек)
Mar. 4—A Red Hot Finis (Worsham-Henan)

STAGE WOMEN'S WAR RELIEF SERIES
Mar. 19—The Woes (Worsham-O'Neil)
Mar. 19—In the Woes (Worsham-O'Neil)
Feb. 15—Not in Time (Worsham-O'Neil)
Feb. 15—One's Little Star (Worsham-O'Neil)

MAJOR ALLEN'S ANIMAL HUNTS
May 3—Tiger Land
May 3—The Wolf Who Won't Work
May 3—The Story of the Wolf

THE MOON RIDE
(Featuring Art Accord)
May 19—The Red Rose of Journo
May 19—The Red Rose of Journo
Apr. 26—First, Over the Precipice

THE SCANDAL MAN
(Eighteen Two-Reel Episodes Featuring Katharine O'Connor and Jack Perrin)
Apr. 26—Eighteenth, In the Nick of Time
Mar. 29—Twentieth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins
Mar. 29—Twenty-fifth, The Legend of the Twins

ELMO THE FEARLESS
(Eighteen Two-Reel Episodes Starring Elmo Lincoln)
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills
May 19—Eighteenth, A Life in the Hills

WILK (JACOB) FEATURES
(At State Right Exchanges)
ALICE BRADBURY FEATURES
Maturity
The Trap
Eve of Absence
Darkest Russia
A Gilded Cage
The Rack
Spares of Sybil
Miss Percival
A Matter of Love
The Hungry Heart
ROBERT WARWICK FEATURES
Stolen Voice
The Trap
Jamaica
Human Driftwood
The Mother's Farmer
Family Honor
A Moonlight Melody
All Maternal Songs
Mr. Warburton
False Friends
<table>
<thead>
<tr>
<th>Simplex Distributors</th>
<th>Important Links in the Chain of Simplex Service</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argus Theatre Supply Division of the Argus Lamp &amp; Appliance Co.</td>
<td>Eastern New York (Except Greater New York City)</td>
</tr>
<tr>
<td>Boston Motion Picture Supply Co.</td>
<td>Massachusetts Rhode Island Connecticut</td>
</tr>
<tr>
<td>Breck Photoplay Supply Co.</td>
<td>California Western Arkansas Oregon</td>
</tr>
<tr>
<td>J. Slipher &amp; Co.</td>
<td>Southern California Arizona</td>
</tr>
<tr>
<td>los Angeles, Calif.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Dwyer Bros. &amp; Co.</td>
<td>Southern Ohio Kentucky Eastern Missouri Northeastern Arkansas</td>
</tr>
<tr>
<td>Cincinnati, Ohio</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Cincinatti, Ohio</td>
<td>Eastern Wisconsin and Illinois Madison Counties St. Clair in Monroe County</td>
</tr>
<tr>
<td>Exhbitors Supply Co.</td>
<td>Illinois Selling Agents</td>
</tr>
<tr>
<td>845 South Wabash Ave.</td>
<td>Chicago, I.L.</td>
</tr>
<tr>
<td>Exhbitors Supply Co.</td>
<td>Indiana Selling Agents</td>
</tr>
<tr>
<td>157 North Illinois St.</td>
<td>Indianapolis, Ind.</td>
</tr>
<tr>
<td>Exhbitors Supply Co.</td>
<td>Southern and Eastern Wisconsin and Illinois Chilton Des Moines Henry Jackson Lee Louisville Muscatine Counties in and in Iowa</td>
</tr>
<tr>
<td>Hollis-Smith-Morton Company</td>
<td>West Virginia and Western Pennsylvania Selling Agents</td>
</tr>
<tr>
<td>Leland Theatre Supply House</td>
<td>Maine New Hampshire Vermont Selling Agents</td>
</tr>
<tr>
<td>97 State St.</td>
<td>Montpelier, Vt.</td>
</tr>
<tr>
<td>Lucas Theatre Supply Co.</td>
<td>North Carolina Louisiana Selling Agents</td>
</tr>
<tr>
<td>150 Marietta St.</td>
<td>Georgia Tennessee Selling Agents</td>
</tr>
<tr>
<td>Atlanta, Ga.</td>
<td>Florida Southern</td>
</tr>
<tr>
<td>Michigan Motion Picture Supply Co.</td>
<td>Michigan Selling Agents</td>
</tr>
<tr>
<td>63 East Elizabeth St.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>Texas and Arkansas</td>
</tr>
<tr>
<td>Lucas Theatre Supply Co.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>1816 Main St.</td>
<td>Texas and Arkansas</td>
</tr>
<tr>
<td>Dallas, Tex.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Albany Theatre Supply Co.</td>
<td>Eastern New York Selling Agents</td>
</tr>
<tr>
<td>4 Clinton Ave.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Albany, N. Y.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Auburn Theatrical Supply Company</td>
<td>Central New York State Selling Agents</td>
</tr>
<tr>
<td>Auburn, N. Y.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Becker Theatre Supply Co.</td>
<td>Western New York State Selling Agents</td>
</tr>
<tr>
<td>184 Franklin St.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>buffalo, N. Y.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Greater New York</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Northeastern New Jersey</td>
<td>Dutchess Putnam Counties New York</td>
</tr>
<tr>
<td>Selling Agents</td>
<td>Orange in New York</td>
</tr>
<tr>
<td>Selling Agents</td>
<td>Suffolk State</td>
</tr>
<tr>
<td>Selling Agents</td>
<td>Rockland</td>
</tr>
<tr>
<td>Seattle Stage Lighting Co.</td>
<td>Washington and Oregon</td>
</tr>
<tr>
<td>21 Madison Block</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Lewis M. Swaab</td>
<td>Delaware Eastern Pennsylvania Selling Agents</td>
</tr>
<tr>
<td>1327 Vine St.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Swanson Theatre Equipment Co.</td>
<td>Southwestern Western Iowa Selling Agents</td>
</tr>
<tr>
<td>432 South 15th St.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Omaha, Neb.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Swanson Theatre Equipment Co.</td>
<td>Nebraska and Southwestern Iowa Selling Agents</td>
</tr>
<tr>
<td>318 Locust St.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Des Moines, Ia.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Swanson Theatre Equipment Co.</td>
<td>Idaho Utah Selling Agents</td>
</tr>
<tr>
<td>132 East Second South St.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Salt Lake City, Utah</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Company</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>245 Loeb Arcade</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Webster Electric Company</td>
<td>Washington, D. C. Selling Agents</td>
</tr>
<tr>
<td>119 9th St. N. W.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Washington, D. C.</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>Yale Theatre Supply Co.</td>
<td>Maryland Northern Virginia Selling Agents</td>
</tr>
<tr>
<td>Selling Agents</td>
<td>Selling Agents</td>
</tr>
<tr>
<td>201 Sheffley Bldg.</td>
<td>Kansas Selling Agents</td>
</tr>
<tr>
<td>9th and Main St.</td>
<td>Oklahoma Selling Agents</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>Northwestern Arkansas Selling Agents</td>
</tr>
</tbody>
</table>
WE'VE NEVER HEARD OF A "PLAYED-OUT" SIMPLEX!!!

Nine years ago the first Simplex was put into commercial use.

Since then thousands of them have been installed.

Seems as though some of them should be showing signs of old age.

But every day we receive letters from users of our earlier models asking that their mechanism be equipped with up-to-date appliances: think of a nine year old picture machine ready for another period of faithful service!

And, do you know, it's quite a problem to pick up a second-hand SIMPLEX?

When next you visit your supply man's repair shop, see if you can find a "sick" Simplex—and then count the number of other machines that are on the shelf for "treatment."

THESE FACTS SHOULD PROVE TO YOU THAT SIMPLEX IS A SPLENDID INVESTMENT

When Are You Going to Invest?
ROTHACKER INDUSTRIALOGS

Educational productions visualizing the great industries of America in an entertaining and instructive manner

A NEW AND ENTIRELY DIFFERENT ONE-REEL SUBJECT EVERY OTHER WEEK

Released by Griever Distributing Corporation
207 South Wabash Avenue, Chicago through leading independent exchanges

Rothacker Prints
—of Course

There are reasons—Come and see them.

Established 1910
The "Keyed" Ad

One of the facts to be regretted about picture advertising is the difficulty of "keying" copy and checking a paper's "pull" by direct results.

In this field only the "accessory" advertiser has the opportunity to definitely trace every cent of his advertising appropriation.

One reason why Motion Picture News carries the bulk of the "accessory" business and many exclusive accounts.

Ask such men as Dan Barton—of the Barton organ and Bartola instruments—what Motion Picture News advertising has done for them. Barton knows—keyed inquiries and directly traceable sales furnish the evidence back of his continued big space advertising.

Ask Barton how many exhibitors called on him in Chicago last week with the introduction, "I saw your ad in the News." Hear him tell you that—

The News Covers The Field
National Film Corporation
presents

"The
KENTUCKY COLONEL"
from the famous novel by
OPIE READ
Directed by William A. Seiter
Screen Adaptation by L.V. Jefferson

A memory-haunted love
tale of the Kentucky
hills—a wonderful
production beautifully
photographed—a
picture that will live for
all time.

NATIONAL FILM
CORP. OF AMERICA
HARRY M. RUBEY, PRES.
1600 Broadway New York

For Particulars wire Joe Brandt
YOU HAVE shown Cecil B. De Mille's latest production "Why Change Your Wife?" to large enthusiastic audiences.

De Mille's penetrating study of married happiness has found a reception never before accorded to a motion picture. It has broken records everywhere.

A few years ago De Mille created an epoch-making production, a picture just as penetrating, just as beautifully produced, just as universal in its appeal, as "Why Change Your Wife?"

This was "Old Wives for New." It was the first of his series on the marriage problem. But there were fewer theatres and fewer theatre-goers then.

Now you can show it both to those who saw it then and to those who didn't see it but wish they had.

They have seen "Why Change Your Wife?" They all want to see this study of marriage from a different angle. They will throng to see it.

New prints and a complete new line of accessories ready.
MARY PICKFORD reached the pinnacle of her success in “Rebecca.”

Never before and never since was there a play so suited to her, a part so delightfully expressive of her charm.

Show it now! Those who saw it want to see it again. Those who didn’t, want to see it now!

New prints and a complete new line of accessories ready.

From the play by Kate Douglas Wiggin and Charlotte Thompson. Scenario by Frances Marion.

Directed by MARSHALL NEILAN
COSMOPOLITAN PRODUCTIONS

"HUMORESQUE"

A PHOTOPLAY FEATURING ALMA RUBENS.

Story by Fannie Hurst. Scenario by Frances Marion. Directed by Frank Borzage.

A Paramount Artcraft Picture
OUT of New York's Ghetto — out of the squalor and misery, rose a song that flooded the world with melody.

A song of mother love. A song that needed no words, because it was played on the strings of the human heart.

Humoresque! A photoplay? Yes, but more than a photoplay — the melody of life itself!

Humoresque! That laugh on life with the tear beneath! The soul of a people, in a picture that untwists the chains that tie the hidden heart of harmony.

Humoresque! A photoplay that you will never forget.

Cosmopolitan Productions

"HUMORESQUE"

A PHOTOPLAY FEATURING
Alma Rubens

The pathos of "The Music Master"—
The comedy of "Potash and Perlmutter"—
The mother love of Madame X"—
All rolled into one supreme photoplay!

A Paramount Artcraft Picture

Story by FANNIE HURST
Scenario by FRANCES MARION
Directed by FRANK BORZAGE
MEMORANDUM

Important!
Must see Realart Exchange about booking "The Luck of the Irish". Other exhibitors are cleaning up. Why shouldn't I?

JOHN W. MACKAY
GENERAL MANAGER
MAYFLOWER PHOTOPLAY CORP RN
1465 BROADWAY
NEW YORK

LUCK OF THE IRISH OPENED AT THE LOHAIN OPERA HOUSE TODAY AND THE OPERA HOUSE COULD NOT BEGIN TO HOLD THE CROWDS THAT CAME IN DROVES TO SEE YOUR WONDERFUL PICTURE STOP IT WAS CAPACITY AFTERNOON AND NIGHT STOP LARGEST BUSINESS WE HAVE EVER DONE ONLY EXCEPTING MICKEY STOP EVERYBODY MORE THAN PLEASED AND APPLAUSE WAS FREQUENT STOP WE WANT MORE PICTURES LIKE THIS

F G THEOPHILIS
MANAGING DIRECTOR
317/AM MAY 2

MAYFLOWER PHOTOPLAY CORPORATION
presents
AN ALLAN DWAN PRODUCTION
THE LUCK OF THE IRISH
An American Romance by Harold MacGrath

REALART PICTURES CORPORATION
CASTLES IN THE AIR

He Pictured for Her a City Pinnacled in the Clouds, But His Words Were Selfish Lies and Finally His Structure of Deceit Toppled About Her in the Sordid Realism of Shattered Dreams.

Your Audiences Will Throb With Sympathy For This Disillusioned Country Girl.

Arrange Now to Book

THE DEEP PURPLE

An R. A Walsh Production

Based on the famous stage play
By Paul Armstrong and Wilson Mizner

Directed by R. A. WALSH

Presented by
MAYFLOWER
Photoplay Corp.

Apply to
REAL ART PICTURES Corp.

405 Fifth Avenue, New York City
THE LAW OF SUCCESSFUL SHOWMANSHIP
DIRECTS YOU TO BOOK
“The LAW of the YUKON”

A CHARLES MILLER Production
Based on the Verse Classic by ROBERT W. SERVICE
PUBLISHED BY BARSE & HOPKINS NEW YORK CITY

Presented by MAYFLOWER PHOTOPLAY CORP.
Apply to REALART PICTURES CORP.
469 FIFTH AVE, NEW YORK
"JENNY BE GOOD"

is

so
good

that you must give it extra play dates if you have to rearrange your whole Spring program! Whatever you do, let your eager public get its fill of this greatest

MARY MILES MINTER

production. A long run of this picture will establish your house for all time—yes, it's that good! This advertisement is our solemn pledge of its goodness. You have been begging for big pictures incessantly, pictures fine enough to "stand a run" and make town talk. You know they are few and far between. You not only have our word that THIS IS ONE but our branch manager's guarantee—ask him about it!

Directed by Wm. Desmond Taylor

Adapted by Julia Crawford Ivers
From the Book by Wilbur Finley Fauley

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY
Benjamin B. Hampton's
Super-Production
“Riders Of The Dawn”
A Photoplay of the novel
“THE DESERT OF WHEAT”
by Zane Grey
Breaking attendance records at
NEW YORK STRAND THEATRE
where it is now running
TO BE RELEASED JUNE 1st
Watch for complete announcement
in next issue of
MOTION PICTURE NEWS
W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchanges, Incorporated
The foremost theatres of the country are preparing now for their presentations of one of the year's most important releases—

**DORIS KEANE**

in Edward Sheldon's Celebrated Play—

"Romance"

Directed by CHET WITHEY
Here's what happened when The Kinema, Los Angeles played MACK SENNETT'S Five Reel Comedy Sensation "DOWN ON THE FARM" and broke all house records by $3500.00

And the story is the same wherever the picture is being shown.

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHARLIE DOUGLAS FAIRBANKS DWIGGITT
Hiram Abrams, General Manager
BENNY LEONARD IN "THE EVIL EYE"
THE GREAT BOND-THEFT MYSTERY SERIAL

WRITTEN BY
Roy L. McCardell

STAGED BY
J. Gordon Cooper

SUPERVISED BY
Wally Van

WITH
Stuart Holmes—Ruth Dwyer—Marie Shotwell—Madam Marstini

PRESENTED BY
Ascher's Enterprises, Inc.

DISTRIBUTED BY
Hallmark Pictures Corp.

Foreign rights controlled by E. S. Manheimer
ALBERT E. SMITH presents
"THE COURAGE OF MARGE O'DOONE"
by
JAMES OLIVER CURWOOD
DIRECTED BY
DAVID SMITH
VITAGRAPH
Hard to Forget—
— the bloody fight between two grizzly bears.
— the haunted hut of Tavish.
— the search for Marge in the wilderness — their meeting.
— the gruelling battle between two men in a bear-pit.
— the wolf-dog outlaw, Barce.
— Marge and David’s fight when caught in the Nest.
— the strange meeting far from civilization.
— the grandeur, beauty, thrill and adventure of it all.

VITAGRAPH
"With a choking gurgle the giant went down!"

ALBERT E. SMITH presents

"THE COURAGE OF MARGE O`DOONE"

BY

JAMES OLIVER CURWOOD

Fight!  Fight!  Fight!

In a bear-pit in the Arctic, David Raine faced the hulking, brutish giant of a mountaineer. Like cave men of the Stone Age, they began their battle for the possession of a woman. One saw her soul—the other her body.

Pitted against this mountain of flesh and bone, David's chances were slim. Blow after blow he landed on the brutish hulk... twice they circled the blood-spattered arena. David's face was warm with the gore of his enemy. But battered and swollen, the giant came on and on. David was not battling for victory—but for his life. He was literally beating himself to pieces, like a ship hammering on a reef.

Like a maddened monster the giant kept coming on, always trying for that fatal clinch. And David knew it. There was still one last chance—one hope. It was the horrible trick of the bush country—the so-called "knee break," that he had seen used before with terrible effect.

Suddenly he shot himself out—a hundred and sixty pounds of bone and sinew—straight as an arrow against the brute's knees, and the gory giant went down like a stricken steer—

That's one of the score or more big thrills and suspense moments in this big special Vitagraph production.
ALBERT E. SMITH presents

"THE COURAGE OF MARGE O'DOONE"

BY

JAMES OLIVER CURWOOD

The Call of the North!

And a clarion call it is that this splendid, vigorous story of the frozen Northland sends out from the screen after being picturized and made into a superb, big special photodrama production.

The magic of the motion picture turns the warm and glowing pages of a masterly story into a pulsing, living drama, whose sheer charm and realism carries one away to that vast white country “up there,” with all its grim glory and grandeur.

It breathes the breath of life into the staid and sturdy men and the courageous and beautiful women of this story. And in the deep rich colors and splendid hues, that the printed word could never find, it has painted a background for the romance and tragedy—the villainy and valor, the stirring mystery and the startling surprise.

That is the call of the North—and everybody answers it!

VITAGRAPH
ALBERT E. SMITH presents

"THE COURAGE OF MARGE O'DOONE"

JAMES OLIVER CURWOOD

Author of "God's Country—and the Woman"; "Baree, Son of Kazan"; "The River's End"; "Back to God's Country"; "The Courage of Marge O'Doone", etc.
The Story As Others See It—

The New York Tribune—

"The Courage of Marge O'Doone" is a northwest classic. Mr. Curwood has given us a great treat and a great book in this latest volume of his. This is a triumph in fiction of the Canadian Northwest."

The Philadelphia Press—

"The Courage of Marge O'Doone" is a story that never flags, that abounds in unexpected incidents, that is rich in the deep colors of the glorious country in which its scenes are laid. If you want to read a story that travels straight on like a bird on the wing, with a swift series of unforeseen and thrilling episodes and all of it painted against the splendid hues of the wide, generous westland, read "The Courage of Marge O'Doone."

Philadelphia Evening Telegraph—

"Those who like a story brimful of red-blooded adventure, who revel in the life of camp and trail, will enjoy "The Courage of Marge O'Doone."

New York Times—

"There is plenty of incident, plenty of fighting, and some love-making in the book, with a heroine of that extraordinarily beautiful, courageous, innocent and trusting type."

Los Angeles Tribune—

"Curwood has many stories of the north woods to his credit, but if he had never written anything except this latest of his novels, "The Courage of Marge O'Doone," his reputation would be assured."

Boston Herald and Journal—

"When James Oliver Curwood flies scientifically northward a live story results. "The Courage of Marge O'Doone" is one of his characteristic narratives, rapid in action and of vigorous pulse."

Minneapolis Herald—

"Mr. Curwood has caught the very spirit of the vigorous life of the north woods, and never has he made that fact clearer than in this romance. It is on the whole a 'rattling good story.'"

Cincinnati Enquirer—

""The Courage of Marge O'Doone" is a stirring novel of the far Northwest. It is a tale of mystery and of love, with a heroine unusual in fiction—young, brave, and very naive, as she has lived all her life away from civilization."

New York World—

"The romance is written with great spirit. Mr. Curwood obviously knows the forest, and his descriptions of it are very vivid. He is a dauntless fighter, too, and never fails to give some stirring scraps. It is Mr. Curwood's best story and hard to beat."

The Times-Picayune (New Orleans)—

""The Courage of Marge O'Doone" is a man's story, full of fierce excitement and thrilling adventure."

Indianapolis Star—

"In "The Courage of Marge O'Doone," the author, James Oliver Curwood, presents to his readers a tale of romance and adventure depicting life on the Canadian frontier."

Oakland (Cal.) Tribune—

"A fighting tale. If you like strong, vigorous, red-blooded fighting stories, where blows and blood, hatred and murder show themselves, together with the great wild wastes of the frozen north, grizzly bears, fierce male-mutes, primitive men, and tender and beautiful women, you will like "The Courage of Marge O'Doone." It is a graphic tale, stirring, thrilling and unusual."
ALBERT E. SMITH presents

"THE COURAGE OF MARGE O'DOONE"

BY

JAMES OLIVER CURWOOD

A Photodrama of Mystery and Red-Blooded Adventure!

Directed by

DAVID SMITH

A Vitagraph Special Production
"The Courage of Marge O'Doone" is a vigorous, fighting story of primitive men and stout-hearted, beautiful women, fierce huskies and malamutes, red-blooded adventure and rare romance, surprise and suspense, mystery and thrills, staged in the vast white arena of the frozen North. It has all the zip and the zest, the drama and color in its score of highlights that makes it just what it is—a prize special photoplay production. It is a classic of the North—a masterpiece of dramatic writing made into a masterpiece of a photoplay.

It is a gem of the genius of JAMES OLIVER CURWOOD. A born thriller, it travels swiftly and breathlessly along, studded with smashing incident that keeps the suspense and anticipation on edge—makes you guess and guess wrong until the toppling and unexpected climax suits you. It never lags for an instant. One literary critic has proclaimed it a story ready made for the motion picture screen, another has called it hard to beat—declared it the best story that JAMES OLIVER CURWOOD has ever written.
DAVIDE:—She is a charming, vivid personality, with the eager eyes of youth. A new shrine at which the movie fans of America will worship.

In an absorbing, thrilling, pulsing picture of perhaps the most engaging topic of contemporary life today in the United States. The frenzied quest for OIL! in the great south-west.

"WITCH'S GOLD" is the most novel and dramatic picture of the year.

An M. A. Dodge production.

Hugh Woody
President

B. Herbert Millican
Treasurer

Capital Film Company presents
DAVIDE in
"WITCH'S GOLD"

Executive Offices: 220 So. State Street, Chicago
READY NOW!

First National Exchange Men
Will Explain

FIRST NATIONAL FRANCHISES

Write the nearest First National Exchange for details of what we believe to be the fairest and most progressive plan of distribution ever conceived.

“There’ll be a franchise everywhere”
Arthur S. Kane presents

Charles Ray

in a new series of super pictures—better and bigger box office attractions than anything he has yet done—individually produced in his own studios for

First National

The first is George M. Cohan's famous comedy drama

"45 Minutes from Broadway"

Ask for this Series NOW

A FIRST NATIONAL ATTRACTION.
"Greatest, Fastest,"

That's what S. Barrett McCormick, manager of the Circle Theatre, Indianapolis, says of:

Marshall Neilan’s

mirthquake in six shocks

"Don’t Ever Marry"

From the story by
Edgar Franklin ..

Adapted to the screen by
Marion Fairfax

Photographed by Henry Cronjager and David Kesson
Lighting effects by Howard Ewing
Tech. Director, Ben Carré
Cleverest Comedy"

Here's his wire:

"First National Exhibitor's Circuit, Inc.
6 West 48th St., New York City

"Can’t wait to tell you, ‘Don’t Ever Marry’ is the greatest, fastest, cleverest comedy I ever saw. If the town doesn’t stand up on its hind legs and howl next week, we’ll have to send out a hurry call for Rameses and his burying squad."

S. Barrett McCormick

Oh Boy! Have YOU Seen It?

A First National Attraction
Louis B. Mayer presents

Anita Stewart

in

"The Yellow Typhoon"

Harold MacGrath's Greatest Adventure Story

Directed by Edward José

Screen version by Monte M. Katterjohn

Another First National BIG Special

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
The Story of a Woman Who Lived for Excitement

Swirls across oceans and continents in a mad pursuit of the most daring adventuress in all fiction—a woman with the heart of a tigress and the beauty of a Goddess, who left a trail of wrecked lives in her wake.

You Must See it for Yourself to Appreciate it!

Free Showings at all First National Exchanges!
NEVER BEFORE!

These two advertisements appeared in the Chicago Daily Newspapers.
SaturDAY, April, 24, 1920

WITH SCORES OF FIRST RUN PICTURES FROM WHICH TO CHOSE, BARBEE'S LOOP THEATRE SELECTED

BOOKED OVER ENTIRE LUBLINER & TRINZ CIRCUIT FOR A BIGGER RUN THAN "MICKEY"

TO FOLLOW AN EXTENSIVELY ADVERTISED FEATURE, EVEN THOUGH IT MEANT ABANDONING ITS ESTABLISHED FIRST RUN POLICY.

U.S. AND CANADIAN RIGHTS CONTROLLED
BY MICKEY FILM CORP.
220 S. STATE ST. CHICAGO

SALES UNDER DIRECTION
H.O. MARTIN

A TIP ACT QUICK
THE THIRTIETH PIECE OF SILVER
THE greatest novelty film offering of the decade—a story concerning what became of the last of the "thirty pieces of silver" received by Judas for betraying Christ. Not a costume production—not a religious theme—but a powerful drama of modern times teeming with thrills—suspense—romance. Produced in a lavish fashion with a carefully chosen cast headed by Margarita Fisher, King Baggot and Forrest Stanley.

Directed by GEORGE L. COX
American Film Company, Inc.
Presents

THE THIRTIETH PIECE OF SILVER

A big special film version of the story by Albert Payson Terhune. Has been read by millions. Offers innumerable exploitation opportunities. If you are seeking something “different”—arrange to show

“THE THIRTIETH PIECE OF SILVER”
EXHIBITORS will find "The Thirtieth Piece of Silver" a real SUPER-PRODUCTION—a film offering that is decidedly "different." A powerful story. An all-star cast. A production lending itself to unique exploitation. Paper in ones, threes, sixes and twenty-fours. Campaign books. Newspaper and program cuts. Press matter. Lobby photos. Big first run houses throughout America are booking this SPECIAL for long runs.

SEE THE AMERICAN FILM COMPANY REPRESENTATIVE AT YOUR NEAREST PATHE EXCHANGE FOR DETAILS

THE THIRTIETH PIECE OF SILVER

BY ALBERT PAYSON TERHUNE
AYWON
FILM CORP.
PRESIDENT
NATHAN HIRSH

CHARLIE JOY
AND
THE MIAMI BEAUTIES
IN
JOY COMEDIES
TWO REEL BUBBLES OF JOY
FAST - FURIOUS - FUN
AND
GIRLS! GIRLS!! GIRLS!!!
ONE A MONTH FOR 15 MONTHS
A BOX OFFICE BONANZA
PRODUCED BY GOLD SEAL FILM CORP.
Don't Delay - Contract for Your Territory To-day

THE AYWON FILM CORPORATION
OWNERS OF WORLD'S RIGHTS
729-7th AVE, N.Y. CITY.

STATE RIGHT BUYERS! A JOY FOR YOU!!
ASSOCIATED EXHIBITORS, Inc.

Offers

Independent Exhibitors

100% Protection
100% Pictures
100% Profits
100% Ownership

In a *Purely Independent* Exhibitors' Organization.

—Through—

Associated Sub-Franchises
Associated Sub-Franchises

SOME of the biggest exhibitors in the country have devoted nearly a year to the development of our franchise plan. They have given their wisdom and experience, guided by sound business principles, to its completion.

We have proceeded with deliberation and caution, because we wanted to be right—wished to be sure that we might offer the exhibitor who seeks both good pictures and protection of his interests a fair and equitable plan, a plan whereby he might write an insurance policy on the safety of his investment.

Our plan is the direct result of the causes that have forced the observing exhibitors of the country to bestir themselves into action against interests that seek to destroy the stability of our prosperity.

Offers Direct Ownership

Our plan offers direct ownership in an organization owned solely by leading exhibitors who are one hundred per cent independent.

You are invited to share both benefits and profits by acquiring your own franchise.

H. H. WELLENBRINK
HAROLD FRANKLIN
HARRY B. LUBLINER
SAMUEL HARDING
JAMES Q. CLEMMER

Every feature and every principle of the Associated franchise arrangement has undergone critical consideration and reconsideration. It is virtually a finished product, ready for the inspection of the men who have it within their power to make Associated Exhibitors, Inc., the most powerful influence for good in the industry.

Associated Exhibitors, Inc., stands for any plan or organization that is designed to protect exhibitors' interests.

Ready in Thirty Days

Within thirty days we will be ready to submit to you the details of our sub-franchise plan. Under our sub-franchise plan every holder is a part owner in a truly cooperative proposition—his rights are equitable and proportionately the same whether he is the owner of a big theatre in a big city or the owner of a small theatre in a small town.

Until we are prepared to demonstrate the worth of our plans for you, we desire to go on record as endorsing the splendid and worthy ambitions of those prominent in the Independent Exhibitors of America convention activities at Chicago.

H. M. CRANDALL
DENNIS HARRIS
I. LIBSON
HUGO LAMBACH
PAUL BRUNET

Board of Directors

ASSOCIATED EXHIBITORS, Inc.

25 West 45th St. New York, N. Y.
Miss SHIRLEY MASON
in
Love's Harvest

Adapted from the novel HIS HARVEST by Pearl Doles Bell

author of HER ELEPHANT MAN

FOX ENTERTAINMENTS
The sweetest girl on the screen in the sweetest play ever seen.

Staged by HOWARD M. MITCHELL
WILLIAM FOX presents

Tom Mix in The Terror

The daredevil of the screen in a masterpiece of speed, stunts and thrills

Directed by Jacques Jaccard

FOX ENTERTAINMENTS
A sure CLEAN-UP FOR YOUR BOX OFFICE
Dr. Jekyll and Mr. Hyde
WITH Mr. Skeldon Lewis

The Long Arm of Mannister
WITH Henry B. Walshall

Atonement
WITH Grace Davison
AND Conway Tearle

The Sins of The Children
WITH Stuart Holmes AND Alma Hanlon

Bubbles
WITH Mary Anderson

The Boomerang
WITH Henry B. Walshall

The Girl From Nowhere
WITH Cleo Madison
AND Wilfred Lucas

The Hidden Code
WITH Grace Davison

Midnight Gambols
WITH Marie Doro
AND Godfrey Tearle

What Women Want
WITH Louise Huff

The Place of Honeymoons
WITH Emily Stevens
AND Montagu Love

Nobody’s Child
WITH Miss Jose Collins
AND Godfrey Tearle

PIONEER EXCHANGE SYSTEM
Pioneer Film Corporation, Detroit, Mich.
Greater Stars Productions, Chicago, Ill.
Pioneer Film Corporation, Buffalo, New York
Masterpiece Film Attractions, Philadelphia, Pa.
Equity Distributing Co., Portland, Ore.
Pioneer Film Corporation, Cleveland, O.
Eastern Feature Film Co., Boston, Mass.

Criterion Film Service, Atlanta, Ga.
Pioneer Film Corporation, San Francisco, Cal.
Pioneer Film Corporation, Los Angeles, Cal.
Screen Art Pictures, Baltimore, Md.
Merit Film Corporation, Minneapolis, Minn.

Pioneer Film Corporation, Cincinnati, O.
Amalgamated Exhibitors Circuit, Ltd., Montreal, Canada.
Amalgamated Exhibitors Circuit, Ltd., Toronto, Ont.
Amalgamated Exhibitors Circuit, Ltd., St. John, Canada.
The Parker Film Co., Dallas, Texas.

PIONEER FILM CORPORATION
130 WEST 46TH STREET, NEW YORK CITY
ALBERT CAPELLANI

Presents

The FORTUNE TELLER

Starring

MARJORIE RAMBEAUV

ROBERTSON-COLE
SUPER-SPECIAL
HERE'S the PROOF

ROBERTSON-COLE told you that "The BUTTERFLY MAN" would be a 100 per-cent box office attraction — And here's evidence of our good faith.

WESTERN UNION
TELEGRAM

JACKSON MICH APRIL 24 1920

A R. KINNIPATRICK

ROBERTSON COLE DISTRIBUTING CORP 4TH FLOOR NEW YORK

OPPORTUNITY THEATRE YESTERDAY WITH THE BUTTERFLY MAN TO THE MOST REMARKABLE BUSINESS IN THE HISTORY OF JACKSON STAR HUNDREDS TURNED AWAY STOP I CONSIDER THIS SPECIAL A ONE HUNDRED PER-CENT BOX OFFICE ATTRACTION STOP ALLOW ME TO THANK YOU FOR THE SPLENDID COOPERATION FROM YOUR END, PUBLICITY MANAGER THE BUTTERFLY MAN IS THE TALK OF JACKSON

LUSHAKUS BROK AUSK CO

GASNIER presents
LEW CODY
The screen's most finished actor.

ROBERTSON-COLE
ASK THE EXHIBITOR WHO HAS PLAYED IT
ROBERTSON-COLE Announces

GEORGES CARPENTER

In

The Wonder Man

A high tension drama of love and intrigue
A fascinating story of American Society
The most popular man in the world
in
The greatest box office production of the age.
"A Million Dollar Attraction"
Directed by,

JOHN G. ADOLFI
THE BOTTOM OF THE WORLD

The Greatest Spectacle ever Seen on Broadway

A graphic depiction of Sir Ernest Shackleton's thrilling attempt to cross the South Pole. It packed the Rivoli, one of America's leading picture theatres at every showing.

"Sir Ernest Shackleton's search for the South Pole is a fascinating picture."

New York Evening Telegram

"Is it too much to hope that some manager will vary the regular run of so-called, but often unconsidered, dramatic pictures by devoting the better part of his program to such a work as 'The Bottom of the World,' whenever he can get it?"

—New York Times

"The Bottom of the World," the filmed record of Sir Ernest Shackleton's trip to the South Pole, is one of the most beautiful and thrilling scenic pictures ever presented in New York."

—The Evening Sun

"The Bottom of the World," a record of the journey of Sir Ernest Shackleton and the hardy men and women at play, the snowy wastes and penguins at play, the exciting film of the ice crushing of the dog team and the hardships of the dog drivers, are remarkably effective."

—New York Post

Ask the exhibitor who played it.

ROBERTSON-COLE
It Starts at the CAPITOL next Sunday. But that's only the start. After that it's due to blaze a path of profits to every corner of the continent!

REX BEACH'S books have been called "the greatest screen stuff ever written". The Silver Horde is his king-pin contribution to the camera. Book it.

The SILVER HORDE

Directed by Frank Lloyd

GOLDWYN PICTURES CORPORATION
CONCEDED THE

The verdict of two

Dear Mr. Christie,

WE DO NOT hesitate for a minute to say that "Save Me Sahie" is the very best laugh producer we have ever shown in this theatre except possibly those comedies for which we pay fifteen hundred per cent more than yours cost.

Christie Comedy means something to our patrons because the goodness of your product is consistent. They are clean, really humorous, full of fast action, and have definite, clear cut stories of merit. You very evidently take more pains in selecting stories, casting characters, selecting types and directing every one concerned than does any other comedy producing company.

Very cordially,

FLORENCE THEATRE,
Pasadena

D. H. Schummann

CHRISTIE
stands for
CHRISTIE'S twelfth two-reel comedy PETTICOATS AND PANTS now leads in popularity throughout the country, following the success of SHADES of SHAKESPEARE, A ROMAN SCANDAL, HER BRIDAL NIGHTMARE and others, which played the BEST THEATRES EVERYWHERE.

BEST COMEDIES
first run theatres

Consistent quality
HUMORESQUE

featuring

ALMA RUBENS

DIRECTED BY FRANK BORZAGE

Story by FANNIE HURST  Scenario by FRANCES MARION

Facts and Figures

Appearing first in Cosmopolitan Magazine, with a guaranteed circulation of over 2,000,000, "Humoresque" was reprinted on the magazine pages of the Hearst Evening papers. This picture will be exploited with page, half and quarter page advertisements in this same chain of newspapers, (whose circulation is over 5,000,000) and whose zone of influence reaches across the United States.

A Paramount Artcraft Picture
UP IN MARY'S ATTIC

WILL BE READY SOON

FINE ART PICTURES, Inc.

MURRAY W. GARSSON, PRES.
CHAS F. SCHWERIN, GENL. SALES MGR.
130 WEST FORTY-SIXTH STREET
NEW YORK

TELEPHONE BRYANT 1495
What the Press thinks of

A COMMON LEVEL

The sets are truly lavish— the atmosphere is faithfully and vividly obtained—photography is excellent! Would probably go big! Motion Picture News.

An uncommon screen story. Spectacular ensembles in which, not hundreds, but thousands take part. Great mass effects are handled with masterly skill. Settings are on a grand scale. Edmund Breese gives dignity and sincerity to the entire production. It has an idea and should win with spectators because it will hold close attention wherever it is shown.

—Moving Picture World.

Exceptional scenes, careful attention to details, interiors all that could be desired. Direction is adequate throughout. Edmund Breese is strong and convincing. Claire Whitney does well.

—Exhibitor's Trade Review.

THE REVIEWERS ARE MEN OF JUDGMENT, INTELLIGENCE AND EXPERIENCE. YOU CAN TAKE THEIR WORD FOR THIS GREAT SIX REELER

GET AFTER THIS PICTURE AT ONCE FOR YOUR TERRITORY. IT'S A SENSATION

TRANSATLANTIC FILM CO. OF AMERICA INCORPORATED

Herbert C. Hoagland, Vice-President and General Manager

720 SEVENTH AVE. NEW YORK CITY
Walter Niebuhr Presents

E. K. LINCOLN

IN

"THE INNER VOICE"

Supported by a Notable Cast

Direction of R. William Neill
"ONE OF THE SWIFTEST MOVING DRAMAS OF THE SEASON"

Moving Picture World

"The Inner Voice is a picture big enough to outshine the average production—ought to be good for an extended booking"—Wid's

"Can play any house and give splendid satisfaction"—Motion Picture News

"The Inner Voice is all in all a mighty good film"—Exhibitors Trade Review

"Will doubtless be pronounced the best of E. K. Lincoln productions"—Exhibitor's Herald

"Strong melodrama enriched by unusual production value"—Wid's.

Now Ready for State Rights Market

AMERICAN CINEMA CORPORATION

411 FIFTH AVENUE

NEW YORK CITY
ALTHO released only a few short weeks ago, the Box-office and the Booking Sheet have already established this great, modern, romantic drama as the biggest artistic and commercial triumph of the year. In Los Angeles, in a house of only 600 seats, "THE VIRGIN OF STAMBOL" drew an average of $15.00 per seat for the week. Multiply your own seating capacity by $15.00 and see what you get. Then go after it and get it. Why not do this now?

Universal-Jewel
$500,000

Production de Luxe
Directed by Tod Browning
Story by H. H. Van Loan

"The VIRGIN OF STAMBOL"
Interesting Mystery

Says

Exhibitor's Trade Review

An interesting mystery picture, which is decorated with a quantity of fights, bewildering situations, masked men and trap doors. The picture moves with unusual swiftness and has been carefully and intelligently directed. The sets chosen strengthen the mystery idea. The players work with enthusiasm and the film should score heavily with fans who enjoy mystery dramas. Some of the rain scenes in which quite a bit of action takes place are so well done that patrons are likely to look around for their umbrellas.

The Girl in Number 29

From the story by Elizabeth Jordan, "The Girl in the Mirror"
Directed by Jack Ford

Motion Picture World says

"There is a liberal dash of comedy at the beginning, followed by a series of tense dramatic incidents, with a return to comedy at the close. The concoction, as a whole, is one that will mystify and please, and contains some original situations."

Starring

FRANK MAYO

UNIVERSAL

SPECIAL ATTRACTION
Your Full House Five

Five Unbeatable Stars

Marie Walcamp
Kathleen O'Connor
Elmo Lincoln
Art Acord
Eddie Polo

In Five Incomparable Serials

"The Dragon's Net"
"The Lion Man"
"Elmo the Fearless"
"The Moon Riders"
"The Vanishing Dagger"

52 Weeks One Booking

The new "Universal kind" of Serial
THERE WAS A TIME when almost any news picture was "good enough"—but Exhibitors have found that patrons now seek out the theatre showing the best news pictures just as eagerly as they seek out the best features. Which is the main reason why International News does more business today than any other news service on the screen.

Released through Universal
In Every Field of Industry
There is a LEADER

Paid Circulation volume, greater than that of any competitor, and a long continued lead in the amount of advertising run, are reliable barometers on the position of a trade magazine in its field.

Circulation and advertising records of MOTION PICTURE NEWS are open for your inspection at any time.

They verify the fact that—

The News Covers the Field
The Reason Why

WHY does the RITCHEY LITHO. CORP. advertise when it is the busiest poster producing concern in the world, and when we are now working night and day to keep even with our orders? We feel that we owe it both to the buyer of posters and ourselves to advertise. Ours is an educational advertising campaign undertaken as a mutual protection against the mediocre poster. We wish to implant into the poster buyer's mind the highest possible standard, wherewith he will judge all posters. Then we will have achieved that purpose.

Few people stop to consider that advertising is one of the great arts—and that poster advertising is its highest and most complex development. Indeed it is so highly complex that it is not possible for the average business man to have an expert knowledge of the qualities of posters, although he realizes perfectly well the great importance of having good ones. It is that fact which enables a lot of lithographers, advertising agents and publicity men to put over a lot of stuff that is quite valueless. This is pure waste, and these advertisements are written in an effort to overcome that waste!

The ultimate result of this campaign will be to convince the buyer that there are just two ways of getting great posters. One way is by making a life long study of the subject—the other way is to insist upon having RITCHEY posters!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York
Telephone Chelsea 8388
Why the Guarantee?

In two cities, Baltimore and Spokane, exhibitor action that is almost of a concerted nature has blocked the course of percentage booking. Other sections, while not reporting definite action, give signs of a growing storm of opposition to percentage.

We can't say, after looking at many forms of contract on percentage, that we can blame exhibitors.

Percentage, in theory, means a gamble—a gamble in which both parties share. Percentage, in the show game, called for both parties to take a showman's gamble.

But there is little of the showman about most of the contracts we see—with their large guarantee, usually equal to or in excess of the amount an exhibitor would consider a fair rental for the production.

Percentage will not be hastened on such a basis.

Percentage must mean equity—else there will be no percentage.

The Right Idea

D. WILLIAMS saw deep into the seat of much of the exhibitors' troubles when he declared at Chicago, "Let your majority rule. Be good soldiers. Bury your personal whims and stand by your leaders as long as the majority votes them your leaders. If you don't like them, throw them out—if the majority feels the way you do."

Minority cantsankerousness has been the rock on which national exhibitor organization has always founndered.

But there are two kinds of majorities in exhibitor bodies. There is the supposed majority created by credentials committees, steam rollers, convenient proxies, etc. There is the real, all-wool majority of theater-owning exhibitors, each having his say, and no one else having a word.

Mr. Williams points the way; let someone else bar the way to politics; and then—may the majority rule.

The Direct Route

EVERYTHING in the picture business is tending towards direct action. Now it is the Associated Producers who have decided, after months of proposals from various other organizations, to establish their own distributing system.

We can state the opinion of many others along with our own when we declare that they have made the first step right in selecting Oscar Price and Fred Warren to guide their distribution.

To a certain extent any group of distributors are controlling their own destinies when they establish their own exchanges. But only to an extent measured by the character and ability of the men they place at the helm.

The Big Six—there are hints that the figure may be increased—have taken the first hurdle in line form.

Chicago's High-light

The outstanding point of the Chicago convention of independent exhibitors was the evident and impressive earnestness of those present, the sincere desire for a real national organization.

Politics may have attempted to enter the scene, but the stay was short. And as the convention found its footing and gathered coherent shape, personalities and politics beat a hasty retreat.

No self-seeker could stand long against the exhibitors of the South, presenting facts and figures from their own experience to show the need of protective, national organization. No politician could stand unabashed before the sincere self-effacing attitude of such men as Sig Samuels and Willard Patterson, who called the convention, or of Frank Rembusch, who shouldered the burden of chairmanship.

If the Cleveland convention of the Motion Picture Theatre Owners Association profits by the addition of the energetic men who gathered in Chicago, if, out of the three days session in June, there emerges a solidified national organization—exhibitors will be grateful for the calibre of their representatives in Chicago.
The “Battle Line” of the Independent Exhibitors of America

The I. M. P. E. of A. Brought Into Being at the Chicago Convention, as Outlined to Cincinnati Exhibitors May 4

By Frank Remnasch

The convention turned itself into a permanent organization, known as the Independent Motion Picture Exhibitors of America, elected a president and secretary and appointed a committee of twenty directors, from exhibitors who are to go to New York within three weeks and demand a “show down” from the producer-exhibitor.

We are all at once to buy our pictures from producers who agree to stay out of the theatre business, and who will apply to the Independent Exhibitors' organization, for admission to all producers, the independent producers.

The call for the Convention was sent out by Mr. Sig. Samuels and Mr. W. C. Patterson of the Criterion theatre, Atlanta, Ga. About a thousand exhibitors from all over America came together. Few of our laws or understood the motive of the call, and none of us can fully realize its importance without having been present.

The oldtimers could see at once that the largest and most representative gathering in our history of conventions faced Mr. Samuels as he called us to order.

Mr. Patterson immediately read a carefully prepared and most impressive statement of conditions in the Southern Atlantic States, which, when boiled down, summed up the following facts.

The exhibitors in the South woke up one morning and found that a large film company had acquired a chain of theatres, and by this invasion the Southern exhibitors were face to face with the menace of Producer-Exhibition. Competition.

The next move of the invader was an attack by him on all independent exhibitors. Their methods were most insidious and desirable. With their plans they forced one city after another to give up to them, just like an invading army.

By bluff and bluff the courage of the Independent Exhibitor is undermined, and he is faced by the alternative of selling his theatre to this Wall Street Monopoly or have Wall Street Monopoly or have Wall Street for his competition. Perhaps he sells out, or he may be red-blooded and decide to fight. If he decides to fight, he fights big odds and unfair competition of the worst kind.

The Monopoly puts in big attractions, adds special music, and, to cap the climax, they lower the admission prices in that city until the independent exhibitor cannot stand up under the strain.

Mr. Patterson stated that no exhibitor could battle against this Film Trust alone, and that their only purpose in calling the convention was to ask every exhibitor in America to join the South and help whip the invader and force them to get out of the theatre business.

The convention was then held, and by unanimous vote decided to stand together on the following lines:

1st. Producers must take one side of the road, and exhibitors the other. No one can be both exhibitor and producer.

2nd. Our only means of defense in this case is to apply force, therefore every exhibitor agreed to immediately cancel out all film service with producers who own or operate theatres, and to forever, and for all times hereafter contract only for service with independent producers, who are not in the theatre business.

In a general way, the means of defense are as follows: No matter what your relations, whether pleasant or otherwise, you are to cancel this monopoly service at once. Small town exhibitors have a particular advantage, and can insist wonderfully. "Stop your service, and Wall Street money will stop flowing against us."

You may be asked to share service with your local independent exhibitor who has been using producer-exhibitor service.

You may play a few pictures from your independent producer with which you are not familiar. Put on a little extra music with these pictures, present them better, and you will find results very gratifying. If you cannot get enough features put on a short subject or serial program. Seller an extra money you have with any independent producer and take their pictures exclusively.

Our pledge to our Southern exhibitors is: To stand by and help them to the last ditch.

Every independent producer faces the fact: "If the monopoly secures control of a large number of theatres, the independent producer is ruined, because there will be no market for his product.

It is, perhaps, this glaring fact that caused Universal Film Company, First National Exhibitors' Circuit, Louis J. Selznick, Select, Pathe, Vitagraph, Robertson-Cole, Celebrated Players and many smaller producers to come on the floor of the convention and offer aid, co-operation, and assistance to the independent exhibitors. These men pledged us to stay out of the theatre business, and therefore it is only fair that every other producer be forced to stand in the same light, or we cannot do business with them.

Never in the history of the industry has anything so important happened.

The result of this movement will be a greater and better motion picture. You must have noted that it seems the pictures of the producer-exhibitor are of a poorer quality each release, and that the pictures of independent producers are growing better and better. This is natural, because as was said in the convention: "Art is individual; Art is independent; Art must not be chained, or it will die."

Committee Favors Censoring Legislation Bay State's Ways and Means Committee Reports Favorably on Modified Bill

The decision of the members of the committee on ways and means of the State Senate, which was headed by Representative Lyman, of Easthampton, comes after a long hard-fought battle on the part of members of the motion picture industry throughout the State of Massachusetts and hundreds of proponents of the bill, characterized by one Boston newspaper as one form of "cranks."

Bitter controversy resulted at the hearing given the bill, after it was reported favorably by the committee on mercantile affairs of the House late in February of this year. Arguments denouncing the bill, were presented by opponents.

The cost of the project and the expense upon the State was clearly defined by Representative John I. Fitzgerald, who declared that it would cost $100,000 a year.

Georges Carpentier Off on Country-Wide Tour

The start of the country-wide tour of Georges Carpentier, pugilist champion of France, and Robertson-Cole screen star, was made on May 3rd. His first stop was Wheeling, West Virginia, and his second Pittsburgh, Pa.
Sydney Cohen Issues Statement on Cleveland Convention
All Grievances to be Discussed and Acted On; Unity the Prime Factor

First National Survey to Appear in News

MOTION PICTURE NEWS has arranged with First National Exhibitors' Circuit for the exclusive publication of the results of an investigation First National has made, in every territory, of theater construction and remodeling to be done this summer. The first installment will be published next week.

The report includes information about new theaters now being started, or for which plans have been let, and of improvements, enlargements and generally important changes to be made in present theater properties.

The resume will be published as a series of articles, each one relating to a separate section of the country, and each one will contain invaluable data for producers, distributors and manufacturers of accessories, in addition to providing all exhibitors with a comprehensive indication of the trend toward a new era of theater construction.

First National made the survey as an important part of the information necessary to the inauguration of its subscription plan for the exhibitors who have not yet subscribed. In order to fill contracts with the independent stars and producers with whom it has contracts of the increased theater market, that will be equipped, early in the fall, to absorb, on a greater scale than ever before, the new standards of production values now being established as guides to summer activity in the studios.

In regards to the percentage system, I know of no subject on which the exhibitors of the country have ever been more united. From my correspondence, from many personal visits and from other sources, I know that the exhibitors are determined to resist to the utmost the attempt to force percentage terms upon them. They feel that they should not be content merely with offering passive resistance to this system. Some definite and affirmative action must be taken as quickly as possible after the convention opens to make percentage looking impossible.

The time to kill the forced percentage-booking methods is now, and it was through our own indifference and lack of resistance that the system was fostered upon us. We are now in great straits to find a remedy. Let us not repeat this mistake with the fight against percentage-booking. If we make an end of the forces that seem to be behind this drive, we won’t be compelled later on to lose a lot of time and money in finding a remedy. As a rule, remedies are late anyway.

The convention, I think, will also go on record in opposing the large profits and the influence now enjoyed by promoters. These promoters have no thought for the good of the industry. They take all they can out of the sound values of the industry, merely to fill their pockets and cash nothing as to how it may affect the theatre. Exhibitors have suffered no less than the public from these promoters, who thrive on chaotic and unsound business conditions. If any of these promoters have ever created any honest and lasting value for either producer or exhibitor, it must have escaped general attention.

We have made no attempts to invade either the producing or distributing field. We have bought no studios, bargained for no stars, acquired no exchanges. We have sought no money in Wall Street to promote new producing concerns to compete with any of those now existing. We have been entirely satisfied to devote ourselves to the building up of our theatres, to improvement in our showmanship and to the development of our patronage. We were not permitted to pursue our legitimate calling in peace and contentment. On all sides we encountered attempts to dictate to us in the conducting of our business and the management of our property. Arbitrary and exorbitant film rentals were demanded and our refusal or even hesitancy to pay them were met with threats of competition or the actual building of new competitive theatres. All the huge load of expensive salaries for stars and the rewards given to promoters, the penalties of overcapitalization, all the sins of extravagance, incompetence or wastefulness, were thrown

(Continued on page 4140)
Sub-Franchising Plan Gets Under Way
First National Convention Results in Launching of New Distributing System

CONCLUSION of the joint conventions of Associated First National Pictures, Inc., and First National Exhibitors' Council at the Hotel Congress, Chicago, last Thursday, marked the formal launching of the wide-franchising plan wherein approximately 6,500 independently owned and independently operated theatres will share in the utilization of the protective and guaranteed production source benefit upon which the plan is based.

Sub-franchising applications from almost 90 per cent of the independent exhibitors who had responded to the call by Willard Patterson of Atlanta for a national mass meeting were filed with the various First National exchange managers and members before the Council's sessions were finally adjourned on Friday evening.

Radical and extensive changes in the present system of film distribution are expected by exhibitor members of First National as the result of the sub-franchising plan. Speeches by Council officials treated at length on the obvious and certain reforms that would necessarily follow in the wake of the efforts seeking to unite approximately 6,500 theatres in one co-operative organization which seeks direct contact with independent producers as its source of film supply.

Members of the Executive Committee for Associated First National Pictures pointed out to the independent exhibitors who sought information during the convention, that the sub-franchising plan is not a new and different system than any which has before been in vogue. Instead, according to members of the committee, the sub-franchise is an extension to other independent exhibitors of the cooperative, protective and economic phases of the organization structure on which First National Exhibitors' Circuit was started three years ago and on which it has steadily continued to bridge and narrow the gap between independent exhibitors and independent producers.

"For three years," explained the committee chairman, "First National members have provided their respective independent circuits with quality entertainment by co-operative buying from independent stars and producers. They took a tremendous financial risk in getting away from old methods and driving straight at the producer monopoly with its arbitrary booking methods and attendant impositions on all exhibitors. They succeeded because they pooled their purchasing interests and thus the strength and resources and exhibition facilities necessary to upset program booking. Now, they are extending the same plan which won against the program, so that independent exhibitors in every territory may guarantee to themselves a definite and sufficient source of releases to meet any organized theatre competition from other than independent producers and with arrangements wherein they pay a fixed percentage of the total cost of every release. In other words, the rental values are established at the studio rather than in the exchange.

"Through the stock equity which each enfranchised exhibitor will have in the exchange for his territory, he is guaranteed against the film costs in excess of the fair valuation by the dividends which the stockholding will bring from the disbursement of any profits earned by the exchange over and above its normal operating expense. This is mutualization born of a year of intensive study by exhibitors, each of whom realized that his future is a theatre operator would be determined in every detail by the caution, the fairness and absolute justice of the terms which they dictated and to which they, as dictators, are now subscribing as franchise owners in direct partnership with 6,500 other theatres."

Territorial awards of sub-franchises started this week upon the return of the First National exchange managers to their respective offices. It is predicted by Council officials that at least three months will be needed to complete the allotment. By fall it was said First National attractions will be pledged by sub-franchises to at least 6,000 theatres.

The Executive Committee for Associated First National Pictures, composed of X. H. Gordon of Boston, Moe Mark of New York and H. O. Schallie of Philadelphia, will devote practically all of its time during the summer to the consideration and granting of applications for sub-franchises. Schedules of percentage ratings of every theatre in each territory were given to the exchange managers at the concluding session of the First National Sales Club. In fixing the individual theatre percentages, the statistical division of the Exhibitors' Defense Committee for First National eliminated in many instances the matter of population as a determining factor and considered the more conclusive conditions of industrial advantages, prevailing average film costs for individual houses booking on a flat rental basis in the past, competition and the strategic location of the theatres.

Japanese Company Sends Representative
Agent of New $5,000,000 Company Will Remain in New York to Buy Films

Akiyama, American representative of the International Motion Picture Co., Ltd., of Japan, has arrived in New York, and is at present making his headquarters at the Langacre Hotel. He will probably remain in New York for a period of two years, during which time he will act as exclusive buyer of films and other necessities for the Japanese market. He has been authorized to expend a considerable sum in making purchases for the Japanese company.

The International Motion Picture Co., Ltd., was organized a short time ago and capitalized at ten million yen, which is equivalent to five million dollars in United States money. This company, which is reported to be easily the largest on the island, will take steps immediately to provide better and more modern pictures for the Japanese public.

Ten years ago, when a motion picture organization was incorporated in Japan with a capital of 30,000 yen, many people were amazed at this amount of money being ventured to finance such an untried scheme. The number of movie fans on the island were constantly increasing, however, as in other countries, and were becoming dissatisfied with the pictures as they were at that time being presented in Japan. The motion picture industry was then, and has been until recently, at a stand still. The people are now seeking better service in the theatres, and above all they are eager to enjoy better pictures produced under more satisfactory conditions than have previously obtained.

The taste of the Japanese film has changed so much in the past decade that he no longer is satisfied with the picture examined merely with exaggerated action. Japan is now wide-awake, careful and discriminating in criticizing her pictures.

The progress of the industry in Japan is due in great part to Kisabura Kobayashi, said to be the most enterprising showman now exhibiting pictures on the island. The Japanese Motion Picture Co., Ltd., which was so hastily and successfully organized with its enormous capital, has completely absorbed the Natural Color Cinema, Ltd., of Tokio, known as Tenkatsu Kaisha. This means that the new organization has under its control nearly one-third of the picture theatres now in existence in the Empire.
Realart’s First Conference to Start May 17 in New York
Managers Will Gather in Get-Together and Jubilee Meeting

The first annual conference and get together of the various managers and special representatives of Realart Pictures Corporation is announced to be held at the Hotel Astor on Monday, May 17th, and to last through the week. It will be made a jubilee meeting in keeping with the success of the infant concern in its first year of business.

The twenty-one branch managers of the company will arrive in New York City prior to the conference with exhibitor sentiment on all the live problems of the day. They will start to New York fresh from the field, where they have been actively engaged in Realart’s end-of-season sales campaign to close the first-year’s business with four Mayflower specials and five stars’ productions.

Subjects that will be discussed by the managers include general policies, exploitation of productions, marketing methods, contracts and the problems arising from increased production costs. Exhibitors visited by Realart salesmen have been queried on these and other important subjects and the data collected will be summarized collectively.

The managers will arrive in New York on Sunday, May 16th, and register at the Hotel Astor. The convention will be officially opened Monday morning when Morris Kohn, president of Realart, will welcome the managers. The succeeding sessions will be presided over by J. S. Woody, general manager. The morning sessions will begin at 9:30 and last until 12:30 o’clock. The afternoon sessions will last from 2 o’clock until 5:30.

The following statement was issued by President Kohn in calling the conference:“It is with considerable pride that Realart has issued a call to its managers to gather in New York City for the first annual convention. Succeeding years may bring increased prosperity and wider recognition to the company, but the first year, with its struggle to establish and perfect a working organization, will always retain a most vital place in its history.

“Realart has accomplished in the past year, I believe, more than ever has been done before in the history of the industry. The company was organized and twenty-one branch offices established in a few months. This alone is something of a record. It engaged three well known stars and began to make its own productions, and to market them, in an incredibly short time.

“The success which has accompanied these efforts within six months of actual business is well known in the trade. To have attained the pinnacle in producing quality pictures at the very outset constitutes an achievement of no little consequence. In the way of physical acquisitions, the company has been extremely fortunate. Last fall we obtained the fourth floor of the Winfield Building at 400 Fifth Avenue for our home offices. The location in this new and modern building has been found ideal. During the year we acquired the old Morosco Studios in Hollywood and renamed them the Realart Studios. These studios represent the last word in picture production. They will accommodate from three to five companies at one time and have unexcelled physical equipment. Possession of these is a guarantee of the maintenance of the Realart standard of picture production. We have also fortified ourselves strongly during the year by adding the name of Wanda Hawley to our list of stars.

“As to our organization we have much of which to be proud. In a remarkably short span of time we have brought together a body of men, seasoned and experienced in the motion picture industry. This alone has been a herculean task. The coster of names at the home office and throughout the list of branch managers and the sales force gives eloquent testimony to the success we have attained.

“Naturally we regard this first convention as the biggest and most important step in our developmental program. It is the first opportunity we have had to get together and talk things over. I am sure it is bound to prove an event of no little importance to the trade as a whole.

The Realart field men who will attend the conference are as follows: Melville F. Maxwell, special representative; Joseph L. Marentette, Atlanta; Walter E. Scates, Boston; Henry E. Wilkinson, Buffalo; Harry W. Willard, Chicago; Mark Goldman, Cincinnati; B. H. Kelly, Cleveland; D. J. Callahan, Dallas; Bert R. Latz, Denver; Ralph B. Quive, Detroit; John N. McKeon, Kansas City; Owen E. Wood, Los Angeles; Henry L. Holmader, Minneapolis; Lester Adler, New York; Trudy B. Wildman, New Orleans; Cornelius G. King, Omaha; J. E. Hennessy, Philadelphia; Harry E. Loiz, Pittsfield; Ben F. Simpson, San Francisco; Albert W. Eden, Seattle; Floyd H. Lewis, St. Louis, and William H. Rippard, Washington.
Educational to Operate Own Exchanges
Offices in Twenty-two Centers; Contracts Signed for All But Three Territories

IT'S own exchanges in the twenty-two principal motion-picture centers of the United States will be announced next week by Educational Films Corporation. Contracts have been signed in all but three territories, and these will be closed within the next few days. These statements were authorized this week by E. W. Hammons, vice-president and general manager.

Details of the exchange system were practically completed during Mr. Hammons' visit to Chicago, since he took advantage of the various meetings there to discuss the details with a number of exhibitors. He found there an unexpectedly strong demand for participation in the Educational plan of distribution with the result that there were many bidders for each of the territories remaining open. The three remaining territories could have been easily closed at that time, but Mr. Hammons preferred to wait upon certain developments in the East, it is stated.

Each one of the exchanges will be directly controlled by Educational, it is explained, and they will handle nothing but short subjects, made and distributed by the parent company. The main organization will be maintained in New York, where Mr. Hammons has been gathering together the men whose association he has desired. Announcement of the home-office organization will probably follow shortly after the list of exchanges, their managers and locations are given.

In this announcement Mr. Hammons called special attention to the high class of men that are associated with the company in the exchange organization.

"We have taken our time," said Mr. Hammons, "in selecting the men who are to be interested in our exchanges, because we wanted to have associated with us people who will be recognized by every exhibitor as representing the best in motion pictures. The selection of mere territorial representatives would have been an easy matter, but our plans have called for far more than merely salaried employees in each of the centers. We have sought to obtain not only men of unquestioned standing in the motion picture world, but we have invited their financial participation in the ownership of the individual exchanges because we believe that such interest would insure their greater interest in sales policies and assure greater cooperation to the exhibitor.

"Educational will control the majority of seats in every one of the exchanges, but we have permitted financial participation up to as much as 40 per cent. Each exchange will be under the direct control of the home office, and every policy must meet the approval of the general management. It can be seen that such a plan invites the cooperation of men who would not be interested in a mere salary arrangement."

"An important part of the plan to us is that these exchange interests will represent a great number of the first-run theatres in the principal cities of the country. In every case the men who are interested in our exchanges have been led to become associated with us because they realize the quality of the material that we will supply.

"All that remains for the completion of our exchange system is the matter of physical arrangements in some of the cities and the signatures of contracts in three territories. These will be closed before the end of the week and we will then be able to tell the exhibitors of the country where they can find the one exchange in their territory dealing in short subjects and of the men with whom they will be doing business."

National Ass'n Promotes Fire Prevention
Report to Fire Protection Convention Held in Chicago Shows Wide Activities

DETAILED information as to what has been accomplished by the motion picture industry in the way of fire prevention was presented to the National Fire Protection Association at its twenty-fourth annual meeting held in Chicago May 4, 5 and 6. This information was contained in a report of the National Association of the Motion Picture Industry, an associated member of the National Fire Protection Association, which reaffirmed its pledge made at the Ottawa convention a year ago to co-operate in every way to bring about the strict enforcement of fire preventive regulations.

The National Association of the Motion Picture Industry was represented at the convention by J. E. Brulatour, chairman of the Committee on Fire Prevention Regulations; Albert de Roode, a member of the committee, and Frederick H. Elliott, executive secretary. The report was submitted by Mr. Elliott, and according to advices received from Chicago, was one of the most interesting and comprehensive documents presented. It was favorably commented on by delegates, representing all branches of trade and industry, and many public officials and others identified with fire prevention work.

The report dealt with three phases of activity of the National Association. The first referred to the educational campaign carried on for several years by the Fire Prevention Regulations Committee, which has issued bulletins on the proper handling of films with the purpose of reducing the fire hazard.

The second phase dealt with inspection. The third feature of the report dealt with the constructive activity of the National Association, which included not alone the improvement of the existing buildings housing exchanges, but the erection of new and adequate buildings complying fully with the fire preventive requirements, recommended by the National Fire Protection Association and adopted by the National Board of Fire Underwriters.

Accompanying this part of the report was concrete evidence of the National Association's activity in the way of a photograph of the new film Exchange Building in Kansas City, the first building erected in this country for the exclusive housing of film exchanges. Similarly built buildings are in course of construction in Cleveland, Buffalo, Atlanta and New Haven. Contracts have been let for the construction of a new exchange building in Chicago, and the work will start June 1.
F. P. - Lasky to Produce in India for Far East Distribution

THE Famous Players-Lasky Corporation will shortly begin producing motion-pictures in Bombay for distribution throughout India and other countries of the Far East. This was the message conveyed in a recent statement issued by Adolph Zukor, president of the corporation. This work is to be inaugurated in conjunction with a syndicate of British and Indian bankers. It marks another step in the establishment of foreign producing centers by this powerful American manufacturing organization. The name of the newest subsidiary of the Famous Players-Lasky Corporation is the Indian Empire Famous Players-Lasky Film Company, Ltd., and it has a paid-in capital of $3,000,000.

Arrangements are being made for the erection of a moviemotion studios and laboratory in Bombay, the principal city of the Indian Empire, where the most-approved American methods of picture production will be introduced by American production experts. Mr. Zukor declared that no limit had been placed on the magnitude of the production activities in India, intimating that there is reason to believe that in the near future the Indian studios under the general supervision of Jesse L. Lasky, first vice-president of the Famous Players, will be turning out Paramount-Aircraft pictures on the same scale that prevails in the Lasky studios in Hollywood and the new Eastern studio in Long Island City.

Not only will Paramount pictures be produced in a Paramount studio in India, but they also will be distributed through a system of Paramount exchanges, modeled after the efficient exchange system in this country. This Indian distribution system will embrace all of the vast Indian Empire, as well as Persia, the Straits Settlements and other countries in the Far East.

"When one realizes that in the Indian Empire alone," said Mr. Zukor, "there are 400,000,000 people, one can get an idea of the vast possibilities which lie in the production of pictures in India. Paramount pictures, of course, are already being distributed throughout India, as they are in other countries of the world, but we wish to produce pictures which are closer to the thought and lives of the vast Indian people. Producing pictures in this country that will mirror the lives of the people of India is practically impossible. The director and actors have to be on the spot, they must have an insight into the problems of the Indian people—in a word, they must have a better understanding of what the Indian public wants. All this we are confident we can accomplish by establishing a studio in India."

Other advantages are obvious. Paramount pictures made in India will have settings amid scenery that practically has never been brought to the photoplay screen. All of the picturesque life and surroundings of the Indian will form the background for the pictures which we plan to make there."

The production of pictures in India, Mr. Zukor undeniably, is in line with his policy to make Paramount pictures of such a nature that they will cater to the tastes of all countries. In this connection he explained that this was the guiding motive in the establishment of the big Paramount studio in London, which is already in operation under the direction of Jesse L. Lasky.

Mr. Zukor announced that the new studio in Bombay will be started by Frank Meyer, assistant secretary of the Famous Players-Lasky Corporation, who has been in charge of the construction and real estate division of the company, and Tarkington Baker, who recently formed his own producing organization and who formerly was in charge of the producing activities of the Universal Film Manufacturing Company.

Mr. Meyer will erect the laboratory and studio in Bombay and will equip both institutions with the most modern American film producing appurtenances, it is stated. The studio and laboratory will be operated by a staff of American film experts, which will be organized when both plants are ready for actual work.

Mr. Baker, it is understood, will remain in India as general Indian representative of the Famous Players-Lasky Corporation, with complete charge of the production and distribution activities of the Indian Empire Famous Players-Lasky Film Company, Ltd.

Meyer and Mr. Baker will leave for India in two or three weeks, as soon as they can wind up their affairs in this country. They will spend some time at the new Famous Players studio in Bombay and also visit Paris, before going direct to Bucharest. As soon as they arrive in India they will begin getting their organization together, and it is expected that the first American picture produced in India will be ready for release next Christmas.

Just as it is Mr. Zukor's intention to have Paramount pictures produced in England distributed also in this country, so the pictures made in India will not only be distributed throughout India but will also be released in this country and in Europe.

Mr. Zukor stated that further important announcements regarding the formation of the Indian Empire Famous Players-Lasky Film Company, Ltd., would be forthcoming in a few days.

Echoes of the "Windy City" Convention

By Joseph F. Lee

PROBABLY one of the most talked of events of the entire convention was staged Wednesday evening under the personal supervision of H. M. Thomas, president, and the cosponsorship of Jesse L. Lasky, vice-president, the arrangement being made by Adolph Zukor, president, of Famous Players-Lasky Corporation. Mr. Thomas brought his favorite entertainment to the convention, with the result that the costuming and lighting effects were among the finest seen in any convention.

There were a number of conventions being held at the Congress Hotel at the same time; the picture folks were in session. One exhibitor sat in a convention hall for an hour, thinking he was listening to Pearson's talk, but the speaker turned out to be President B. P. Valera and the meeting in session concerned the C. B. I. S. and the public.

During the intermission of Thomas' Historical Pageant and Conclave Lieut. James Anderson sang a ballad, composed by himself and entitled "Out of the Land of Moonshine Makes the Whole World Still." The ballad was written by himself and a good time was enjoyed by all.

Business fell away off the entire week at the Hotel Astor, Nick, the head waiter, was trying to figure out whether to put on Kippur or Holy Week. He sent Tom Boynton a note, stating I had attached a privilege car to the Broadway Limited, and would be there at 9:00. Tom jumped to Pittsburg and asked the boy to have a box, to telephone the boys in Atlanta; but the boy turned out to be President B. P. Valera and the meeting in session concerned the C. B. I. S. and the public.

Elbing Warner was a much interested spectator at the Thomas' affair. It is rumored that he offered Thomas a tidy sum for the title rights of the Pageant and Conclave. Sol Lesser stepped into one of those sea-side restaurants, sat down, and was asked by a waiter what he desired. "What have you got?" queried Sol. "Everything that swims," said the waiter. "Then, if you have ever seen a whale that swims, bring me Annette Kellerman," replied Sol. I purchased the Irish confetti concession (the bridegroom's box) for the Irish Republic meeting, held at the Congress, and it netted me a handsome profit. The Thomas' affair was the song pluggers were much in evidence. One young lady made a deep impression by rendering, "You May Be the World to Your Mother, but You're a Horse's Neck to Me."
Penal Code Amendment
May Soon Be Law

The Judiciary Committee of the United
States Senate has made a favorable report
on the bill introduced by Congressman
Walsh, of Massachusetts, at the request of
the National Association of the Motion
Picture Industry, which amends the penal
code by placing motion picture films in
the same classification with books and
other written matter. This action means
that the bill will soon become a law.

This bill makes it a misdemeanor to
ship in interstate commerce or in the
United States mail any indelent or in-
formal film, the same as it is a miskade
numer to send an indecent book or
any printed matter.

By approving this bill Congress sup-
ports the contention of the National
Association in censorship and other matters
that there should be no discrimination be-
tween the printed word on paper or parch-
ment or a printed picture on a film and
projected on a screen.

The enactment of this law will also be
an answer to those persons who are ask-
ing for new laws for what they call the
"protection" of the screen. Any person ex-
hibiting any indecent or immoral film
cannot only be prosecuted under the laws
of the state, but if that film is sent in the
mail or in interstate commerce there can
also be a prosecution in the federal
courts.

Paramount - Empress
House Incorrectly
Listed

Motion Picture News regrets the inser-
tion of an erroneous statement in the list
of admission prices published in a recent
issue. The list was submitted by the First
National Exhibitors Circuit and was pub-
lished as stated. A letter received from the
Salt Lake City exchange of Famous
Players-Lasky Corporation calls attention
to the fact that the Paramount-Empress
theatre listed as a second run theatre, in
reality runs first-run Paramount-Artcraft
productions and that the net admission
prices are twenty, thirty and forty cents.
Occasionally they scale as high as fifty and
seventy-five cents.

Theft Committee Wiping
Out Illicit Film Men

The Film Theft Committee of the Na-
tional Association of Motion Picture In-
dustry reports excellent progress in wir-
pout the illicit film dealers in New
York City.

Spokane Exhibitors Rebel
at Percentage System

Two Spokane, Wash., exhibitors are
up in arms on account of the per-
centage system. Drs. Clemmer and Lambich
and Ray C. Grombacher, managers of these
houses, have refused flatly to sign up for the
pictures under the new conditions required.
Clemmer advance bookings, which will
carry the theater program well into July,
show few Paramount pictures, and what few
appear, are secured under old contracts, before
the percentage basis plan was insisted upon by
the Paramount. A motion picture booked from the Seattle house has been here
all week in an attempt to do business with the
local theaters, but at this date, no agreement
had been reached.

"They demand a guarantee which gives
them a snug revenue," Dr. Clemmer said.
"If we do a big business, on the per-
centage basis, they would be profiting by
our gain and taking no chances whatso-
ever."

Ray C. Grombacher, manager of the
Liberty, says he is absolutely opposed to
percentage bookings. A look at the Cram-er
list of pictures booked to carry him through up
to July.

"Humoresque" Screened
at New York Hotel

Almost the entire Eastern "Who's
Who" in motion pictures turned out on
the night of May 4 at the Ritz-Carlton
Hotel in New York to witness a private
showing of Cosmopolitan Productions'
latest offering, "Humoresque." The crowd
was so great that even standing room was
at a premium. A twenty-piece orchestra,
under the direction of George Bymen,
expanded the incidental music, and the
projection was in charge of Frank Jacobs,
Cosmopolitan's projectionist.

Among those present were Daniel Froh-
mans, Mr. and Mrs. Elek J. Ludvig, Fan-
nie Hurst, Jacques S. Danielson, Norma
Talmadge, Robert G. Vignola, William Le
Baron, and William Sistrum, Montagu Love,
George D. Baker, Albert Capellani, Nor-
man Kerry, Lulu Warrenton, etc.

Fox Publicity Manager
Resigns Position

Louis Kremlin, who for the past nine
months has been in charge of production
publicity of Fox Film Corporation, has
resigned and has left for an extended tour of
the United States in the interests of
Screeners Service, an organization which
serves more than 300 newspapers with a
weekly news service of the happenings of
the motion picture field.

Cleveland Convention
(Continued from page 4135)

on our backs until we are beginning to
stagger under the burden. Time and time
again we have offered to cooperate with
producers and distributors, at least in all
movements which pertain to the entire in-
dustry, such, for instance, as the fight against
hostile legislation. What has been the re-
\result? At Washington the producers
fastened the 5 per cent film rental tax
upon us. We cannot pass any part of this
tax on to the public, and our friends knew
it, but they do not care as long as they
themselves remained wholly untouched by
taxes.

"In the list of our grievances is the
daring and persistent attempt on the part
of the producer to prostitute our screens
to common advertising even in highly
hailed dramatic productions. So far we
have been lucky, as we have not been able to
stop this abuse entirely. We have no means
of knowing what the producer gets by way
of contribution towards the cost of his
desirable, these highly favored adver-
sisers, but we do know that he makes or
tries to make us the dispensers of this
profitable advertising.

"A large part of our program at Cleve-
land will be purely constructive. We want
to encourage the independent producer and
director. Directors are the creative minds
of the industry and furnish the founda-
tional values. We want to encourage
these independent producers and di-
rectors, and we will leave them in no
doubt as to our support.

"I am speaking for my fellow exhibi-
tors when I say that at the Cleveland Con-
vention every exhibitor will be welcome.
We want none but exhibitors—men
who are the actual owners of motion picture
theatres and who gain their livelihood by
means of their theatres and showman-
ship."

Reformers Seek to Stop
Baltimore Referendum

By filing a petition in the Superior
Court for a writ of mandamus to prevent
the Supervisors of Elections from mak-
ing arrangements to submit Sunday
movies to a vote at the general election
in November, Baltimore reformers car-
ried their fight against Sunday moving pictures
into court last Thursday.

It is believed, however, the efforts of
the reformers will prove futile. The mov-
ing picture men have shown lately that
they are determined Sunday movies shall
become an actuality and they will put up
a stiff fight.

—MOTION PICTURE NEWS—

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor

Chicago Representative, L. H. Mason, 220 So. State St.; Phone Harrison 7067. Los Angeles Representative, J. O. Jensen, Suite 205, Baker-Detwiller Building, 412 West Sixth St.; Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $5. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered Cable address is "Picknews," New York.

Henry F. Sewall, Vice Pres.

E. Kendall Gillett, Sec'y


Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Avenue, New York, N. Y. Phone 9890 Bryant

Copyright, 1915, by Motion Picture News, Inc.
Exhibitors' Service Bureau

Advisory Board
Exhibitors' Service Bureau

Willard C. Patterson, Criterion theatre, Atlanta,
R. B. Willey, Strand theatre, Montgomery, Ala.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stites, Des Moines theatre, Des Moines, Iowa.
Lowell W. Calvert, Managing Director, New Gar- rick theatre, St. Paul, Minn.
W. C. Quinnell, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
B. M. Thomas, Strand theatre, Oshau, Idaho.
H. B. Hilton, Paramount theatre, Louisville, Ky.
George E. Carpenter, Paramount-Empress theatre, Salt Lake City.
E. J. Mayer, Bijou theatre, Butte.
Engel H. Roth, California theatre, San Francisco.
J. A. Fergusson, Loew's theatre, San Francisco.
Sidney Granran, Granran's theatre, Los Angeles.
Paul C. Gerhard, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Thomas D. Soriero, Strand theatre, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Frank, Shea's Hippodrome, Buffalo.
George J. Schinde, Schinde theatre, Sandusky.
H. O. Horner, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Edward L. Hayson, Strand theatre, Brooklyn.
A. P. M. The H. de Luss, Detroit.
Sid Lawrence, Alhambra theatre, Detroit.
Lee A. Landau, Butterfly theatre, Milwaukee.
Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gudsmo, Strand, Cleveland, O.
Charles C. Perry, Strand theatre, Minneapolis.
Making the Lobby Display Register Individuality

When it comes to "jazzing" up a lobby with special signs which while shouting for business still retain a spirit of refinement, few managers of the male sex are able to duplicate the work of Emma Cohen, manager of the Casino Theatre of Chicago. On this page is shown the results accomplished for the Casino's engagement of "Paid In Advance."
Picture Is First Run Until Your Patrons Have Seen It

Brooklyn Neighborhood Manager Pays Little Attention to Release Dates

When an exhibitor realizes that a picture is new until his patrons have seen it, he is in a way to make money, according to Leon Victor, manager of the Tuxedo theatre, Borough Park section of Brooklyn, who offers his own box office receipts as proof of the fact that a good picture is a natural attraction many months after its initial release.

Mr. Victor has conducted the theatre on the theory that “nothing pays like the best” and has consistently stuck to the idea of booking nothing but screen successes, no matter how long he has to wait until the rentals come down to a point that he believes he is justified in paying.

“Mr. Victor has conducted the theatre on the theory that “nothing pays like the best” and has consistently stuck to the idea of booking nothing but screen successes, no matter how long he has to wait until the rentals come down to a point that he believes he is justified in paying.

“The first run bug-a-boo is an idol,” says Mr. Victor, “and the trouble is that many owners of small houses, or badly located houses, regard a first or second run as a necessity for success. I felt this to be wrong, and while the Tuxedo is a comfortable little theatre its location is not ideal and competition is strong. I felt that rather than book cheap pictures while they were new on the market, I would wait until the best pictures had come down to the price I could pay.

“The results speak for themselves. The Tuxedo now has a steady, consistent, high class patronage. Good shows always pay. Managers on the speaking stage know this and that is why they strive for successes of the big hit kind. They know that once the reputation of a show is made it will prove a good drawing card every where in the country until the last theatre goes in it has seen the production, whether it is one month or ten years after it has been first produced. The same thing holds true of pictures, and it is this truth that I am turning into money.

“I watch the releases through the medium of trade papers, as closely as if I were conducting a first-run house. As soon as the picture shows me by means of the reviews and various other proofs that it is a good production, I put it in my booking schedule for nine or ten months ahead. Then I forget it. I book from this diary of names, making only as to rentals when the time comes when I have figured that I could afford it, I book it, and the money I save on rentals put into exploitation. I exploit them for new pictures, which they really are; new to my patrons no matter how long they have been known to the movie world at large. I am not interested in attracting Broadway attention, my interest is in my own patronage.

“Sometimes I will make a special effort to get a picture on certain dates, although usually it makes no difference to me as to when I get them. The desire for special dates occurs, however, whenever there is a picture by a star who is being exploited by the big houses at the time when I am ready for an old picture. This week, I ran ‘Her Kingdom of Dreams,’ starring Anita Stewart, and I booked it especially for this week because the Brooklyn Strand was running her latest release, “The Fighting Shepherdess.”

“The argument that I could do more business if I booked them earlier has no weight with me. ‘Her Kingdom of Dreams’ did capacity business at the Tuxedo, and therefore it couldn’t have done more no matter when I had run it. The result is I have a profit due to the difference in rentals, which I could not have had earlier. My patrons have seen a good picture, and it wouldn’t have pleased them any more a year ago than it did this week. Naturally I have the ambition to own a house large enough to pay for a first-run policy, but until that time comes I am content to pay on the policy of ‘Nothing but good pictures, whenever I can get them’.

Malaney Has Faith in Good Exploitation

Manager of Loew’s Cleveland Theatres Displays Sound Exhibitor Philosophy

With an abundance of sound exhibitor philosophy on exploitation, backed up by a campaign that brought record box office receipts, the story of the latest promotion campaign on the part of M. A. Malaney, publicity representative for Loew’s Cleveland theatres, holds a unique interest for showmen.

This effort that resulted in such a crowning vindication of an exhibitor’s unqualified faith in exploitation, was directed in the interests of “The Greatest Question.”

Mr. Malaney began his campaign a week in advance of the first showing with teaser ads asking “What is the greatest question?” and “Would you sleep in a graveyard?” The teasers at the outset were small. As the week progressed, he gradually increased the size of each ad until, on the Sunday of the initial showing, half-page ads were used.

Throughout the campaign, Malaney lent a uniformity to his ads by having a large question mark in the center of every ad. About this in some fashion was always written. “D. W. Griffith’s ‘The Greatest Question’"

"The first thing to be noticed about our advertising in behalf of ‘The Greatest Question’ was the fact that it carried a somewhat vague and tangled aspect. Of course, this was intentional. We wanted the mystery of the picture and the depth and uncertainty of the subjects it dealt with to be so depicted in our advertising. The feather-edge arrangement of our shadowy question mark and its accompanying word matter carried this effect.”

In writing his ads, Malaney, for one of the few times in his career, divided his line of attack by featuring D. W. Griffith and that producer’s eminence in conjunction with the appealing subject around which the picture was written.

“When you can talk about something already known to the reader, the battle’s won,” said Mr. Malaney. “He convinces himself as he reads. His attitude isn’t one of ‘I’m from Missouri—you’ve got to show me,’ but it’s rather the attitude of, ‘Why, certainly that must be true. It stacks up well with everything known of the subject,’” said Mr. Malaney.

One of Mr. Malaney’s ads read, “Plain human beings fighting the battles of life in their own way. Picturing their virtues and frailties so graphically that you will laugh and cry with them, hate and love with them— as your emotions react to Griffith’s masterly interpretation of humanity’s madding at what life really is! The story is brilliantly dramatic, excellently acted and produced with the skill that only this great director knows.”

Mr. Malaney took advantage of the present great interest in spiritualistic matters and did not fail to collect in full on the interest stirred up in the hereafter by the recent lecture tour of Sir Oliver Lodge and the many current books on the subject.

Another ad read, “Is there life after death? This question is now being widely discussed throughout the world. The master of the motion picture has produced a wonderful drama into which he has woven this question.”

Mr. Malaney also took pains to play up the cast of the picture.
Femininity Falls for the Fashion Shows says Ayres

"All Femininity falls for the fashion shows," says Nick Ayres, publicity director for the California Theatre, San Francisco, and he and Directors Roth and Partington of the Imperial and California ought to know for they have just staged one.

On this page is shown the menu for those who were assembled for the event. Some, eighty or ninety "gorgeous creations" in everything from gowns to "nighties" were shown to the adoring throngs who attended the California during the week of March 22nd. It was a great show all around.
For the Soul of Rafael" Premiere

The premiere of Clara Kimball Young's latest picture "For the Soul of Rafael" was at Grauman's Rialto theatre, Los Angeles. The exploitation given the production by manager Sid Grauman has been the talk of the West Coast film metropolis. One of the features of this campaign was a window display (above) showing the style 1850 elaborate wedding gown used by Miss Young in filming the picture. A pleasing prologue of music and dancing was presented (right). On the site of a new building covering a block, a big sign board space was secured. The theatre which is famed for its electric light signs gave the star more than stellar space as will be noted by the cut at the right upper corner.
These Kiddies Were Guests of Strand, New Orleans

All the "Pollyannas" and "Pollyjohny's" of New Orleans were guests of the Strand theatre, one of the Saenger Amusement Company's string recently at a special matinee of "Pollyanna." The New Orleans Item co-operated with the Strand management in giving the children an outing. See opposite page for full details.
**Clever Presentation of “Everywoman”**

A clever feature in connection with the presentation of “Everywoman” at the Regent theatre, Toronto, during the week of April 12 was a prologue which consisted of the appearance in succession of characterizations of the many principals in the picture. Ten people were used for the portrayal of the picture characters and they were introduced in an interesting fashion. The setting for the prologue consisted of a huge book, eight feet high, from the pages of which stepped the characters. As each page was turned a character emerged from the book. Incidentally, the pages bore designs appropriate to the respective character. When “Everywoman” appears, the decorations on the page consist of forget-me-nots; when “Youth” stepped out, tiny buds were prevalent; roses were shown when “Beauty” appeared, and the page design for “Modesty” consisted of lilies.

A very interesting monologue was recited by “Nobody” during the unfolding of the characters.

John Arthur, musical director of the Regent, was responsible for the success of this episode. Arrangements for the stunt required much careful attention, particularly in choosing the characters for the number and also in choosing the gowns to be similar to those worn in the picture. The musical accompaniment and special lighting effects also required much study.

Furnished Barton, a local dramatic authority, assisted Mr. Arthur in arranging the monologue. Murray Kay, Limited, a local department store, provided the gowns and the mention of this fact was made in the newspaper advertisements, reading notices and in the theatre program.

During the previous week a special musical number at the Regent consisted of an appropriate solo by a talented Toronto vocalist garbed in surplice and cassock, an elaborate church setting with many Easter lilies being used for the purpose.

**A Short Subject Which Dominates the Program**

**THE BOTTOM OF THE WORLD** installment one is the top of the list when it comes to enumerating the film achievements to be found at the Broadway houses this week.

In a way this camera man’s record of the trip of Sir Ernest Shackleton in search of the South Pole is only a scenic or educational, just as the spectator is inclined to classify it, but the real beauty shown at the Rivoli theatre this week, projected without music, seems to grip the attention and drive the theme directly to the heart of the drama. The camera work achieved is a revelation for this sort of film. So clear and sharp is it that one views the picture as if looking upon a real landscape, from which many of the views are shot, also most unusual, especially those which show the ENDURANCE crushing its way through the ice as the ship works slowly into the latitude of eternal winter.

Exhibitors who were looking for short subjects that are more fillers can not go amiss on this release, providing the second part lives up to the initial release, which we understand it does.

**Toronto Four Hundred a Special Show**

Toronto’s “Four Hundred” gathered in the ballroom of the King Edward Hotel, Toronto, for a special “cinema tea” at which was presented for the first time in Canada the special attraction, “Everywoman,” under the auspices of the Famous-Lasky Film Service. The whole proceedings were carried out with eclat and the stunt was arranged in such a “high-toned” manner that it appealed to the best clientele in the city. Special invitations were issued to well-known society and club leaders and the handsome ball-room was tastefully decorated for the occasion. Special orchestration was provided by the lone orchestra of the Regent theatre under the direction of Conductor John Arthur.

The patrons, whose names were published in connection with appropriate advance notices, included Lady Palemon, wife of the president of Toronto University, Lady Whitney, wife of the late Premier of Ontario, Lady Eaton, wife of Canada’s great retail merchant, Mrs. George Nasmith, Mrs. Morgan Dean, Mrs. John Bruce and Mrs. John Garvin, the latter acting as hostess. The society editors of the various Toronto newspapers chronicled the event and the various reviewers waxed enthusiastic over the screening. The stunt was classed as a fine stroke of business and one that will insure great success for the feature when it is released locally in the regular way.

**Saenger’s Gives Free Show For Children**

In Conjunction With Newspaper “Pollyanna”

Presented as Matinee Attraction

NEW ORLEANS recently learned that she has more “Pollyannas” and “Pollyjohnys” than she thought she had when the Saenger Amusement Company and the New Orleans Item held a special morning matinee, showing Mary Pickford’s “Pollyanna” to thousands of inmates of various Children’s Homes of the city, at the Strand theatre.

Don Philippini and his orchestra played harder and louder and longer for the youngsters than for a regular show. How could they help it? They had to be heard. There was no box on the noise the “Kiddy” could make. It was their party. Mlle. Vogel, Mons. Perisse and Becker, French Opera stars, sang. Mlle. Vogel already was on the regular program for the afternoon and night shows, but when the two men heard the morning matinee was to be solely for the youngsters and that it was free, they threatened to start “one guerre” if they were not allowed to lend their voices for the special showing of “Pollyanna.” Vowing women from the Saenger offices took the place of ushers and did it upon their own initiative. They had seen one of the Saenger-Item or-plans’ shows and they knew what it meant.

Pollyanna was the big hit of the program. The leader of the orchestra, Don Philippini, got a perpetual laugh with every wave of his baton and locks, and one could see every little orphan mentally decide to find a stick and play “Don Philippini” from that day forth. The singers, especially M. Becker in his Mephisto costume with the “Serenade” from Faust brought down the house—the kids evidently decided that he was a cheerful devil. But the roar that went up at Mary Pickford in “Pollyanna” showed that every orphan’s heart was in little Mary’s keeping. They smiled with her smiles, and chuckled at her pranks, and even a subdued sniff echoed at the death scene of Pollyanna’s father. The dogs and cats, the marble game, the fight, the stern aunt, the raid on the apple trees, brought a recurring barrage of orphan chuckles.

Of the New Orleans Railway and Light Company hauled the children to the theatre and back to their institutions. Jacob, Elmers and the Grunewalds Caterers furnished candy and the kiddies were permitted to eat the candy while the show was being given.

Now, where’s the exploitation? The writer doesn’t know and doesn’t care whether it was an exploitation. However, he knows he has an awfully kindle feeling toward the Saenger company, especially when he has been reading articles every day for a week on the front page of the Item and especially when they were written by the best writer the Item has and when every sentence almost pictured the delight those youngsters were going to experience. It made the writer want to see the picture too. When he saw several parents heads of young and able-bodied children going through the busiest part of town, stopping traffic while people gazed at them, he heard more than one pedestrian inquire:

“What’s all the racket about?”

“Oh,” the pedestrian was answered, “that’s the Saenger and Item’s ‘Pollyanna’ party for the orphans.”

“Is that so?” the pedestrian replied with just that tone of voice that meant good, warm, inward, mental satisfaction with Saenger and the Item.
Window and Lobby Displays That Merit Great Praise

(Left) Motion Picture News

In a recent showing of "A Daughter of Pavlovich" at the Coliseum theatre in Seattle, Mr. McFarland succeeded in getting the cooperation of S. Friedland and Son, one of the most exclusive jewelry concerns in the city.

(Below) Below is shown one of four book store tieups for "The River's End" which the Friedland theatre of Wilmington, S. C., arranged as a part of its exploitation campaign for this feature.
Neighborhood Theatre Exploitation Suggestions

WITH heavy overhead, is it humanly possible for the small-theatre exhibitor—the neighborhood house owner—to make big profits from exploitation? How should he go about it?

These questions have been answered by N. A. Benson, manager of the Stadium theatre, East End of Pittsburgh, Pa., with the exploitation campaigns at great contrast to the general run, with which he has successfully put over special feature attractions recently—and at the same time established a new attraction endurance record for his house.

It is Mr. Benson's belief that rules which hold good for exploitation of motion pictures in large cities' business districts, are not worth considering when applied to small house exploitation. Special lobby displays that are a considerable expense and need many hours of serious preparation, Mr. Benson claims, do not earn the powder to blow them up when used for the neighborhood theatre. He avers that sufficient people do not pass the neighborhood theatre to warrant an expensive lobby display, and that the exhibitor's problem is not to get the people into his theatre while they are passing, but to bring them to the door from their homes.

"Exploitation," argues Mr. Benson, "that reaches all sections of the city is of absolutely no use to my theatre, inasmuch as people in the four corners of the city will not cross town in order to get to my house, when they can stop off in the city and have a varied selection of theatres to choose from. They will not cross town to see some particular attraction that will draw them. In such a case, of course, exploitation may be aimed at the entire population of the city. But in the main I find it without reason to scatter display and advertising matter promiscuously, as it only adds to the expense and does not get the maximum amount of business. It is better I believe, to concentrate publicity on the chosen few people in the immediate vicinity."

Mr. Benson's method of "concentration" is well illustrated by his campaign inaugurated to put over "A Virtuous Vamp." Newspaper publicity was relied on only in a very meager way. Mr. Benson put forth in the advertising columns only the bare bulletin that he ran daily in several East End and local papers. The idea of putting forward a big display advertising campaign did not appeal to him, he states, inasmuch as it violates his method of "concentration."

His system used in putting over "A Virtuous Vamp" concerned an agreement between himself and the proprietors of about half a dozen small drug stores, grocery stores and the like, that were located in the immediate vicinity of his theatre, and which were patronized by the people who patronized his theatre, and made up the great majority of his patronage. Mr. Benson had printed several thousand small heralds, measuring four by three inches, on which were printed these words: "Two of these tickets and twenty-five cents will admit one to the Stadium theatre for "A Virtuous Vamp," with Constance Talmadge, January 3rd."

To the proprietors of each of the stores Mr. Benson presented a thousand or more of these coupons to be distributed during the week before the run of the attraction. With each purchase amounting to 50 cents, one of the coupons was given. The proprietors needed no other urge to grant this favor than to be allowed an advertising slide on the screen of the Stadium during the week in which the coupons were being distributed. On these slides was mentioned the fact that a 50 cent purchase from these stores would avail the purchaser of one coupon which would enable him to see "A Virtuous Vamp"—when coupled with another one and 25 cents in money.

Book Mark Advertises "Pollyanna"

Ernest Stallings, until May 1st manager of the Grand theatre, Washington, Ind., used a very clever advertising idea for "Pollyanna," which cost little and could not fail to have secured results.

The public library in Washington, as in all smaller cities is an institution. Mr. Stallings had a quantity of handy and artistic book marks printed announcing the engagement of "Pollyanna" at the Grand and extolling its merits modestly, and these were placed in every book in the library as they went out to readers.

The printing job was done locally and considerable pains taken to have the book mark look well.

Lloyd's New One Again Gets Over

WHEN all is said and done, friend and foe should take off their hats to Harold Lloyd for the consistent manner in which he comes through with entertaining comedies. "An Eastern Westerner," Lloyd's latest contribution to the silver screen, and the continued attraction of the Broadway picture houses this week, is well up to the standard of the releases of the past year, which, if we remember correctly, makes about an even half dozen in a row without one that "flaps," something which few comedians have ever accomplished.

"An Eastern Westerner," when sliced to the bottom, is really very ordinary as a stunt. But this business of which we can call it new, but for all of this the picture is good entertainment because Lloyd possesses a faculty of adding a new twist to the stuff he pulls and because his work is a little cleaner, more sincere and better handled than we are in the habit of getting in ordinary comedies.

This is the reason that his productions are reaching increased popularity with both the public and the exhibitor. He has established a reputation for never handing out a lemon.

Makes Novel Use of Posters

CHARLES H. RYAN, manager of the Garfield theatre, Chicago, has originated a practical and attractive idea for use of the artistic posters now being put out by the various producing companies and has been utilizing them with good results for some time.

Mr. Ryan in giving the details of his idea said:

"At the Garfield we are equipped in such a way that we can raise our drop curtains and picture screen. A special made-to-order scene drop was hung. This curtain is lowered every show during intermission and remains down during overture and takes the place of a stage setting. It is in front of the picture screen in one particular case. Foullights illuminate this special scene drop curtain. On this curtain there is painted such a sign board as you generally see in your travels in the city along the boulevards or along the roads through the country."

"This sign board is large enough for two six-sheet frames bearing lithographs of the coming attractions. The audience is bound to read the announcements during the intermission. It is better than stereoscopic slides because attractively colored and composed posters make a more definite impression on the mind than a momentarily displayed slide. We also use stereoscopic slides and trailers as they tell another point about the same picture you are advertising. The idea is inexpensive as only the curtain costs money in initial outlay and it lasts as long as your theatre stands up. It is money well spent, an investment that will pay itself back to you in increased business due to its pulling powers. It should undoubtedly prove of special value for those exhibitors who object to the use of six-sheets in the lobby."
Soriero Wins Again With Novelty Presentation Idea

Views of the lobby of the Strand theatre, Lowell, Mass., during the "Bon Marche Strand Easter Bonnet and Parasol" display a full account of which is given on the opposite page.

Managing director Thomas D. Soriero is authority for the statement that this is one of the most successful ideas ever carried out in Lowell as an exploitation stunt for a picture house.
Millinery Display Big Event at Strand Theatre, Lowell

Thos. D. Soriero Turned Holy Week Into a Winner with Exploitation Idea

In conjunction with the beautiful millinery display at the Strand theatre, Lowell, Mass., General Manager Thomas D. Soriero has been conducting a contest which has gained his house wide publicity, particularly among his feminine patrons, by offering as a prize an original model hat and parasol, imported from Paris. The contest has covered a period of four weeks, including Holy week, brought big results, and made that particular week a banner one.

The Paris hat, which was named “The Goldwyn-Pauline Frederick-Bon Marché-Strand Hat,” was formally presented to the winner from the stage of the Strand theatre by Mayor Thompson of Lowell. He also awarded the parasol which matched the hat. The hat, modelled along the latest Paris design, won the instant approval of Mr. Soriero’s women patrons, and the voting was spirited from the beginning of the contest. Although there were a large number of candidates for the prizes the contest soon narrowed down to a dozen favorites; and many of the less fortunate contestants, realizing their hopelessness, pooled their votes, awarding them to the favorites among the leaders.

Although this idea is not new as a publicity winner, it proved immeasurably effective in Lowell. Both the Bon Marché Company, which imported the hat and designed the millinery effects in the lobby display, and the theatre shared equally in the publicity attained. This co-operation, inspired by a mutual desire to further the ends of the theatre and the department store, can be and has been worked out successfully all over the country, and is recommended to managers who desire an inexpensive means of establishing a novel and ever-changing feature for a moving picture theatre which desires to appeal to the imagination of its patrons. In this matter General Manager Soriero has successfully all over the country, and in clothing exhibits, using in most cases mannequins for the display of the garments.

The millinery display, which ran all during the Easter period with a change of hat models each week, was a source of great interest to the women patrons of the Strand. Although the hats were not shown by live models, which is desired if they can be obtained, they were skillfully displayed on gracefully draped stands and in glass cases.

The stage set was also decorated with the latest spring hats, many of them expensive imported models, blending charmingly with the stage set. They gave an atmosphere that was instantly responded to by the patrons, particularly, of course, the women. All these hats were loaned and becomingly draped by the Bon Marché Company, and their managers report that through the publicity medium of the theatre, their sales for the season have been greatly enlarged. Especially so was this true of the higher priced models. According to the store officials they have never sold so many high priced hats as during this season; and as business at the Strand has increased correspondingly the millinery display and hat and parasol contest emphasizes the worth of co-operation as a publicity asset.

This contest has found its way into every home in Lowell, as it appealed to the women in particular. Every woman’s husband, and every girl’s sweetheart was asking their friends in the mills and factories to save their coupons for them. A coupon was given with every ticket purchased at the box office, entitling the holder to a vote in the contest.

Capitol Opera Improved by New Singer

The Capitol opera this week is Wagner’s “Tannhauser,” with Karl Jorn, an addition to the Capitol Stock Company, singing the title role, a fact that adds not a little to the entertainment value of the composition as presented.

If there was to be criticism of the Capitol performances of the classic operas it would be that the principals were not adequate to the roles in the matter of voice accomplishment. Even the uninitiated when listening to opera insist on the singers possessing sufficient ability as vocalists to be easily recognized as artistes. Without this “better than the rest” qualification opera does not impress the layman.

The moral implied in these observations is that if you are using opera as any part of your program, vocally, follow the example of the Capitol in securing the services of Mr. Jorn, and engage singers who can deliver.

Inaugurates “Secret Service” at Chicago

J. L. Friedman, president of Celebrated Players Film Corporation, has organized a secret service department. This novelty in film circles is not formed with any idea of pursuing the demon rum or four per cent, but is to assist in the exploitation of “The Lost City.”

In each of the Chicago theatres where the first episode is playing Mr. Friedman has planted a “scout,” whose duty it is to report exactly what the audience thought and said, and how they acted.
One of the most novel exploitation campaigns of recent months is that with which the Victoria Theatre of Philadelphia put over for its showing of "Water, Water Everywhere." Among the stunts were cardboard "glasses of soda" as is shown in the illustration above that were placed in public places like hotels. Another was the "water bottle" display as shown by the cut to the left. Many other displays were secured all of which featured the catch title of the film and carried a picture of the star.
Royal, Des Moines, Originates Fine Display for “Sex”

B. J. Van Dyke, owner and manager of the Royal Theatre, Des Moines, is the originator of this novelty lobby display advertising for “Sex.” The cutout and special sign over the canopy are unusually effective. Mr. Van Dyke is a firm believer in the effectiveness of a well decorated lobby as a means of attracting extra business. His success with this display for “Sex” was no exception.
Frisco Exhibitor Originates New One

In most cases an exhibitor seldom, if ever, pays very much attention to his single reel subjects (which he calls fillers), and as a consequence, passes up an opportunity, that would bring him unbelievable financial returns and satisfied patronage.

Occasionally, however, an intelligent showman realizes that the single reel of today is past the filler stage, and in most instances can be exploited in such a manner as to furnish the refined and artistic touch necessary to round out a successful program.

George Mann, managing director of the Rialto theatre, San Francisco, and his presentation manager, Ed. H. Smith, have originated a presentation idea in connection with the Pathe Review which looks good to us and which according to information received is proving very successful.

In every Review there is a dancing spectacle or specialty. Mr. Smith conceived the idea of cutting a frame from the film, and from this frame erected a stage set which was an exact facsimile of the one in the Review. He then secured a dancing girl and costumed her exactly as the dancer in the picture.

During the projection of the Review, when the subject interpreting the dance is flashed, up goes the screen and "lo and behold" we have this artistic specialty in reality, set, lighting and dancing girl.

It not only proved a valuable asset to the program, but gives the entire show a touch of class and refinement, which is enthusiastically received by the audience.

The greatest box office value which the Rialto finds in the idea is that a local dancer is secured, which gives the house unlimited possibilities for publicity of a local character.

Delivers Show By Aeroplane

W. R. Sample, owner of the Iris theatre, Casper, Wyoming, wrote a new chapter in motion picture history last week when he chartered an aeroplane to carry a film from Denver, Colorado, to Casper. A spring blizzard had tied up the railroads running into Casper for three days, and Manager Sample found himself in a difficult predicament when there appeared to be no probability of his receiving the print of "The Little Shepherd of Kingdom Come," which he had advertised extensively.

Rather than disappoint his patrons, Manager Sample found a flyer who was willing to make the journey and engaged him to get the film from the Denver exchange. The trip was made successfully over a distance of some 300 miles, and the show at the Iris was staged as promised. Local publicity resulting from Manager Sample's enterprise attracted an increased attendance at the Iris that helped to defray the expense of the costly expedition.

National Census Used For Exploitation Purposes

THE proud city fathers of Fairmont, W. Va., who had cheerfully withstood political campaigns, influenza epidemics, sewer bonds, and all the war-work drives took a new interest in motion pictures with the extraordinary Dixie theatre of that city tied up an exploitation campaign for special feature attractions with the predominating thought regarding Fairmont—the 1920 census. This, in the estimation of the manager of the Dixie, was the greatest question. Which readily brings to the majority of exhibitors the title of the attraction which the Dixie was exploiting—"The Greatest Question."

A perusal of the main striking ad used by the Dixie in this connection throws very little light on what D. W. Griffith's production might include. The largest type and the most prominently displayed in the three column by ten inch ad. used by the Dixie carried this word matter:

"Population of Fairmont As Shown by the 1920 Census Just Completed Is The Greatest Question."

The Dixie explained its reason for attaching so much importance to the population of the city in which it was located by supplementing the sweeping statement with the conditional word matter in smaller type:

"Following the announcement of the Census Bureau that Charleston has a population of 39,608 against Fairmont's 41,454, in John T. Harris' West Virginia Legislative Manual of 50,000 on September 1, 1918."

If the people of Fairmont ever had any doubts as to the extreme local pride of the Dixie management such doubts were expelled by the exploitation used for "The Greatest Question."

Sheet Music as Advertising Medium

As an inexpensive and effective means of exploitation, helpful generally in regard to boosting any particular feature, and directly successful in increasing matinee attendance, Fred Ellis, manager of the Clinton Square theatre, Albany, N. Y., has found the giving away of copies of sheet music to the women attending afternoon performances to be an attractive feature. He uses this method for his Thursday matinees and is well satisfied with the results.

The cover is utilized for the advertising of the feature production to be shown at the theatre the following week, and by checking results as nearly as possible he has found that sheet music is far more effective than a herald or program announcement. He tried it out first as a means of exploiting a special run on the "Back to God's Country," which has a catchy song of the same title dedicated to it. The idea took so effectively that he continued it as a regular feature at his theatre on Thursday afternoons.

Mr. Smith's dance as she appeared during a performance at the Rialto

Gives Rule for Exploiting Advertising Fund

Answering the perplexing exhibitor question as to the most expedient method of distributing an advertising appropriation for an exploitation campaign comes an experience of the Strand theatre, Tampa, Fla., where a series of experiments has resulted in an almost definite solution. The answer as given from Tampa is:

"Expend one-half to two-thirds of the entire sums in a smash advertisement on the first day of the run. Divide the remainder into equal space allotments to be used on the following days."

The manager of the Strand adds that the experiment has shown that it is almost impossible to fix two or three days of a week into the minds of patrons by advertising.

"A week's run can be advertised successfully in advance," he says, "but a two or three days' showing gains nothing from advance exploitation. Go after them at the time you want them to actually come into your theatre, if you want the best returns from your money."

The six months' experimenting came to an end on April 20th.

Special Prologues Proving Success at Toronto

Handsome prologues have become a regular feature at the Regent theatre, Toronto, and it is a fact that these specialties have become more greatly developed at the Regent than in any other moving picture theatre in Canada. One of the most interesting of these prologues at the Regent was an appropriate playlet, with vocal music, for the presentation of "I'll Be Back" starring Anna Stewart. This consisted of a stable scene with darkies shooting craps and singing—and a real live racehorse.

As a means of exploiting a special run on the "Back to God's Country," which has a catchy song of the same title dedicated to it. The idea took so effectively that he continued it as a regular feature at his theatre on Thursday afternoons.
Kimena Gives "Down on the Farm" Great Send Off

Even for Los Angeles, the presentation and exploitation for "Down on the Farm" was unusually elaborate. On this page (top and bottom) is shown the prologue arranged for the attraction in which domestic animals including the Sennett donkey and dog were given a prominent role. The dog with the "bull" paraded the streets, the banner over the animal's back explaining her mission. Another stunt was to drive "Teddy" the dog about hitched to the small wagon as shown in the illustration. Many other exploitation stunts were successfully put over and the picture is reported to have broken all records of the past two years at this theatre.
Neighborhood Houses Cater to A Different Clientele

Mrs. Kanges Tells Of Her Experiences in Managing Residential Theatre

An interesting and illuminating instance that proves in a reasonable way that a neighborhood theatre and a woman exhibitor make the key combination for success at suburban showmanship, is brought to light through the pronounced success of Mrs. Anita Kanges, manager of the Playhouse theatre, Pittsburgh, Pa.

The following article has been secured exclusively for Motion Picture News in the hope that a great part of Mrs. Kanges' findings in the neighborhood exhibitor field can be applied by other exhibitors in a profit-making way.

"We neighborhood theatres," said Mrs. Kanges, "have learned to cater to a far different clientele than that of the downtown houses. We come to look upon our patrons in a sort of personal interest, after a while becoming to know many of them. I think a neighborhood exhibitor may well be compared to a merchant who delights to build up his trade by taking a personal interest in as many of his customers as possible. There is a note of genuine humanism to be found around a neighborhood motion picture theatre. The humane touch to a neighborhood theatre is what the air of dignity and reserve is to the business-section house. To conduct a "city" theatre with a view to instilling this "humane" touch would be as detrimental as to try placing the dignified air in the small house. This is only one of the reasons why running the two theatres is found to be a trying job. A neighborhood house can not exist when conducted on a starched-collar plane. The people who make up its box office receipts and fill the theatre are not looking for "high" airs when visiting a neighborhood house. They are seeking no formal functions or dress-theatre parties. They are merely looking for a comfortable and enjoyable evening. The more cozy and familiar they find it the oftener they will buy admission tickets. When the neighborhood theatre fails to hold its air of easiness and informality it loses its power of attraction for its steady customers. I have tried out the system and find that it is eminently correct. A neighborhood exhibitor who seems to me to make a success of his house must first get out of his head the idea that he is going to make his house a "Metropolitan" movie house. It can't be done successfully in a neighborhood. That, I believe, is where the majority of new neighborhood exhibitors make fatal mistakes. I have always maintained and prove do, that a neighborhood theatre can be made to pay and make good money for its operator if handled in the correct way. I believe that there is just as big a neighborhood field as there is a downtown field and have never been able to understand why it has never been properly developed.

"As I have previously said, the two theatres must cater to two different classes of people—those seeking a more dignified and formal entertainment, and those seeking a comfortable, homelike, informal diversion. In the second place, a neighborhood theatre is forced to exist without half the exploitation and newspaper advertising that a downtown theatre can put forth. Whatever advertising and display exploitation that the neighborhood theatre does must be done on a highly conservative scale—else the exhibitor will find that 'everything is going out and nothing is coming in.' The neighborhood theatre must be run on a more conservative scale because it does not play the first run attractions—it does not play its attractions for such extensive runs—and it does not play to as many people as does the downtown theatre. I take it for granted that the neighborhood theatre is of the usual size—which seats about fifty per cent of what the downtown theatre will seat. In a week a neighborhood theatre—even if it happens to be a high paying one—can never show a fourth of the box office receipts of the general run of downtown theatres. Under these circumstances—which are without a doubt absolute fact—how can an exhibitor expect a neighborhood house to be guided by the policies of the down-town theatres? "I have said that the smaller theatre can not exist under down-town theatre policies. I have found many methods that can and should be substituted for down-town theatre policies. The first I mentioned is the human touch. This can be given the theatre in many ways. One of the most effective ways for keeping down the 'formal' atmosphere around the neighborhood house is to forsake all the 'pet exhibitor hobbies' that seek to make the house 'metropolitan.' Ushers in neighborhood theatres are the first things that should be done away with or minimized. In the first place, there is no need for an abundance of them, as the theatre does not seat a great multitude of people and anyone entering while the attraction is in progress is fully capable of finding his own seat without the aid of attendants.

"There should be no long drawn out program of news reel—comedy and feature. A neighborhood exhibitor must keep in mind the fact that his patrons have attended not for the purpose of spending the night—but to see whatever feature attraction he is presenting. I have found that on a few special featurest I have been able to cut out every part of the program that was not essential—using only the feature. The star is the thing at the neighborhood house and the number of reels is of no importance.

"I have found that in practically every instance when I have shown special features I have been able to cancel all other side attractions. I have never yet heard my patrons knock the system. I take it for 'then that it suits them.'

"The neighborhood exhibitor may further be able to bring in the informal air by appearing himself in the lobby of his theatre—often speaking or nodding to his patrons. Many successful neighborhood exhibitors that I know of go to the extent of falsing tickets themselves (when they have a man hired for that purpose), just for the privilege of being able to say a word or nod pleasantly to the patron as he enters the theatre.

"This method may seem 'small time' to some down-town exhibitors, but to one who has had experience in successfully conducting a neighborhood house it will immediately be recognized as one of the very things that brought about a success. I maintain that nothing is 'small time' as long as it helps build up a business."
Stage Settings Feature of Quimby's Presentations

Among the many live wire exhibitors who regularly use a special stage setting in keeping with the picture show, is W. C. Quimby, manager of the Jefferson and Strand theatres of Fort Wayne, Ind. At the left is shown the setting used for the showing of "The Little Shepherd of Kingdom Come" at the Strand. Below is Mr. Quimby's special setting designed for the Easter week program.

(Above)
The atmosphere of the forest pervaded the setting used for Wally Reid's "The Valley of the Gnome".

(Right)
This was the Strand's setting for the prologue number in connection with the showing of "The Egg Crock Wallet." Mr. Quimby is a firm believer in the value of the stage setting not only from the angle that it helps put the picture over but also that it is the best of exploitation.
How Miss Miles Got Some "Art" For Her Story.

No, impetuous exhibitor, this is not a new accessory—it's not an animated one-sheet! So stand back and listen!

Here's a little idea that Accessory Manager Charles Behlen of the Cincinnati Exchange, Famous Players-Lasky, used in getting some newspaper publicity for his department in connection with the removal of the exchange to the new headquarters in the Paramount Building, Pioneer and Broadway, Cincinnati. And a lot of exhibitors may pick up a little extra publicity if they want to duplicate the stunt.

Miss Myrtle Miles, photoplay editor of the Cincinnati Times-Star, wanted some "art" to illustrate her story about the new Paramount Film Exchange Building. Accessory Manager Behlen framed the "animated poster"—but warns exhibitors that he can not furnish a live and pretty girl with every accessory order. Miss Amelia Valeric of the Paramount Aircraft office was selected to peep through the Dorothy Dalton one-sheet. DeMille might have posed the picture a little more accurately, physiologically speaking—but what of that?

Another photograph in the group used by the Times-Star was the one above with a little "story" telling how Fatty Arbuckle reaches Cincinnati film fans in the little (2-reel) film can, while demure, little Marguerite Clark arrives in the big (7-reel) can. Just a little illustration in contrast. This would make a good ballyhoo in front of your theatre when you play Fatty Arbuckle on your bill the next time.

Contest for "River's End" Gets Attention

An exploitation campaign designed to impress the title of an attraction and the whereabouts of its showing has just been completed with pronounced success by Proctor's theatre, Plainfield, N. J., and after a fashion that will merit emulation by other exhibitors.

The campaign opened with an announcement in the Plainfield Courier-News stating that Proctor's theatre would award ten prizes to those contestants who could make the most words out of the letters contained in "The River's End," at Proctor's theatre." Arrangements were made by the Edward A. Lang Stationery Store to provide a window display of the words submitted by contestants.

The list of prizes consisted of:
First prize, season pass for two people for one year; second prize, season pass for two people for ten months; third prize, season pass for two people for nine months; fourth prize, season pass for two people for eight months; fifth prize, season pass for two people for seven months. The other prizes offered seats for two people decreasing one month for each succeeding prize.

Fatty Arbuckle as he appeared as an exponent of "art"

And by the time several thousand persons of Plainfield had racked their brains to find out how many words could be made from the information that "The River's End" was at Proctor's theatre, they were quite anxious to know what it was all about and the showing of this attraction was unusually well impressed upon everyone.

Theatre and Newspaper Run Successful Contest

The Cleveland Plain-Dealer and the Standard theatre of Cleveland are putting over a contest in the interests of "A Modern Salome" which, while entirely separate from the National event, is modeled somewhat along the same lines.

Fifty dollars in cold cash goes to the winner of the first prize. The other prizes consist of passes for various time periods. Second prize draws a season pass. The next twenty winners get a pair of seats for twenty consecutive weeks. The next ten are free to accept the courtesy of the house for ten weeks, and the last five get passes for five weeks.

It wasn't hard to answer the questions. All you had to do was attend the show to collect the necessary data. Here is the questionnaire that Manager Tom Carroll of the Standard put up to the Cleveland fans to answer:

1. Who was Salome in biblical history, and what did she do?
2. What was the strongest dramatic situation in the plot of "A Modern Salome" and how many different gowns does Hope Hampton appear in?
3. What is the lesson taught by the story of "A Modern Salome"?
4. Write a criticism of "A Modern Salome" in not more than 200 words.

The only conditions stipulated in the contest are brevity and honesty.
Three Distinct Innovations in Artistic Decoration

(Right)
Novel and effective lobby display originated by the Utopia theatre of Painesville, Ohio, for the engagement of "Shore Acres." Note the practical lighthouse built in the corner of the lobby.

(Left)
Stage setting by Shirley Shreeves for a prologue number presented by the Odeon theatre, Barberton, Ohio, for "The Fall of Babylon." The dancer in the center is Mlle. Stolba an artist of reputation. The prologue number was artistically lit and added greatly to the presentation of the feature, besides being good exploitation.

(Right)
Lobby display in use for "The Lost Battalion" engagement in New York state where the film is being shown as a road attraction. Twelve ex-soldiers of musical ability are also with the show and present a musical performance in conjunction with the film called "The Jazzophiends." On the day of the opening the band gives a street parade and on the inside are featured in a twenty-five minute concert. Each player is an expert in from five to seven different instruments. The band and the exploitation have proven unusually effective, many box office records having been broken in various parts of the state.
The illustrations on this page show the elaborate and tasteful lobby display arranged by manager Mike Weimkirch of the Strand theatre, Seattle, for his showing of "In Old Kentucky." At the top is an early morning picture of the lobby, with a good view of the manner in which cutouts were utilized in front of the house. This lower cut gives a good idea of how Manager Weimkirch constructed his beaver board front which encased the usual theatre entrances.
Programs of the First Runs

REPORTS BY WIRE

LOS ANGELES

Gruman's Theatre—
Special—Under the title of "Jazz Fricke and Home Town Review," a cast of thirty give period dances—Colorful Southern and present. A special stage setting in full stage is provided for the number.
Cartoon—Felix Goes a Wanging—Paramount.
Feature—The Sea Wolf—Melford—Paramount.
As a prologue for the feature, "Invincus" is sung by a basso attired in the costume of "Wolf Larsen" of the story.
Next Week—Paris Green.

Chine's Broadway Theatre—
Current Events—Pathé News.
Comedy—A Harem Hero—Hank Mann.
Educational—Strausberg Redeemed—Holmes—Paramount.
Vocal—Thelma Crocker in character songs.
Feature—A Fool and His Money—O'Brien.

Superba Theatre—
Fourth week of "The Virgin of Stamboul."
Next Week—Bullet Proof—Carey.

Tally's Broadway Theatre—
Overture—Carmen.
Current Events—Pathé and Ford Weekly.
Feature—Rico Grande—Carewes.

Kinema Theatre—
Overture—Merry Wives of Windsor.
Educational—Guardians of Our Gateways—Bray Goldwyn.
Special—Literary Laughter—Bert Lennson.
Vocal—When I Look Into the Heart of a Rose—Tenor solo sung by Bert Lennson.
Cartoon—Out of the Inkwell—Goldwyn.
Current Events—Pathé, Kinograms, International and Universal strips.
Feature—The Woman Grows—Norma Talmadge. A prologue in which five actors

NEW YORK

Rialto Theatre—
Overture—Selections from "La Bohème."
Current Events—Radio Magazine, Compiled from all releases.
Vocal—Believe Me If All Those Endearing Young Charms. Scene canvases provided for the number in the side arches.
Feature—The False Road—Rand Bennett.
Vocal—Prologue from "I Pagliacci."
Comedy—Petticoats and Pants—Christie.
Organ—Marche Russe.
Next Week—Mrs. Temple's Telegram.

Rivoli Theatre—
Overture—Sakunala.
Special—The Bottom of the World—Robertson Cole.
Instrumental—The Indian Beauty.
Violin solo by Willy B. Stull, rendered from the stage within an interior stage setting.
Current Events—Rivoli Pictorial—Special number.
Vocal—"O Paradiso," from "L'Artist." Feature—The Dancing Fool—Wallace Reid.
Comedy—An Eastern Westerner—Lloyd, Palhe, Organ—Dorseta in G Major.
Next Week—A Lady in Love—FrelClayton.

Capitol Theatre—
Opening—Topics of the Day—Pathé.
Current Events—Capitol News—Specially compiled.
Comedy—The Gingham Girl—Mack Sennett Paramount, Opera—Tannhäuser.
Presented in English under the stage direction of William G. Stewart with scenic invention by John Wengen. Capitol version abbreviated to about 45 minutes.
Feature—The Deep Purple Mayflower Reel.
Next Week—The Silver Horde Feature—Hans and Gretel—Opera.

Broadway Theatre—
Overture Hungarian Rhapsody.
Current Events—Broadway Topical Review—From all releases.
Topics of the Day—Pathé.
Vocal—A quartet made up from ushers at the theatre singing songs.

Strand Theatre—
Overture.
Current Events—Strand Topical Review.
Overture—Simpson.
Vocal—Rise Thon Radiant Sun. Sung by the Russian Cathedral Quartette.
Feature—Riders of the Dawn—Hollkinson.
PHILADELPHIA

Stanley Theatre—

Overture—La Fete de Seville—Marchetti.

Feature—The Woman and the Puppet—Goldwyn.

Comedy—The Eastern Westerner—Harold Lloyd.

Short Subjects—Aid to Cupid—Frama.

Cartoon—Bowling Alley.


Topics of the Day—Literary Digest.

Next Three Weeks—Why Change Your Wife.

Arcadia Theatre—

Feature—The Dancin’ Fool—Paramount.

Current Events—Pathe News.

Scene—Burton Holmes Travelogue.

Educational—Paramount Magazine.

Universal News.

Next Week—The Right of Way.

Palace Theatre—

Feature—The Dancin’ Fool—Paramount.

Current Events—Pathe News.

Comedy—“School Days”—Vitaphone.

Next Week—The River’s End.

Victoria Theatre—

Overture—Hungarian Lustspiel—Kda Bela.

Features—The Palisic Case.

Current Events—Pathe News.

Comedy—The Great Nickel Robber—Fox.

Next Week—The Silver Horde.

Regent Theatre—

Overture—Martha.

Feature—The Stolen Kiss—Realart.

Comedy—Should a Wife Come Back?

Educational—Ford Weekly.

Next Week—The Greatest Question.

Fairmount Theatre—

Overture—Selections from Fifty—Fifty.

Cartoon—Gumps Cartoon.

Current Events—Fairmount Theatre—Weekly—selected from Pathes.

Comedy—Mack Sennett presents “Gee Whiz,” with Charles Murray.

Extra Attraction—Detective Film stories.


Next Week—The Toll Gate.

CHICAGO

Pantheon Theatre—

Organ Solo—Popular Selection.

Universal News.

Burton Holmes Travelogue—“In Hanoi Masque.”

Overture—Thanhauser’s “Lohengrin.”

Harold Lloyd “Comedy—Eastern Westerner.”

Vocal Solo—“Your Eyes Told Me So.”

Feature—“Blind Youth.”

Coming next—Norma Talmadge in “She Loves and Lies.”

Woodland Theatre—

Organ Offertory—“I Like to Do It.”

Woodland Brighter Side of Life.

Woodland Triumphal March composed by orchestra leader, Paul Sternberg, and dedicated to the Woodland Theatre

Next Week—The Silver Horde.

Ziegfeld Field—

Incidental music by orchestra.

Feature—Kathryn MacDonald in “Pistion’s Playground.”

Comedy—“Rarebits.”

Coming next—Alice Joyce in “Dollars and the Woman.”

DETROIT

Adams—

Overture—“Echoes of the Sea.”


Educational—“Traveling Along with the Camera.”

Vocal—Emmons and Colvin.

Feature—“The Little Shepherd of Kingdom Come.”

Next Week—“The Silver Horde.”

Broadway Strand—

Overture—Popular Selections.

Current Events—International News.

Vocal—Miss Ola Sherman singing “Tripoli.”

Feature—“Dr. Jekyll and Mr. Hyde.”

Comedy—“The Gingham Girl.”

Next Week—The same.

Madison—

Overture—“Albin.”

Current Events—Pathe News.

Educational—“The Bottom of the World.”

Vocal—William Andelin.

Feature—“Oxymorous Days.”

Next Week—Oliver Thomas in “Youthful Folly.”

Washington—

Overture—“Cavalleria Rusticana.”

Current Events—Fox News.
Irene."

Sunshine"

Kingdom

soloist.

Hallie

Cupid

is

Male

Norma

Restaurant—

umi

Per-

third

interpreted

Jealous—

novelty

"Alias

Spanish

Feature

Current

Overture—

Next

Vocal—

Instrumental—

MacDonald.

Cleveland

Stillman—

Overture— "The Dance of the Hours."

Theme—"I Want to Marry a Male Quartet," from "Kallikak."

Current Events—Kinograms No. 35C—Loew's Diversified Clips.

Carillon—Mutt and Jeff in "The Champion."

Features—"Down On the Farm—Mack Sennett and "The Bottom Thane—No special theme of recurrent nature—just medley of popular tunes.

Current Events—Pathe News No. 35—Topical Jazz.

Comedy—Features—"Down On the Farm—Mack Sennett."

Scene Feature—"The Bottom of the World," the Shackleton South Pole expedition.

Next Week—Mary Miles Minter in "Nurse Marjorie."

Standard—

Overture—Organ Obligato.

Current Events—Universal News No. 530.

Comedy—"A Restaurant Riot—Rainbow comedy.

Features—"Bullet Proof," featuring Harry Carey.

Next Week—"Virgin of Stamboul."

Strand—

Overture—"For Eternity."

Theme—Popular Melody.

Comedy—"Training for Husbands—Sunshine comedy.

Feature—"Passion's Playground."

Next Week—Harold Lloyd in "The Easter Westerner" and "Other Men's Shoes."

San Francisco

California Theatre—

Overture—Merry Wives of Windsor.

Current Events—From Pathé, Fox, and Selznick releases.

Educational—Educational and Industrial Review.

Organ—Daddy, You've Been a Wonderful Mother To Eddie Horton as soloist.

Feature—"The Dancin' Fool—Wallace Reid."

Next Week—The Tell Gate.

Imperial Theatre—

Dr. Jekyll and Mr. Hyde for second week.

Next Week—The Sea Wolf.

Tivoli Theatre—

Overture—Fingal's Cave Prologue with selections by the Tivoli orchestra.

Feature—"The River's End—Marshall Neilan."

Next Week—Sinners and The Lone Wolf's Daughter.

St. Paul

New Garrick Theatre—

Overture—Melodies from "Oh Lady, Lady."

Current Events—New Garrick Digest.

New weekly events from Pathé and International.

The Land of Milk and Honey, Pathécolor; Stunts as performed by the Best Athletes of France, Novaragin; Wit and Wisdom, Smartset.

Novelty—"The Spanish Fandango as interpreted by Mari and Juli Berdilets."

Instrumental—"Concert Mazurka" and "A Medley of Memories" rendered on harp by Michael Traiko.

Carillon—"Felix, the Finch Hatter—Sullivan.

Instrumental—Waters of Destiny," "A drama of the Changing World" interpreted by violin, cello, harp and organ.

(a) From the Land of the Sky Blue Water, (b) Consolation.

Vocal—(a) Rose of My Heart, (b) Tommy Lodi Solo by Joseph Mariel, baritone.

Feature—"Mary's Ankle—McLean and May.

Next Week—"Passion's Playground—MacDonald."

Denver

America Theatre—

Vocal—"I'm Always Falling in Love With the Other Fellow's Girl."

Sung by Henry Kloss.

Current Events—Special number compiled from all releases.

Compiled in Ghost of Minnie—Dangerous Days—Goldwyn.

Next Week—"The Stolen Kiss."

Rialto Theatre—


Theme—"Training for Husbands," a Sunshine Comedy.

Feature—"Passion's Playground—Katherine MacDonald in "Passion's Playground."

Next Week—"The Honor Family."

Alhambra—

Male Quartet instead of usual orchestral overture.

Orpheum—

Comedy—"A single red Christia."

Serial—"The Lost City—"4th episode.

Feature—"Some One Must Pay."

Next Week—"The Lone Hand.""rdard Lloyd in "The Eastern Westerner."

Newman—

"Cavalleria Rusticana."


Comedy—"What Could Be Sweeter—Mrs. Temple's Telegram."

Comedy—"The Gumps."

Carillon—"The Restaurant—Rainbow comedy.

Feature—"Out of the Storm."

Next Week—"The Idol Dancer."

Kansas City

New Royal—

Screen—Selections from "Irene."

Current Events—Ford Weekly No. 200.

Comedy—"The Vagabond—Chaplin."

Vocal—"Dearest—Irving Jacobs.

Feature—"Easy to Get—Marguerite Clark."

Next Week—"The Sea Wolf."

Regent—

Current Events—Regent News.

Feature—"The Spiderbrush."

Next Week—Undecided.

Dorie—

Current Events—Kinograms No. 34.

Educational—Photography—Screen.
Harold Franklin's Aheo's Hippodrome display for "The Virgin of Stamboul" is reproduced herewith.

ST. LOUIS

Kings
Overture—Selections from "Popular Melody of Stran-".y Kings Review A medley of current news films.
Topics of the Day.
Stage: A prologue to feature.
The scene depicts a storm at sea with full light effects and realistic water set. The presentation was designed and painted by E. H. Schulte of the Famous Players staff.
Feature—Alfer Lake in "Shore Acres."
Comedy Patie.

Perishing
Overture—Hungarian Fantasy—Tun-.
Current Events—Pathe Weekly.
Community Song—Led by Tom Terry at the organ—One Swcaa Day.
Feature—"Why Change Your Wife?"—Paramount.

MINNEAPOLIS

New Lyric Theatre
Current Events—Lyric Screen Journal—Compiled from Fox and Selznick News, etc.
Carries—Silk Hat, Harry's Live Stock Company.
Educational—Lyric Pictorial Review—(a) Barros, Span-
colored—(b) Horses—Pathé Slow Motion.
Vocal—(a) Prison scene from "Tworuesses"—(b) When My Baby Smiles at Me.
Sung by Coster and Clemonds
Special—Interpretive dance copying that of Max Murray in the feature picture by Mrs. Jessica Penn Evans, danceuse.
Feature—On With the Dance—Max Murray.
Next Week—The Copperhead.

BROOKLYN

Strand Theatre
Overture—Egedon.
A special stage setting is provided for this number.
Current Events—Compiled from Pathé News, Kinograms, etc., by Manager Hyman.
Cartoon—The Bicycle Riders—Mutt and Jeff.
Vocal—"Sweetheart" duet from "Maytime."
Sung by Eldora Stanford, soprano, and Walter Pontius, tenor.
Feature—The Love Expert—Con-
stance Talmadge.
Vocal—(a) Up From Somerset; (b) Bells of St. Marys; baso solo by Malcolm Mc-
Evedy.
Comedy—An Eastern Westerner— Loyal—Pathé.
Organ—"Pilgrim's Chorus" from "Tannhauser."

CINCINNATI

Waltz
Overture—Merry Widow Selections.
Current Events—Pathe 34.
Literary Digest 52.
Next Week—The Copperhead.

SEATTLE

Clemmer Theatre
Overture—Madame Butterfly.
Feature—Sex—Louise Glamm.
Current Events—Selznick Weekly.
Comedy—Drink Hearty—Pathe.
Next Week—Duds Feature—An Eastern Westerner—Comedy.

PIZZARRO

The Family Honor

This display, two columns by eight inches, is "Terror Island," for the Regent theatre, Kansas City.

Motion Picture News

Feature—My Lady's Garter.
Next Week—His Wife's Money.

Gifts—
Current Events—Fox 43.
Feature—The Road to Divorce.
Next Week—The Mystery of the Yellow Room.

PALACE

Literary Digest 52.
Feature—Lifting Shadows.
Next Week—Dollar for Dollar.

GRAND CENTRAL

BARRETT'S MEMORIAL DAY PROMOTION

One of the largest displays we have ever seen at St. Louis for picture advertising in this three-column by six-

SEATTLE

Feature—Treasure Island.
As a prologue number three singers dressed as pirates render sailor songs.
Current Events—International News.
Comedy—The Vanishing Collar Button.
Escene—City of Manata.
Special—"Memories," with wonderful dances of yesterday, today and tomorrow.
Next Week—Why Change Your Wife.

PIZZARRO

The Family Honor

This display, two columns by eight inches, is "Terror Island," for the Regent theatre, Kansas City.

Motion Picture News

Feature—My Lady's Garter.
Next Week—His Wife's Money.

Gifts—
Current Events—Fox 43.
Feature—The Road to Divorce.
Next Week—The Mystery of the Yellow Room.

PALACE

Literary Digest 52.
Feature—Lifting Shadows.
Next Week—Dollar for Dollar.

GRAND CENTRAL

BARRETT'S MEMORIAL DAY PROMOTION

One of the largest displays we have ever seen at St. Louis for picture advertising in this three-column by six-

SEATTLE

Feature—Treasure Island.
As a prologue number three singers dressed as pirates render sailor songs.
Current Events—International News.
Comedy—The Vanishing Collar Button.
Escene—City of Manata.
Special—"Memories," with wonderful dances of yesterday, today and tomorrow.
Next Week—Why Change Your Wife.

PIZZARRO

The Family Honor

This display, two columns by eight inches, is "Terror Island," for the Regent theatre, Kansas City.

Motion Picture News

Feature—My Lady's Garter.
Next Week—His Wife's Money.

Gifts—
Current Events—Fox 43.
Feature—The Road to Divorce.
Next Week—The Mystery of the Yellow Room.

PALACE

Literary Digest 52.
Feature—Lifting Shadows.
Next Week—Dollar for Dollar.

GRAND CENTRAL

BARRETT'S MEMORIAL DAY PROMOTION

One of the largest displays we have ever seen at St. Louis for picture advertising in this three-column by six-
Chicago and the Mid-West
Covered By L. H. MASON

Fred Allen of the Monarch Exchange that the third of the new comedy was the "best of the best." Arrangements have been completed by Manager Allen to boost these popular comedy and series of two real comedians expected to be made shortly by Mr. Cropper's new hit in New York.

At Normal, who has only two years with Mutual, and is one of the most popular picture men in the Chicago territory, will be in charge of a new special short feature department installed by the studio, according to Aaron Negrihy, who states that the growing demand for one and two reel comedies and two reel Westerns has caused him to create a new department to handle this character of pictures.

Saxie Brothers, who are firm believers in the value of live publicity, have employed Ann Mc Nulty for the purpose of increasing the efficiency of the publicity for their downtown houses in Milwaukee. It is understood that she will be brought to Milwaukee for a new 2390-seat theatre to be erected by the Sease on the site of the Palace, at a cost of $500,000.

Joseph J. Schwartz, owner of the Kress-Loch theatre, Milwaukee, has recently purchased the Liberty theatre, which will be under the active management of Mrs. Schwartz.

Dr. Sam Atkinson, vice-president and business manager of the Allied Artists Association, made a flying trip to Washington this week where he will endeavor to have some of the extension in regard to motion picture theatre ticket taxes straightened out.

A. S. Kershpatrick of Robertson-Cole, tarryied in Chicago for a couple of days last week on his way from the Pacific Coast to New York. While admitting that business was slow, the unusual news, he kept the lid on it, but imputed that important Robertson-Cole announcements might be expected within a few days.

At Normal, old time Chicago film man, was paying a visit to his old home town last week and was kept busy renewing old friendships. He has been making his headquarters in California.

J. H. Craner and Joe Huber have sold the Dupont and Eola theatres at Galena, Ill., to Messrs. Ward and Weber, who now own both houses in the city.

Illinois exhibitors visiting Chicago last week included Mrs. Sam Schwartz of the local, Peoria; Louis Murphy, Majestic theatre, Spring Valley; D. A. Osgood, Backus; and C. E. Irwin, Irontown theatre, Tilton.

K. Ellis of the Ellis theatre, Hillisboro, is back on the job again after three weeks passed in the hospital following an operation.

The second of the "Billy Whiskers comedies, made under the personal supervision of Harry Spannhall, who is Common Wealth, has been completed and the titles are being made. Mr. Spannhall is now handling the new picture as an improvement upon the Chaplin comedies which created very favorable comment when it was shown in Chicago, but the great some opportunities to build in.

H. H. Hayes is the latest addition to the sales force of the Halbro Musical Instrument Company and Manager Dan W. Burton was kept busy making him familiar with the Fine Arts and Kahlau- ton's conventions in Chicago last week.

"Aabald's Lamp Reel," is the title of one of the handsomest and most interesting booklets ever issued in the interest of a picture concern. It has been put out by the Reelcraft Pictures Corporation and contains full of interesting facts in regard to that picture industry, as well as the new corporations, and contains a large number of photographs of studio scenes, films, etc. The publication, which is artistic and clever, is the splendid cover design on the front page that reflects great credit on William M. High, publicity director for Reelcraft Pictures Corporation and is reported to have been responsible for the idea and execution.

Mrs. Sidney Drew lost no time, after arriving in Chicago, in start- ing work on the next of her two concealed shows, starring John Cumber- land. Part of her technical crew, which aided in previous productions of the "After Thirty" tours, also went to Chicago and installed in the Rosamund studio. Mrs. Drew's company is working on a stage adjoinant to that occupied by Miss Brady and her company where work again is proceeding, following the temporary suspension owing to Miss Brady's illness.

"The Virgin of Stamboul" moved from the Playhouse where it had its last run of two weeks, to the Casco for an indefinite run, on May 1st. Manager Letzmann's Universal office reports bookings for this super feature continue to pour in and that all indications are that it will smash all records in the Chicago territory.
Live News From The Producers

Aims to Share Its Success
Robertson-Cole Declares Mutual Progress Is Its Driving Power

THe chief element which has led Robertson-Cole to make its drive for new stars and new attractions is the generous response which has been evidenced to its appearance in the field, and to the presentation of new stars by exhibitors. Back of this is the close cooperation which exists between the Robertson-Cole company and the exhibitor, as is the message conveyed in a statement recently issued from the offices of the Robertson-Cole Company. Every source of the distributing company is being centered on the promotion of combining and making identical so far as possible the interests of the company and the thousands of exhibitors which it serves," continues the statement. "Some months ago Robertson-Cole bought out completely two exchanges which it had been using, so that there might be an unobstructed flow of merchandise from the controls office and the man who plays the pictures.

"This move paid such immediate and liberal dividends that the company now turned its attention concentration upon stars. It has added more new names of stars of acknowledged box office power in the last few months than any other company, and already is reaping the fruits of its enterprise. Always it has had in mind the principle which lauded the success, the element of mutuality, and in the future will stress this even more.

As a part of the general scheme to give the exhibitor every aid, Robertson-Cole is issuing with each picture the most complete advertising and campaign matter ever sent out. One detail of a great publicity scheme is the employment in all its exchanges of a trained publicity director who works under the branch manager, and whose duties consist in giving the exhibitor every possible aid in showing and exploiting all Robertson-Cole pictures."

Early Release for Feature
"Simple Souls," Blanche Sweet Picture, to Be Available May 23

It has been announced by Pathé Exchange, Inc., that "Simple Souls," the latest Blanche Sweet production, will be released on May 23. The production comes as a climax to the remarkable success of the star in "A Woman of Pleasure," "Fighting Crissy" and "The Deadlier Sex."

The appeal of scores of exhibitors for another Sweet production of the caliber of "The Deadlier Sex" made it necessary to advance the date of release on "Simple Souls." The Deadlier Soul started out with a greater number of advance bookings than any other Pathe production of the season, and in every case it met with such favorable widespread approval that exhibitors who played it wrote in asking for the early release of another Blanche Sweet production.

Although the first announcement of the new picture was made but a week ago bookings have started to roll into the Pathe branch offices. The steady increase in the popularity of the star has been measured in the remarkable increase in contracts on each production, and to-day she is playing in as great a number of motion picture houses as any other woman star, according to the Pathe announcement.

In "Simple Souls," Robert Thorburn has again distinguished himself, according to reports. His work in "Fighting Crissy" and "The Deadlier Sex" was exceptional and in this picture it is truly remarkable.

Sales Force Praised
Harry Burman of Universal, while in Chicago last week, called a meeting of the sales force and complimented them highly on the business being done in the territory.

Associated Exhibitors
Addrs to Membership

The two newest franchise holders in Associated Exhibitors, Inc., are Thomas South of Milwaukee, and R. D. Craver, of Charlotte, N. C. Mr. Saxe, a pioneer exhibitor and one of the best known showmen in the country, has acquired the franchise for the Milwaukee territory. This franchise was transferred to Mr. Saxe by the Merrill Theatre Amusement Company, whose Merrill Theatre recently changed hands. Mr. Craver, with large independent theatre holdings in the South, obtained the franchise for the Charlotte territory, which includes the states of North and South Carolina. Mr. Craver was one of the first and is one of the foremost exhibitors in the country.

It is understood also that the Dallas territory has been secured by prominent Southern interests, and that announcement of this will be made very shortly by the Associated Exhibitors.

Pathé to Release First Rolin Comedy May 16

"Merely a Maid," which Pathé is releasing in May 16, is introduced as the title of the first Rolin comedy featuring Beatrice La Plante. The Rolin latest entry into comedy from feature pictures, Miss Le Plante is known to film fans, having appeared in leading genuine romantic feature productions, her latest being with Sesame Hayakawa in "The Beggar Prince."

America Cinema Lines Up Strong Cast

A cast comprising names well known in screen and stage circles, is announced by American Cinema Corporation for the important roles in its latest production, "His Brother's Keeper," now in the course of making. Martha Mansfield and Albert L. Barrett play the two leading parts, reported by L. Rogers Lytton, Gretchen Hariman, Glad den James, and Frazier Coulter. Wilfred North is the director.

Zukor's Son Weds

Adolph Zukor, president of the Famous Players-Lasky Corporation, is in Chicago attending the wedding of his son, Eugene J. Zukor and Miss Emma Dorothy Roth, daughter of John Roth of Kansas City, Missouri. The ceremony will be held at the Blackburn Hotel on the evening of May 6th in the presence of about one hundred relatives and friends. Mrs.Arthur B. Low of New York, a sister of the bridegroom, and Lora Karen Rhodes, will act as matrons of honor.

C. B. Price Sets Release

The C. B. Price Co., Inc., have finished the editing and titling of its Pajama Billie Rhodes, which they are releasing on the state-right plan. It has been scheduled for release on May 10th.
Suggests How to Reduce Costs

A "UNIVERSAL" plan for the practical reduction of film costs without detriment to quality was made public in Los Angeles this week, when Andrew J. Callaghan, head of the film corporation of that name, started "Buddy Love," issued a statement advocating the centralization of independent units in both studio and business branches, in order to cut down the tremendous overhead costs. According to Mr. Callaghan's plan, this would interfere in no way with the business identity of separate organizations, but would apply solely to their physical effects.

"The last few years," says Mr. Callaghan in his statement, "have witnessed a considerable increase in the rental of motion picture films that is due to a corresponding increase in the costs of photography production. However, inflated values in every branch of this industry have been regarded as a natural development of the times. In fact, in many instances they represent a lack of vision on the part of organizations who believe that present day efficiency methods cannot be introduced into the material side of production without injuring the artistic side."

"After considerable study of the general situation in the producing field, I feel justified in presenting for the survey of members of the industry a plan of amalgamation of independent units which will bring about a very big reduction in the costs of making photographs without detriment to either the quality of the films or the identity of the separate organizations. Naturally this will result in a far better way of making pictures."

"The idea is to bring about an immediate cut in overhead costs in the initial stage of groups of independent producers for the purpose of eliminating overlapping expenses. This development has followed in the evolution of every big industry and in our own field there is need for more justice and in some cases we can reduce costs and reduce the amount of work, such as music, without benefit to the artistic."

"Although costs, grouped by independent units, will in some cases come under one roof, there is no way of interfering with individual organizations. The organizations, save in the many cases where work need not be duplicated, will remain substantially intact in the sense that they had joined under one roof and resembled an effective machinery of production."

"The saving that would result from such an arrangement is difficult to determine, although in my opinion the plan I have outlined would result in a modest estimate of the economy on many small items which would bring the saving in the field of production."

"The housing of all the units of a group in one studio will do away with the overlapping of equipment as regards properties, laboratories, costumes and many other items which do not readily suggest themselves to one in New York or Universal, besides which considerable details in the complicated machinery of production."

"Quite apart from the physical effects of the united producing units the group is free in the control of their separate organizations. Their combining under one roof will lead to an increase of productivity and the effect of the Freedom in the purchasing of stories, the hiring of casts and the other details on the artistic side. The big saving in both production, there is no doubt, would come upon the material side, for which there would even be a centralization for the replenishment of supplies."

Universal Buys Good Fiction

Universal Pictures, noted for the audacity of its casting in various films in recent years, has now engaged fifty million dollars in the purchase of stories, by which means it has acquired the ability to use any material, and has also purchased the rights of various story material."
DeMille Coming East for Conference

For the purpose of laying out future production plans, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of production, has wired Cecil B. DeMille, director, generally, requesting Mr. DeMille to come on to New York for a conference. Mr. Lasky is sailing in the near future for England to put in operation the production plans which the Famous Players-Lasky British Production, Ltd., has for making pictures at the company's new London studio.

Allan Dwan to Produce His Own Story

Allan Dwan has returned to his first love in the world of films. He has again become an author. It was by writing a scenario several years ago that Dwan "broke" into the motion picture business. He has since gained fame as a director and producer. His next picture, the sixth production under his contract with Mayflower, which he is to start at once is from his own pen.

Will Rogers Son As Popular as Himself

Will Rogers now has a rival in San Francisco. His "opposition" is none other than the six-year-old son of Jimmy Rogers, who drew as much applause as his dad at a recent "kid" marine staged by Goldwyn's Pictures Corporation at the Rialto Theatre, San Francisco. The attraction was Rogers' latest production, "The Strange Boarder."

"Sex" Will Have Three Weeks Run in Detroit

"Sex," J. Parker Read, Jr.'s Louise Glauber production, now registering as its third week in Los Angeles, will be given three weeks' presentation in Detroit beginning May 1. As the result of contracts signed the past week by Charles H. Miles, the big Cleveland and Detroit showman, and Tom Failard, president of the Miles Detroit enterprises.

Saturday Evening Post Stories for Ray

Saturday Evening Post stories are proving to be among the most successful of present day series vehicles as regards entertainment value and drawing power of title, according to Arthur S. Kane, president of Kane Pictures, who declares that the acquisition by Charles Ray of two Rob Wagner scenarios last week represent an astute business move on the part of the First National star.

Screen Story May Be Made Into Opera

"For the Soul of Rafael," Clara Kimball Young's latest production, may be made into an opera, according to plans and arrangements that were inaugurated with the first showing of this play at Grauman's Rialto theatre, in Los Angeles.

Scene from "The Hope," a Screen Classics Production, to be distributed through Metro

Vitagraph Starts Its Serials

Moreno Stars in Latest; Three Companies Now Busy on Coast

"The Invisible Hand" will again be seen as Mr. Moreno's leading woman. In the third serial, "VITAGRAPH now has three widespread companies working simultaneously on the Coast. William Duncan is on the final episodes of "The Silent Avenger"; Joe Ryan and Jean Paige are well along on "Hidden Daggers"; but that company formally announces this week that Antonio Moreno, previously starred in three successful Vitagraph serials, is working full tilt on another.

Another DeMille Coming

"Something to Think About" to Differ from Previous Pictures

So many false reports and rumors have been circulated regarding "Something to Think About," Cecil B. DeMille's latest special production for Paramount-Artcraft, that the producer has been moved to make a formal statement regarding his latest creation.

"Nothing was said or published regarding 'Something to Think About' during its production simply because I did not wish to confuse this picture with 'Why Change Your Wife?' which had not yet been generally released at that time," states Mr. DeMille. "There was no 'mystery' about 'Something to Think About,' there was nothing in its production work which could not have been made public at any time had it seemed advisable."

Realtor Manager Visits Home Office

Walter E. Scates, manager of the company's Boston office, visited the home offices this week for several days. He came to make arrangements for the premiere of "The Deep Purple," an R. A. Walsh Production, presented by Mayflower Photoplay, at the Park Theatre in Boston during the week of May 2. Mr. Scates reported that the Wanda Hawley campaign for the first picture, "Miss Hobbs," has resulted in a clean-up in Boston territory.

To Install New System of Poster Supply

A new system of poster supply and distribution, which, it is stated, will insure every exhibitor a complete line of new posters at all times, is projected by Universal. It will be installed by Edward Aron, director, district manager for the Western Division, and will be modeled closely upon the system already in use in the Universal's Denver branch.

Producers to Re-Edit Historical Drama

"My Own United States," a historical drama, produced by the Frohman Amusement Company and released through Metro, has been taken out of the market. The producers have purchased the rights and will re-edit the picture. It will probably be ready for the states rights market by September 1st.

Thomas Ince Purchases Four Screen Stories

"I Wonder If..." a story of Manhattan madness as Madness, has been purchased by The Universal Corporation, and released through Metro, has been purchased by the Frohman Amusement Company and released through Metro.

Screen News Now in Conservative Press

It was the appearance of John Barrymore in "Dr. Jekyll and Mr. Hyde" that caused the Kansas City Star and the Kansas City Journal to abandon their policy of keeping motion picture news and reviews from their columns. When the famous Players-Lasky picture was shown in the city the Star carried a review of the production and the Journal gave considerable space to the picture.

Seymour R. Schussel is Promoted by Realtar

The promotion of Seymour R. Schussel to become assistant branch manager, of the New York City office of Realtar Pictures Corporation was announced this week by Lester W. Adler, manager. Mr. Schussel had been a representative in the New York office since its organization last fall.
He expected a Golden-Haired
Blue-eyed child.... then
Eliza came. Nobody wanted
her until she dolled up in
evening dress and then—
Everybody wanted her!!!

DANGEROUS TO MEN
Starring Winsome
VIOLA DANA

Adapted from H.V. ESMOND'S
Great International Stage Success
"Eliza Comes to Stay".... by
A.P. YOUNGER
Directed by W.C. DOWLAN

Maxwell Karger METRO Director Gen'l.

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain
SIR WILLIAM JURY Managing Director
NOTHING BUT LIES
George Cross was sleeping when the telephone rang, summoning him to his office late at night. He put on his overcoat over his pajamas and dashed off in a taxicab. In his office he met RIOT ROSIE. Then they were found together and George lied like a gentleman.

How he kept it up, getting in deeper & deeper is shown in this merriest of Broadway Comedies.
In this world famous melodrama Mr. Lytell again astounds his audiences with his unrivalled versatility. As popular as were his characterizations in "Lombardi Ltd." and "The Right of Way" his portrayal of the famous Jimmy is destined to meet with even greater approval....

BERT LYTELL

in PAUL ARMSTRONG’S Greatest melodrama

ALIAS JIMMY VALENTINE

Scenario by FINIS FOX

METRO
Maxwell Karger, Director Gen’l.

JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY Managing Director.
Associated Has “Convention”

One of the most important and significant highlights of the gathering of independent exhibitors at Chicago last week was the informal "convention" of about a dozen of the franchise holders in Associated Exhibitors, Inc. The sessions of the Associated group, while informal, proved to be a pivot around which turned many of the progressive activities of the men whose presence in Chicago resulted in the formation of the Independent Exhibitors of America.

While no official connection with the Associated Exhibitors took official part in the doings of the independent exhibitors’ convention, it was made known to those in Chica- go that Associated Exhibitors, Inc., pledged its support to any plan or organization that is designed to protect exhibitors’ interests. This pledge goes with the exhibitors’ endorsement of co-operative propositions such as is exemplified in Associated Exhibitors, Inc.

"The Associated Exhibitors are heart and soul in accord with any movement or plan that is designed to further the interests of independent exhibitors," stated an announcement, "and for that reason we wish to compliment the First National Exhibitors’ Circuit for the great progress made in their concert and, especially to emphasize the value of franchise protection and benefit offered by First National to independent exhibitors."

The gathering of the Associated men brought to light the fact that the franchise holders in Associated were receiving extraordinary cooperation and pledges of support of the Associated plan from the independent exhibitors throughout their respective territories. Associated franchise holders also stated that keen interest had been expressed in the announcement that Associated sub-franchisees would be available very shortly. The franchise holders say that exhibitors are attracted by the soundness of Associated’s best-nursed promise of 100 per cent protection, 100 per cent pictures, 100 per cent profits and 100 per cent ownership in a purely independent exhibitors’ organization.

According to officials of Associated Exhibitors, some of the biggest exhibitors in the country have devoted nearly a year to the development of their sub-franchise plan. These exhibitors have given their written and personal assurance, guided by good business principles, to its completion. It is stated that the plan is the direct result of the causes that have forced the exhibiting exhibitors of the country to hearken to the organization of beaches and destroy the stability of the independent exhibitors.

Among those who took part in the informal meetings of Associated franchise holders were: I. H. Ruben and M. S. Pinkstein, at Ruben & Pinkstein, Minneapolis; Harry M. Luhm, and Joseph Trzyn, of Luhm & Trzyn, Chicago; John R. Rider, of Eastern Exhibitors; L. E. Lefson, of Cincinnati; C. M. Olsen, of Olsen & Sonnenberg, Indianapolis; J. H. Cooper, of Oklahama City; Thomas A. Crewe, of St. Louis; Charles, O. S.; Saul Hays, Little Rock; Judge Willerson and R. R. Cooper, of Associated Exhibitors, Chattanooga; Joseph Morgan, Washington, D. C.; E. C. Quinley, general manager of Associated, and Phil教育, also of Associated.

Hampton Picture a Big Hit

"Riders of the Dawn" Fills New York Theatre

Unhallowed and unaging save for the opening announcement by W. W. Hodoson, the arrival of the Strand with a formal premiere last week was with an opening day rush that filled the large Broadway playhouse all too small for the throngs.

So taken were President Mr. Mark and Managing Director Jack Eaton that this newly-made Benjamin B. Hampton production, from Zane Grey’s novel, "The Desert of Wheat," had its world premiere at the Strand with a practically sold house last week, and the fact that press material and accessories had not yet been completed, decided to give "Riders of the Dawn" immediate presentation. Additional crowds, eating crowds, and the glowing tributes paid the production by the daily newspaper critics fully vindicated their excellent judgment.

Its triumphant premiere at the Strand heard out the statement of a prominent Eastern exhibitor that "Riders of the Dawn" has the combined ingredients of Benjamin B. Hampton's previous successes, "The Westerner," "Desert Gold," and "The Sheperdess." The eing, acting, situation, faithfulness of scenic effects, action, and a wealth of realism. Recognition of Zane Grey’s story and enve-pulling power was shown conclusively in the tremendous volume of business done by the Hampton organization on its previous Benjamin B. Hampton production, "Desert Gold," but "Riders of the Dawn" to judge by the widespread exhibitor interest gives every promise of eclipsing the mark set by its predecessor which was generally rated as one of the four big pictures of the year. The famous novelist manifestly expresses his own complete satisfaction with the result that the final product was capable of fulfills its promise.

Hollis managers throughout the country will hold trade showings on "Riders of the Dawn" this week. Announcement of its release date will be made next week.

Following are excerpts from the New York daily newspaper reviews:

The Tribune: "The picture is a novel melodrama well acted." The Times: "The thrilling story of the Strand this week might well be called "Riders of the Dawn."" The Sun and Herald: "This photoplay deals with the Northwest grain region vividly and thrillingly, with our enthusiasm for it we recommend it to our readers." The Morning Telegraph: " 'Riders of the Dawn' is an exciting and vivid story."

Fox Chicago Exchange Has New Quarters

The Chicago exchange of the Fox Film Corporation now occupies a new office and warehouse in the Windy City, according to word received at the New York studios. The exchange is now located at 207 South Wabash avenue.
"The Master Mind" to Be First Release

Correcting a previous announcement that Whitman Bennett's first release through First National would be "The Devil's Garden," it is now definitely stated that Mr. Whitman's initial production to be released via First National will be "The Master Mind." This picture will also present Lionel Barrymore in the star role. It is likely, however, says the First National announcement, "that "The Devil's Garden" will be the second feature shown through First National's distributing channels.

"House of Toys" Given Special Art Titles

A special effort has been made by the producers of "The House of Toys," to eliminate as far as possible the sudden change from black to white areas when the titles dawn to illustrations and illustrations to titles. The gradual fading into one another is said to have been accomplished in such a fashion that there will not be the usual dilution and contraction of the pupils of the eye.

"The House of Toys" was produced by the American Film Company and the art work on the titles will, it is claimed, satisfy the insatiable cry for "something new."

Arbuckle Will Star in "Traveling Salesman"

An indication of the big plans which have been made for Roscoe (Patty) Arbuckle under his new contract to make feature comedy productions for Paramount Artcraft was given in the announcement by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, that the fat comedian is to be starred in James Forbes's famous stage success, "The Traveling Salesman."

"The Traveling Salesman" will be directed by Joseph Henabery, who directed Douglas Fairbanks in several of his greatest successes. Mr. Arbuckle is now in the middle of his first feature comedy for Paramount Artcraft, a version of "The Life of the Party," story Irvin S. Cobb wrote.

Stewart Picture Is Begun

Louis B. Mayer Star Starts on Fourth First National Picture

With "In Old Kentucky" still doing big business throughout the country, "The Fighting Shepherds," being released, and "The Yellow HYperion" just completed, Anita Stewart reached another milestone in her Louis B. Mayer-Fifth National Pictures by starting production on "Harriet and the Piper." Mr. Mayer is a firm believer in the picture star, to be given justice on the screen, must be seen in good vehicles. That he has followed this dictum is shown by the above list of releases and the announcement that he controls the screen rights to "Sowing the Wind," "Whirl of Blue Lake Ranch" and other plays and books. Anita Stewart in such stellar vehicles as these makes a combination that is unbeatable. In order to give the proper amount of time to each production and to avoid the little quickens that comes from rushing a picture, she is only making four attractions a year. And four attractions, with each in a special effort, is a worth while achievement.

Previous to shipping "The Yellow HYperion" to the west coast, Louis B. Mayer showed the picture to a group of the foremost exhibitors on the coast. They all declared it to be much more than "In Old Kentucky."

Following "Harriet and the Piper," Miss Stewart will complete her working year with "Sowing the Wind." She will then take an extended vacation and return to the Mayer studio in the fall.

Tracy Novel Near Ready

"The Silent Barrier" Now Being Titled for Early Trade Showing

Goldwyn Pictures Corporation's additions to Rex Beach's special production, "The Silver Horde," to be shown at the Capitol Theatre, New York, the week of May 9th, is in full swing.

Window displays have been installed in many stores in different parts of the city, and choice locations are being secured for the striking "Silver Horde" paper. In all there will be approximately 1,000 boards.

The ingenious lobby and window display is a mechanical arrangement that represents a horse of fish caught in a net. A play of colored lights on the silver bodies of the fish, so arranged that they are moved by a breeze blowing through the net, gives a brilliant appearance to the numbered display. It occupies a conspicuous position in the lobby of the Capitol.

Arrangements are being made with the publicity department of "The Silver Horde" in novel form, to ship books to a long list of drug and stationery stores, where they will be used in a window display. The active cooperation of book dealers in pushing the sale of the book in connection with advertising of the New York run of the film, has been secured. Co-operative advertising is being arranged with dealers whose goods make a tie-up campaign feasible.

The exploitation campaign is being planned and carried out by Howard Dieter, manager of publicity for Goldwyn, and Gladys Brightman, manager of the exploitation department.

Frank Mayo Picture to be Issued May 17th


Goldwyn to Distribute "Return of Tarzan"

"The Return of Tarzan," a picturization of Edgar Rice Burroughs' famous book, produced by the Numa Pictures Corporation, will be handled as a special by Goldwyn Distributing Corporation, according to an announcement received from the home office of Goldwyn this week. The picture is now undergoing a final editing preparatory to its release, backed by a heavy exploitation campaign.

The cast includes Gene Pollard, playing Tarzan; George Romaine, Franklin B. Cotes, Armand Cortez, Estelle Taylor, Betty Turner, and Donna Pepita Ramirez.

Western Series Will Be Made by Pathé

Acting on an expression of opinion from exhibitors in all parts of the country to the effect that there is a great demand for the part of the publie-to-day for motion pictures of the great outdoors Pathé Exchange, Inc., will release beginning July 11 a series of two-reel Western outdoor pictures featuring Young Buffalo in the series. The pictures have all been made in the Canadian Northwest and in the lumberlands and are in settings of great mountains, streams, and the deep great forests where giant lumberman live their primitive existence. There are five pictures in the series.

New Story is Selected for Priscilla Dean

"A Cat That Walked Alone," an original screen story in a prologue and four parts by John Colton, has been selected as the next starring vehicle for Priscilla Dean, announces Universal. It is described as a story of an English earl's daughter, a woman of fiery temperament, whose escapades are the talk of British society. Todd Browning will direct the new picture, the production of which will start without delay.

Van Loan Writes Story for Hope Hampton

For her second production, to follow "The Return of Tarzan," Hope Hampton has just bought a new story by H. H. Van Loan. This gifted author, who for several years has been writing for the best known of the picture stars, and whose latest screen story is "The Man Who Married a Mummy," has turned out a scenario for Miss Hampton which he declares is by far the most worth-while plot he has ever put on paper.

Julia Burnham Is Made Metro Writer

Julia Burnham, who in her two and a half years as a scenario writer has contributed no less than seventeen pictures to the screen, is the latest addition to the scenario staff at Metro's New York studios in West Sixty-first Street. Miss Burnham's first script for Metro is "The Marriages of Mayfair," which she adapted from the Drury Lane melodrama by Cecil Raleigh.
Big Future Predicted
For Pathe "Find"

A brand new luminary is approaching the film firmament according to the calculations of George B. Seitz and others connected with the production of Pathe serials, who have given such enthusiastic accounts of the talents and beauty of Lucille Lennox, a winner in a recent beauty contest with no previous stage or screen experience, to Paul Brunel, that the vice-president and general manager of Pathe has signed her to a contract to play parts in serials.

Miss Lennox is now doing a part in the serial "Velvet Fingers," which Mr. Seitz is producing in the New York studio, and the agreement gives Pathe a call on her services for a considerable time to come. She is one of the four winners on the "Pame and Fortune contest" conducted last fall by Motion Picture Magazine.

New Novel and Drama Offered to Producers

The first literary offering of the Authors Studio Screen Plays, Inc., to motion picture producers is "The Trap," from the pen of Maximilian Foster. This story has been running in "Hollywood Magazine" and will be published in the fall by D. Appleton & Company.

Another offering of the company is "The Fallen Idol," a society drama by Guy Bolton. This playwright has been responsible for "Adam and Eva," "The Riviera Girl," "Have a Heart," "Miss Springtime," "Polly with a Past," and many others. It is believed that motion picture producers will welcome this offering from such a literary genius and playwright as Guy Bolton.

Next Kerrigan Picture to be Ready Soon

The W. W. Hodgkinson Corporation announces for late May release the seventh in J. Warren Kerrigan's series of Robert Bronston productions, "No. 99" prints of which were received this week from the Bronston Studios, Los Angeles. Kerrigan is supported in this production by a splendid cast of players, notably, Franz Brouette, Eunice King, John Stepling, Lilie Leslie and Roy Ladlaw. Jack Cunningham is responsible for the screen adaptation of the Wyndham Martyn serial.

Lloyd's Second Series Brings Bookings

Reaping the benefit of the marked success of the first Lloyd two-reelers, Pathe announces an exhibitors book the series. Exhibitors who ordered on the first series have their competitors clean young star, are making efforts to obtain has according to Pathe. Westerner' complete series, and is released beginning with the second series, Lloyd bow at the Capitol, New York.

Big Talent in Fox Releases

ALTHOUGH the list of releases scheduled by William Fox for release during May includes four of the regular Fox entertainments and one of the Tom Mix star series productions, these five releases represent as brilliant an array of literary and artistic talent as ever has been published by this firm on a regular schedule.

To begin with, there is "The Terror," a remarkable web of wit, hokum, and daring of the American cowboy with Tom Mix as star. It is the second of the Mix series pictures directed by Jacques Jaccard and the director is said to be responsible also for the scenario.

The exterior scenes for "The Terror" were photographed in and around Sonora, California, a section made famous during the gold rush of '49. The company which William Fox has given his star includes Francs Billington, Lucille Young, Lester Cuneo, Charles K. French, Joseph Bannet and Wilbur Higby.

"The Dead Line," in which Fox is starring the athletic George Walsh, an actor whose histrionic abilities, long been recognized among stellar lights of the screen, is a melodramatic story of a hill, written and directed by Robert W. Welsh by Paul Gold Fox staff.

The Fox adding to their greatest series of the state's future, leased to a seeming firm, certain other pictures, raw...
Exhibitors Want Long Runs
Mayflower Will Try to Supply Present Day Demand, Says Prager

Motion picture producers today are concentrating their efforts to put before the public productions of such high standard as will be calculated to guarantee to the exhibitors indefinite runs with corresponding profitable returns.

"We have given much consideration to the continually growing demand for such feature productions," declares Benjamin A. Prager, president of the Mayflower Photoplay Corporation, "and it has been our aim to sponsor pictures that will not merely be needed for restricted dates but may be kept going for a prolonged period because of popular demand.

"Under the Mayflower plan, directors of the most unconventional reputations are allowed absolute sway, unhampered by any restrictions whatever in the preparation of film versions of the works of authors of the highest standing. This brings out the best that is in the director who benefits from the realization that he alone is responsible for the picture from the first step in its evolution to the moment it is flashed upon the screen. With such able directors as Allan Dwan, Sidney A. Franklin and R. A. Walsh equipped with these unlimited powers, their already splendid records will undoubtedly be materially enhanced. It can be taken for granted that all those things that might in the slightest degree militate against the success of a picture will be eliminated.

"To co-ordinate with these full-power directors, there is a highly organized machine which places at their disposal the very latest developments of the camera, lighting and other equipment, all procured by the liberal expenditure of funds intelligently invested."

Mr. Prager then went on to show that fully 70 per cent of the expenditure seeking public of America attend motion picture shows; therefore it should be evident that every possible effort must be made to satisfy such an immense clientele.

Vitagraph Picture Ready Goldwyn Starts Boosting

Prints of "The Courage of Marge O'Doon" Received at All Branches

"Our advance campaign on "The Courage of Marge O'Doon" was nation wide," said Mr. Quinn. "We have had a score of Billboards covering every available stand in the country with the special 24-sheet on this production. We played up the heart-throb in this poster, but to my mind no near scene can do justice to the grizzly fight and the other stunts which are the main assets of this picture, as far as newspaper men are concerned."

Mr. Quinn, general manager for Vitagraph, Inc., then went on to explain,

The Silent Barrier," first of the Louis Tracy novels to be done into pictures by Louis Tracy Productions, Inc., for Gibraltar, is now in the hands of the titlers and will be ready for private showing next week.

The picture was nine weeks in production and is said to be one of the most expensive of modern pictorial offerings, both in indoor and outdoor scenes having been obtained, according to report. Director William Worthington has made many expeditions to foreign countries to get his pictures, and has made every effort to ensure his success.

Five of the studio sets which were built at the Leah Baird studio, Cliffside, N. J., are of exceptional artistic merit, the reception room set alone having cost $2,000 to complete.

The cast includes many actors and actresses of distinction, among them being Sheldon Lewis, Gladys Hulette, Corinne Barker, Florence Dixon, Donald Cameron, Fuller Mallish, Joseph Burke and Ernest des Balles.

Mr. Worthington left for the Coast last week to prepare for the production of Leah Baird's next feature picture which will be filmed at the Robert Brunton studios, Los Angeles, recently leased by Arthur F. Beck, president of Gibraltar Pictures.

May Separated of Team Will Be for F. P.-Lasky

Productions will be released by Famous Lasky Corporation through a distribution agreement which, it became known in this week, gave Paramount an option on additional Maclean starring pictures. Among the completion and release comedies co-starring Macleans are "Mona May.""
New Amalgamation Has Added to Releases

Another announcement of considerable importance in the film industry is the effect that the new combine recently effected between five major motion picture producing corporations of which the Gloray Joy Productions, Inc., and the Unique Films, Inc., are a part, has added two new features to its already large schedule. These are the well known series of animated cartoons known as "Your Uncle" that have been so indelibly marked by Jack Rethel the celebrated cartoonist, and "Laughs in Clay," an animated clay reel, produced by Chyart Films. These short subjects will be released weekly.

Hutchison Starts Work on New Pathe Serial

Charles Hutchison started work at the Brunton Studio on his first serial for Pathé under his new contract Monday, April 19. The working title of the play he will do is "The Double Adventure," for which stories in the film were written by Jack Cunningham. Josie Sedgwick, who had the leading role in the picture, has been selected as Mr. Hutchison's leading lady, and the heavy role has been entrusted to Carl Stahl, who was also prominent in "Daredevil Jack."

Inter-Ocean Agent for Black and White

Following close upon the heels of its announcement in the trade press at the opening of branch offices in Los Angeles, San Francisco and Portland for the distribution of motion picture accessory stock, the company has arrived in Chicago and has sent a second announcement from the Inter-Ocean Film Corporation offices stating that it has taken over the West Coast Distributing Agency of the Black and White Raw Stock, manufactured by L. Gayaert and Company of Antwerp, Belgium.

Writers Swamp Star With Screen Tales

The publication in the trade journals several weeks ago of the news that Charles Ray was in the market for scenarios and screen material has brought such an overwhelming response from writers and agents in all parts of the country that the star has issued a release explaining that he is working for the Los Angeles studios for a temporary halt due to the fact that his immediate needs are completely satisfied.

Cosmopolitan Acquires Magazine Stories

Cosmopolitan Productions announces the acquisition of several new stories for motion picture purposes. Among the screen signs with E. Phillips Oppenhein and Cynthia Stockley, whereby several stories of these authors which have been written for publication in Hearst's Cosmopolitan, Harper's Bazar, or Good Housekeeping magazines, will revert to Cosmopolitan Productions. The announcement of the titles will be made later.

Larry Semon Grows in Favor

Larry Semon's popularity as a comedian, and the real merit of his productions, being demonstrated, it is said, by the rapidly increasing demand for his comedies reaching the Vitagraph offices. Although already recognized as one of the cleverest funny men before the country, the announcement that more than $3,600,000 was to be expended on the Larry Semon comedies within three years, has brought this star prominently before those who appreciate clean, wholesome comedy. Larry Semon has been the incentive for the comedian to do his utmost to deserve the confidence placed in him by comedy fans throughout the world.

Some idea of the great Larry Semon wave that is sweeping over the country may be gained by the fact that within the past five weeks more than 3,000 theaters throughout the United States and Canada, which never before exhibited a Semon comedy, have added his pictures to their attractions, and are advertising and presenting them as features. The additional bookings are by no means confined to any particular class of theaters, but include the wide range from the smallest to the largest. Among the more prominent theaters that have booked the Semon comedies beginning with "School Days," which is just being released, are the Alhambra, Denver, the New Madison, in Detroit; the Portola, in San Francisco; the California, in Los Angeles, and the Gardner, at Boston's Hippodrome, in Baltimore.

Not only are the Larry Semon comedies attracting attention and bookings, but F.G. Follansbee, manager of the Fleet, is arranging the exhibitors and maintaining their favor with the older ones, but pleased swarms throughout the country are going out of their way to see the latest pictures available. Larry Semon is without any shadow of doubt King of Screen Comedians.

Lloyd Ingraham Will Direct Mrs. Chaplin

Mildred Harris Chaplin's fourth First National Production is to be directed by Lloyd Ingraham, who has two of the past year's successes to his credit, "Myer's Ankle" and "What's Your Husband Doing?"
To Duplicate First Success
Nelan Reports Heavy Bookings on "Don't Ever Marry" Augur's New Hit

The success of "The River's End" and the favorable reception accorded to "Don't Ever Marry," are made the topics of comment in a statement recently received from the offices of Marshall Nellan Productions. The statement follows:

"Marshall Nellan's initial independent productions, 'The River's End,' and 'Don't Ever Marry,' prove that this new organization is an important factor in producing circles. The only triumph of one of the big studios, if not the biggest of the year, 'The River's End' gave Marshall Nellan Productions an auspicious debut in the industry as well as among the motion picture theatre-going public."

The eagerly expected at the Nellan offices in New York that "Don't Every Marry" will easily duplicate the nationwide success of "The River's End." Bookings for the second picture, according to J. R. Grainger, in charge of sales, already exceed those on 'The River's End,' one week after the release date. In various districts the smaller towns are now already playing 'The River's End' to take advantage of the wave of popularity accorded the picture in nearby metropolitan sections. An instance is given in the case of Grantwood, Ill., where a house's Friday and Saturday night shows were filled for "The Miracle Man." In exploiting the picture, Manager Kelly received exceptional co-operation from Waterson, Berlin & Snyder, publishers of the show, "The River's End," who plastered the town with theatre posters, etc., and supplied the theatre with a free singer.

S. Bennett MacCornick, considered by many in the industry to be the leading showman of America, opened with 'Don't Ever Marry,' at the Circle Theatre, Chicago, last week. Three days after the film opened he wired Mr. George Kerrigan of "Don't Ever Marry" one of the greatest comedies ever screened."

Universal Opens New Stage
Can Accommodate Twenty Units at One Time; Newest Equipment

A new stage, said to be large enough to accommodate twenty units at the one time, is nearing completion at Universal City. Although still unfinished, the new building was officially opened several days ago by a dance and reception given by Mr. L. S. Rothstein, who after an absence of five years, recently returned as the general manager of Universal City.

A statement issued by Universal has the following to say about its new stage:

"A new stage, so large that twenty companies can work on it simultaneously, is nearing completion at Universal City. Although part of it is still unfinished, the building was officially opened several days ago by a dance and reception given ostensibly in honor of L. S. Rothstein, who after an absence of five years, has returned to the film city to be its general manager."

This new stage, known as the North stage, is the most modern picture making plant in existence. It is 250 feet long and 140 feet wide. It cost $100,000. With the new stage space, Universal City now has more than 150,000 square feet under glass. The North stage has a sub-cellar generating plant which will supply electricity to five other buildings with electricity. The electrical equipment will be in the form of two 400 horse power transformers, utilizing 15,000 volt current of the Southern California Power Company, and distributing it to smaller stations through Universal City at a reduced voltage.

A complete elimination of the bothersome stage cable has been effected in the construction of the new stage. Herefore, in a motion picture studio, these cables, said helter-skelter all over the floor of the stages, have greatly hampered the efficient work of and the making of pictures. In the North stage all the distributing lines will be located above and below the stage proper. George Williams of the Universal City technical department superintended the building of the new structure."

S. M. P. E. Convention Meets Monday in Montreal

All roads are leading this week-end to Montreal where the Spring convention of the Society of Motion Picture Engineers will be called to order on Monday. Reservations indicate that the session is to be the largest in the history of the Society as members have already been prepared. Theatres, studios, laboratories and research work have been covered by the authors of the papers.

The Perkins Electric Company will have their exhibit to Montreal and the program will be arranged by Mr. George Perkins of that firm.
Goldwyn Features Are Started

One in East and Second in West Under Way.
Is the Report

Branding Iron,' and his remarkable work in that picture is responsible for his choice to fill the exacting role of Black Paw. Mr. Simpson has previously been seen in such productions as 'The Old Homestead,' 'The Barrier,' 'The Brand,' 'Out of the Dust,' and 'Troubadors Afield.'

Director Barker is now considering a number of actors available for the character of Red Paw and expects to reach a decision this week. John Bowers, one of the most popular young leading men on the screen today, will play Dan Durrin, Helen Chadwick will play Ruth Lyton, and Alce Francis will fill the role of Samuel Poor.

The Irvin S. Cobb story and play, 'Boys Will Be Boys,' will soon be placed in production at the Goldwyn Pictures Corporation's studios in Culver City.

"Much of the success which the play enjoyed on Broadway was attributed to the character known as Pepp O' Day and interpreted by Harry Herford. The story is built around this figure, that ranks as one of Cobb's greatest creations. Goldwyn has not yet announced the actor to play the title role, but it is probable that a choice will be made within the next week. The story, with its rural background and true to life incidents, affords other inspiring opportunities for telling performances."

A word also is received from the Coast that Mabel Normand, Director Victor Schertzinger and his entire company have left for San Francisco, where some big boat scenes are to be made for Miss Normand's next picture. In the course of this story, Miss Normand will be required to dive from the deck of a ship into the ocean.

Bruce Completes Series
West Indian Scenes Soon Ready for Release Through Educational

ALTHOUGH it's scenic pictures have been before the motion picture public over a longer continuous period than those of any other scenic artist, Robert C. Bruce has just completed his first series taken outside the continent of North America. As a matter of fact, before this all of his work, with the exception of a few pictures made in Canada, have been confined to the United States.

Mr. Bruce has just completed a trip of several weeks to Cuba and Jamaica for Educational Films Corporation and is now editing and titling the pictures made there. Among the titles are 'The Caribbean,' 'The Isle of Desire,' 'Tropical Nights,' 'The Narrow Windmill Road,' "The Banana Special" and "Water Trails," and the usual objectives of the tropics can be carefully avoided in these pictures, and novelty is promised as one of their principal appeals.

Upon the completion of these pictures Mr. Bruce will start on his first professional trip abroad, first visiting France. He has already taken his entire equipment with him, and in order that he may be satisfied that all his material is suitable he will leave next week for a trip to the White Mountains and other sections of New England, covering fifteen days, four days a week and putting his cameras, automobiles and staff to the most strenuous tests. Mr. Bruce will remain abroad for several months, returning only to edit and title some of his pictures, and then continuing his work in European fields.

His work abroad does not contemplate any of the usual travel material but scenic studies of various sections in the world which has won him such a high standing in this country.

Old Print Pleases
Newspaper Men

One of the features at a testimonial dinner given last week in the Waldorf-Astoria, New York City, in honor of "Jim" Corrigan, who has been a New York newspaper reporter for fifty years, was a novelty two reel comedy depict humoros incidents in Jim's career. The picture was arranged by the Universal Film Company.

The title of the picture was "Love Triumphs Over Handcuffs." It was obtained by digging up an old print of the adventures of a reporter.

Goldwyn's next Pauline Frederick picture will be "Roads of Destiny" from an O. Henry story.
Seena Owen Will Please

"House of Toys," a Splendid Story for Popular Star, Say Producers

Seena Owen, star of "The House of Toys," an American Film Company feature for Pathé distribution, approaches the problem of matrimony with but one thought: how romantic to be poor with the man one loves.

The force and timeliness of the theme so convincingly put over, with artistic insight and treatment which reconfirms great credit on the director, George L. Cox, is sure to make "The House of Toys" a very popular picture. The settings are beautiful, for there is nothing of physical poverty or sordidness picket fences in the story of a veritable house of toys and a "dream girl" whose play house was shattered.

Pell Trenton in the leading male role makes a pleasing hero. Helen Jerome Eddy interprets the role of the mother, while the "other woman" is played by Betty Astor. George Washington and the player is made by Mr. Astor who has just returned from New York to Hollywood, Miss Astor is to be married to Mr. Astor in the near future. The Martin Becke in the story, which is adapted was written by Henry Russell Miller, a practicing lawyer in Pittsburgh, Pa. Daniel F. Whitcomb is the scribe.

Albert Kaufman on Coast

Plans Early Production of First Holubar-Phillips Film in West

ALBERT KAUFMAN left New York last week for California. Mr. Kaufman expressed enthusiasm over the results of his short visit to New York and stated that he was not yet in a position to disclose his new plans but expected to do so within the next few weeks.

A great deal of interest is expected on his return to Hollywood, Mr. Kaufman plans to start shooting on his first Allen Holubar production, starring Dorothy Phillips, all the advance preparations for which were prepared under his supervision during the past month. Olga Scholl, author of the "Heart of Humanity" and "Right of Happiness," the two former Holubar-Phillips successes, has just finished the first story to be handled by Mr. Kaufman.

Agnes Ayres, now appearing in the "Marshall Neilan Production" for First National release, will be starred by Mr. Kaufman, who has already closed with a director of prominence to stage her first offering.

In addition to these units, Mr. Kaufman promises to announce the names of a new star and director with whom he expects to close arrangements during the next few days. Other plans are now underway which indicate that Mr. Kaufman will soon have a large producing organization on the West Coast.

New Method Speeds Up Serial Production

William Duncan is now making the final episodes of his new serial, "The Silent Avenger," out on the coast. A new plan which Duncan perfected recently enables him to work on more than one episode at once, and within three weeks he will have complete negative and what he regards as the most elaborate serial he has ever produced.

Since the picture was started, it has not been delayed one day in the course of filming, the camera has turned on every working day of each week. Disadvantages of weather were overcome; there was no waiting for locations or sets.

Hawaii Y.M.C.A. Wants Universal Picture

That the Americanization movement is far reaching in its scope is evident from the letter received by the Educational Department of Universal from the Y. M. C. A. of Hawaii. Information regarding the film "America Wins Again," was sought. The Y. M. C. A. desires the use of the picture during the month of June. It will be shown in two hundred schools in Honolulu, as well as the public schools and sugar plantations. The film is now on its way to the island.

Hope Hampton Acquires Van Loan Story

For her second production to follow "A Modern Salome," which is reported to be doing big business throughout the country on the Metro program, Hope Hampton has just bought a new story written by H. H. Van Loan, which is as yet unnamed. This gifted author, who has been writing for a number of the best known picture stars for several years, is listed on this screen story is "The Virgin of Stamboul," has turned out a scenario for Miss Hampton which has all the indications of being a big success. A large number of cards have been sent in by the producer, while plot has been ever put on paper.

Louise Glauin Writes for Pan Magazines

Eugene V. Brewer, publisher of Motion Picture Magazine, Shadowland, The Magazine of the Arts, and Motion Picture Classic, announced in New York yesterday the acceptance by Louise Glauin, the screen star, of an editorial position on the weekly. Glauin offered the luminary during her recent sojourn in the eastern metropolis. Her monthly article will deal with life among the film folks on the Coast.

Nagle Will Play Leads For Famous Players

According to an announcement by Jessie Lasky, president of Famous Players-Lasky Corporation, Conrad Nagle, young stage star and screen leading man, has been engaged on a one-year contract to play leading roles in Paramount Arclight pictures produced at the Lasky studio. Mr. Nagle will begin work early next month.
Just three views of Blanche Sweet as she looks in "Simple Souls," to be released by Pathé.
Edith Roberts in "Marama"

South Sea Islands Story, Directed by Norman Dawn; Jack Perrin Leads

A picture of the South Sea Islands, the heroine of which is half-caste native girl, educated in an American seminary who returns to her wild customs and native dress, has just been put into production at Universal City. Edith Roberts will star in the new picture, which is to be called "Marama." "Marama" was bought for Priscilla Dean; all plans were laid for its early production, by that star. At almost the last minute, however, a story was found that suited Miss Dean much better. It suited her more than her role of Sari in "The Virgin of Stamboul," according to Universal. Miss Roberts was the logical successor of Miss Dean in the volatile leading role of the projected South Sea picture. She is said to be especially suited for the part, not only because of her youth, but also because of her excellent dancing. One of the features of the "Marama" will be a weird and beautiful religious dance with which the heroine signifies her return to the customs of her people.

Norman Dawn, who directed Miss Roberts in "Lassie," will supervise the making of the picture. Dawn is one time passed more than a year in the South Seas, gathering material for travels, and is entirely conversant with the customs, and manners and the island marriage.

"Marama" was written by Ralph Stock, writer of many popular novels and magazine stories. Stock spent for many months through the southern Pacific archipelago in a small boat, it is stated, collecting material for his pen.

On Miss Roberts will be supported by Jack Perrin. Others in the cast will be Noble Johnson, Richard Cummins, Arthur Jervis, Lucille Woolson, and William Phillips. William Howard will act as assistant director to Dawn.

Hudson Bay Festival Held in Canada

One of the greatest celebrations ever held in Canada began this week with the observance of the two hundred and fifteenth anniversary of the incorporation of the Hudson's Bay Company. The first of ceremonies for the occasion was held in Winnipeg and lasted for three days, followed by similar ones in Calgary, Edmonton, Victoria and Vancouver.

A chief feature of the celebration was the showing of a motion picture record of the Hudson's Bay Territory made for the company by the Educational Films Corporation of New York. Nearly 20,000 feet of these pictures were made by H. M. Wycoff, the camera man.

Paul Cazeneuve Begins Second Fox Picture

Paul Cazeneuve has begun the direction of a new picture for the William Fox Film Corporation. This new picture, "Her Honor the Mayor," was written by Arline Van Ness Hines and was formerly staged on Broadway. The star of the screen version is Evelyn Peery, Denison Clift adapted the work, and it is said to have embodied the snappy dialogue of the original in clever subtitles.

The cast includes Ramsey Wallace as leading man, Charles Force, William Fletcher and Edwin Booth. Tilson, Mr. Tilson, will be remembered, was recently placed under contract by this producer for a series of character roles in the Western studio productions.

Pathe Announces Recent Promotions

The following appointments have been announced by the Pathe Exchange office. R. S. Shrader, manager of the Indianapolis branch, as Central Western manager; F. B. Billington as the Indianapolis branch manager; Miles F. Gibbons, manager of the Pittsburgh branch, as the Short Subjects sales manager; Frank C. Bond, chief engineer of the Pittsburgh branch. The Pathe statement declares that these promotions are made in accordance with the organization's policy to advance its employees as an award of loyalty and efficiency.
Christie Showing Real Action

With the recent studio improvements completed, and with the acquisition of its own electrical generating plant, the Christie Film Company's Hollywood studio has swung into its program of semi-weekly and simultaneous releases, as indicated by the recent announcement that Christie would soon produce five films and greater productions. Having terminated the production of all pictures not bearing the Christie name, a product recently presented being centered on productions of feature length and two-reel comedies, with the customary Christie style and comedies in the programming of Al Christie, who is supervising all of the comedies and special productions, has been the new Christie two-reel comedies, a light farce featuring Bobby Vernon, Neal Burns, Teddy Sampson, Vern Steadman and Charlotte Merriam. On the completion of this comedy feature he will take a one-week vacation before clearing the key to make one of the Christie comedy releases for early summer. The remainder of Christie's two-reeler is also in progress, being directed by William Beaudine, who is also the latest Christie two-reeler, "Petitionnaire," an adaptation of this new comedy are Fay Tincher, Jimmie Harrison, Charlotte Merriam and Eddie Baker.

Centering on Features and Two-Reelers at Present Time

Having completed the cutting work on the splendid production feature, "A Smart Alec," which features Charles "Chic" Sale, Director Josephson was preparing to start work on another feature production, also to be released by Robertson-Cole, which is the first of a series of the famous Aard Rugby stories by Maurice Leblanc, which they have acquired. Wedgewood pictures was fond of the important role of Arsenio Lupin, has arrived in Los Angeles to begin work shortly.

Pickford Release Due June 27

Having established herself as the greatest exponent of child characters on the screen, Mary Pickford will shortly be seen in "Suds," a photo-play of an entirely different nature to anything in which she has heretofore appeared, said United Artists. Hiram Abrams, of United Artists, has announced June 27th as the release date of Miss Pickford's second "Big Four" production.

The theme of "Suds" is based on Maud Adams' famous play, "Op O'Me Thumb" which she presented for a long time in the Empire Theatre in New York as well as on her triumphal tours of America; it is from the dual pen of the comedians, Peter Bervin and Richard Pryor, two brilliant young English authors. For several years Miss Pickford has had the character of Amanda Albright in mind, it is stated, and has been waiting the opportunity to present it in the proper manner with proper settings.

Since the completion of "Pollyanna" in the latter part of 1919, Miss Pickford has been at work with her staff of artisans, on the project of "Suds." Over four months were spent in the adaptation of the story for the screen by several scenarios, and the finished product has made the versatile star come again and again, word travels, until in its typewritten form it was a photo-play, it is declared.

While she was satisfying that the "Suds" was finished, Miss Pickford began rehearsals and production, declared the statement from the United Artists' offices. "Suds" has been at work on interior and exterior settings. Photographs of various scenes of "Suds" were taken by Miss Pickford's English representatives and those sent to the studio and exact reproductions were constructed in the huge lot adjoining her dressing room. Several other authorities on life and customs in the Suds district were also consulted in and the work was continued until the settings and scenes were pronounced acceptable, signed by Miss Pickford.

"Ruth of the Rockies" is the title selected for the fifteenth episode serial which Ruth Roland is now producing at the Astor Studios for Pathé. The picture will be Miss Roland's seventh Pathé serial. The scenarios by Gibson Willets, in a picture of "Broadway Buddies," written by Johnstone McCulley.

Ruth Roland is the title selected for the fifteenth episode serial which Ruth Roland is now producing at the Astor Studios for Pathé. The picture will be Miss Roland's seventh Pathé serial. The scenarios by Gibson Willets, in a picture of "Broadway Buddies," written by Johnstone McCulley.
Special Service Section on

Priscilla Dean in "The Virgin of Stamboul"

Premiere in New York Was Auspicious

The premiere of "The Virgin of Stamboul" was at the Broadway theatre, New York, where the picture held up for a four weeks engagement. Universal exploitation for the metropolis was given the production beginning some weeks before the opening with much publicity that received nation-wide attention.

In strict secrecy, outside the producers, private office, a publicity stunt of exceptional value was planned and carried out.

This campaign opened with the planting of a "Turk" with his suite in New York from whom came a story that he was in America in search of a girl of his country who had escaped from a Turkish harem.

The story was well told, the atmosphere of realism to make the tale plausible was provided, and all the New York newspapers carried articles on the news pages for several days concerning the "stranger" and his quest. After the release of the picture and the subsequent information was divulged that it was a press agent's story, the campaign was continued with other forms of publicity. Bill boards in all parts of the city were used freely, the newspapers carried displays extolling the merits of the production and electric signs were utilized. When the feature opened at the Broadway all New York had heard something about it.

Audubon Theatre Gives Feature Good Exploitation

Another notable New York engagement was at the Audubon theatre, and again the feature of the showing was the exploitation.

The first move to put over "The Virgin of Stamboul" at the Audubon was to make the most of the highly artistic and original press matter furnished. An original herald, the Virgin of Stamboul, was adopted as the most expressive of Turkey. Illustrations were used and the reading matter carefully prepared. Care was taken to see that every known patron of the theatre received one of these heralds.

The big double lobby of the theatre with entrances on two streets was first decorated in bright flowers expressive of the fairyland of the Ottoman Empire. Enormous oil paintings from "stills" from the production were then placed at points of vantage and on golden easels. Three hundred red balloon bubbles were hung on invisible threads, and arches of festooning were draped from wall to wall over the paintings and from each festooned arch was hung a golden crescent cut-out. These crescents were five feet from tip to tip. In one lobby they were hung as crescent rides in the sky and in the other they were hung points downward. In both lobbies they formed arches. On each crescent was printed in shapely, artistic lettering the name of the attraction and the date. Sixteen of these crescents were used. The hundreds of lights in the lobbies were equipped with red bulbs, which flashed glistening red rays on the gold of the enormous crescents, the red of the balloons and the pink and white of the flowers.

To carry the Oriental idea further Miss Virginia Carr, an

Synopsis of "The Virgin of Stamboul"

Sari is a beautiful beggar girl in the streets of Stamboul. Captain Pemberton, a dashing young American soldier of fortune, in command of the famous Black Horse Troop, falls in love with her. At the same time, Achmet Hamid, a powerful Sheikh of the desert, plans to kill a young American in love with his favorite wife. Following him to the Mosque, he stabs him in the back, but is seen by Sari. Realizing this fact, the Sheikh plans to marry her to protect himself. Pemberton learns of the marriage plot and is able to marry Sari himself by proxy under the Turkish law. Discovering the trick, the Sheikh kidnaps them both and imprisons them in his desert home. Sari escapes and brings the Black Horse Troop to the rescue in time to see Pemberton's victory over the Sheikh in a tremendous struggle.

This attractive lobby display was designed by the Audubon theatre, New York, for its engagement of "The Virgin of Stamboul".

For full details of the manner in which "The Virgin of Stamboul" was presented at this theatre see the text on this page.
ACTRESS FROM THE WILLIAM FOX STUDIOS, WAS ENGAGED TO PORTRAY THE CHARACTER OF THE VIRGIN. SHE WORE A RED, JEWELLED ORIENTAL COSTUME OF FLASHING BRILLIANCE. A FLOATING RED VEIL PARADE HER FEATURES. AROUND HER DARKENED TRESSES WAS A BAND OF GILDED METAL HEAVILY JEWelled AND PROPERTY HEADS AND JEWELS WERE USED LITERALLY FROM THE TOP OF HER HEAD TO THE TIE-IN-TIPS OF HER TURKISH SLIPPERS. SHE GREATED ALL PATRONS AT THE HOUSE AND THE AUDITORIUM ENTRANCE AND Handed out cards detailing the merits of the production.

The Oriental idea was carried further from the street to the portals, and then, it was carried further right into the auditorium, for seven exotic actors, employed in the Arabian and noted for their attractive appearance were pedestal in Turkish turbans which they wore during the whole performances for several days before the opening day of the Virgin of Stamboul. These jewelled, plummed and beaded turbans bobbed about as the inners went about their work and attracted widespread attention. Traders, shles, newspaper ads and the usual methods of impressing public interest were used widely, yet judiciously. The effect was easily notic'd in the box office.

SALT LAKE HOUSE STAGE'S NOVEL CAMPAIGN

A WESTERN theatre, the Kinema of Salt Lake City, is another theatre to exploit the picture in royal fashion. Above is a view of the special lobby built for the occasion. William Cutts, the manager of the Kinema, followed the plan used in New York, with variations. The various accounts of the news story carried by the newspapers before the New York opening were run in the Salt Lake papers. Mr. Cutts planted a "Turkish girl" in a leading Salt Lake hotel and secured numberless news stories prior to the time the picture opened. More publicity was secured by sending a masked female horse-back rider about the city during the engagement. In a local store window a "Turkish" sat and smoked his pipe. This last stunt attracted great attention, every passerby stopping to view the strange sight. Newspaper space for this showing was used freely.

The lobby display for "The Virgin of Stamboul" was one of Mr. Cutts's displays re-produced on this page.

CANADIAN CITY CAMPAIGN SUCCESSFUL


DENVER ENGAGEMENT COMPLETE SUCCESS

THE RIVIOLI THEATRE OF DENVER IS ALSO ANOTHER HOUSE WHICH HAS COVERED "THE VIRGIN OF STAMBOL" A BIG ADVERTISING CAMPAIGN AND BOANTED IT'S BOX OFFICE RECORDS BY CONSEQUENCE.

NEWSPAPER DISPLAYS IN HALF PAGE AND QUARTER PAGE SIZES WERE PURCHASED AND CAREFULLY PREPARED RUNNING MATTER WAS RUN IN THE NEWSPAPERS BOTH PRIOR TO AND DURING THE ENGAGEMENT. THE RIVIOLI EXPLOITATION CAMPAIGN MADE OF THE VIRGIN'S CHARACTERS.

CHICAGO PAPER INAGURATES RATES CONTEST

IN CHICAGO AN EXPLOITATION CAMPAIGN OF UNUSUAL NOTE WAS SUCCESSFULLY CARRIED OUT. AMONG THE FEATURES OF THIS CAMPAIGN WAS A

**SUPERBA**

518 SABWAY

CARL LAEMMLE OFFERS

PRISCILLA DEAN

SUNDAY, APRIL 17TH, 10:00 A.M.

BEGINNING SUNDAY, APRIL 17TH

518 SABWAY

CARL LAEMMLE OFFERS

PRISCILLA DEAN

IN THE "THE VIRGIN OF STAMBOL"

IN THE 500,000 PRODUCTION

Directed by Fred Hurley from a story by W.M. Van Lewen

ONE OF THE MANY GOOD NEWSPAPER DISPLAYS USED BY THE SUPERBA THEATRE OF LOS ANGELES FOR THIS ATTRACTION
THESE THEATRES PLAYED “THE VIRGIN OF STAMBOUL” SUCCESSFULLY


SUPREBA, LOS ANGELES, DOES GOOD ADVERTISING

THE Superba theatre of Los Angeles was another theatre where the newspaper display was used to advantage. Specially drawn ads, in big space were used. All of these brought the spectacular part of the production well to the public. SKANDIA, a Knockout in “The Virgin of Stamboul”!

The New Grand Central management was aggressive with its publicity matter for the showing beginning immediately after the special performance which was about two weeks before the opening date. The city was plastered with signs, posters and banners announcing the booking and the papers carried daily readers and display ads.

ST. LOUIS FOLLOWS LEAD OF OTHER CITIES

BEFORE the opening of the engagement of the feature at the New Grand Central theatre, St. Louis, a special showing was held for the press, exhibitors, exchange managers, etc. resulting in plenty of space from all the St. Louis papers and a special two-column story by Florence Canby in the Inquirer that included a banner across the page that read, “Priscilla Dean, a Knockout in ‘The Virgin of Stamboul’!”

A most attractive display used by the Rivoli theatre of Denver

BEFORE the opening of the engagement of the feature at the New Grand Central theatre, St. Louis, a special showing was held for the press, exhibitors, exchange managers, etc. resulting in plenty of space from all the St. Louis papers and a special two-column story by Florence Canby in the Inquirer that included a banner across the page that read, “Priscilla Dean, a Knockout in ‘The Virgin of Stamboul’!”

A picture which took two years to make

NEW GRAND

TO-DAY AND ALL THE WEEK

THROUGH THE SCUTTERS OF THE HAREM, WHAT SIGHTS WERE SEEN

A most attractive display used by the Rivoli theatre of Denver

Another display used by the New Grand theatre of Montreal

TODAY and all the Week

New Grand

A Favorite of THE HAREM

"The Virgin"

Of Stamboul"

And she is even a greater one with the many THOUSANDS

who visited a public show here last three days.

This newest London sensation stars Priscilla Dean

RIVERSIDE TIMES

TIMES OF SHOWING

1, 3, 5, 7, 9:30 P.M.

SHAS FOR THIS ATTRACTION:

Vernon, Wil and Co. Misses, Wil and Co.

Saturday—Evening Price Reduced

OTHER THEATRES PLAY PICTURE TO BIG BUSINESS

T HE Washington theatre, Detroit, after an advance campaign of publicity which embraced all the orthodox methods besides many novelties played the picture a week and regretted that the policy of the house was a week’s run for the reason that the picture showed every indication of being worthy of an indefinite run. Manager McDonald made a special effort to have his newspaper advertising, his ads, boosting the picture strongly and dwelling particularly on the magnificent spectacle presented, the novel story and the popularity of the star.

A. L. Rule, manager of the Chatterton theatre, in Bloomington, Ill., was one of the first of the theatres in the smaller cities to obtain a showing. Encouraged by the reports of the way the picture was responding to intensive advertising, campaigns in the big centers, Mr. Rule went the limit with his exploitation and left no stone unturned. He built a lobby display carrying out the Oriental idea as have other theatres, got space in a number of prominent store windows and plastered his city with paper.
Three Favorite Players Now With Robertson-Cole

Otis Skinner, Broadway stage favorite, who will star in an adaptation of his greatest success, "Kismet," under the Robertson-Cole banner.

Pauline Frederick, popular on both stage and screen, who is now a Robertson-Cole asset.

Isthel Barrymore, who has electrified Broadway this season in her stage play, "Declassée" who returns to the screen as a Robertson-Cole star.
Carpentier Picture Titled

"The Wonder Man" is the title which Robertson-Cole has selected for the George V. Robertson-Cole production which will be given the public through release on May 30th, a picture that is being a framed world figure and an opportunity that was one of the most sensational ever fought, and in which he stood forth as one of the world's greatest exponent and terred the square ring, Carpentier is a student of the arts—even more so than any other actor of his size.

Those who saw the ring in the Solaris Studio, Fort Lee, on a recent evening, and saw the handsome young Frenchman enter the ring with Robert Barrat, who plays opposite him in "The Wonder Man," fell an advance tingle of the thrill which is to be national in a few short weeks. For, going there they catch a glimpse of a famous French fighting man, and they saw a man who had more to offer. They were filled with the perfection with which the man took his part, and at the same time their admiration for the man himself, a man who would not act wildly, perhaps even stupidly, make the passes which the man was about to make.

Instead, they saw an actor, consummate and polished, a man with a fighter's undefinable skill which are his entirely to the ends of the drama. Not even the voice of the director, for the most part, was needed to warn Carpentier that at the most that he need be afraid, dazed, "groggy," nervous, and distraught, as the story called for it, and that never once must he give a hint of his power until the close round, where he administers in quick succession the two blows which fell his antagonist.

With his position as champion pugilist of Europe, one might suppose that Carpentier, while in this picture, would be able to cope with any American sporting men and fists "fan," Such is not the case. While Carpentier has in no wise slighted this element, he has shown his marvelous diversity of interest and ability by meeting persons of the world of life, many of them intellectual, and those concerned in the arts. Writers, painters, sculptors, minstrels, priests, politicians he has met and through his interpreter, and, by means of his own English which rapidly is improving through his diligent study, talked with them.

Another point on which Carpentier's work is notable is that his scenes are largely French. With the girls of France—and for that matter all allied countries—Robertson-Cole has given every effort to choose no famous daughter, or no far-famed beauty, such as the stage or the studio would have given him. The French girl he chose was a "back home girl," one he had known all his life, a girl he loved like one of the family, a boy, and a young man. She was his pal. She is his wife. How many men raised to the heights which Georges Carpentier has achieved have ever enjoyed the maestros beauties of the world's greatest cities to seek out the simple village girl he loved as a boy? The soldier, boxer, sportsman gives her all the attention and court case asking. He is delightfully old-fashioned in that he always is seen with her, no matter what invitations he may receive to go to the gayest of social gatherings. It was this startling array of contrasts which led Robertson-Cole to name the forthcoming picture a society drama, in which Carpentier is to be the leading character. "The Wonder Man" is a story, a drama, a wonder. But his appearance on the screen will be far from a matter of speculation and uncertainty to the exhibitor. Even the organization which contracted with the famous Frenchman for the picture, and which will distribute it, at times has been surprised at the tremendous public interest in the man—an interest which is bound to be reflected at the box office.

The units which comprise the Robertson-Cole selling force were lined up a few days ago and made a study of the picture. "The Wonder Man" was a selling title, and, as soon as it was made known to the various managers, the idea was sent in to A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distri- buting Company, from the manager in charge of the promotion of the picture. Most of them believed that the title had been picked with an eye to the business force. It was suggested that it was so strong did they estimate it. Merely to call attention to how closely in the drama the statement issued that this title was picked even ahead of the story, as the only one and title not only for Carpentier, but for his picture.

Robertson-Cole Star on Tour

The Georges Carpentier "million dollar production" will be completed this week, according to the preliminary plans, and as the world's most fantastic figure is concerned, "The Idol of France" finished his last scene earlier on Sunday and he is now on his tour of the country and this week the other members of the company are making the final scenes.

The widespread announcement that Carpentier is to tour the country at the rate of $200,000 per day has made exhibitors put on their thinking caps and they are calculating how much more the game Frenchman will be worth to them in pictures where he will have a greater opportunity to show his versatility in an hour or more on the screen as against a few moments of "personal appearance." It is believed that the personal appearance of Carpentier will increase its value in the cities where he tours and also the value of the picture when it is released, as the Frenchman is shown. He is such a lovable character and such a manly man that the fans of him all over the world will want to see him again and again and inasmuch as the picture shows him from every angle it will prove, in the estimation of many exhibitors, to be the greater attraction.

It is certain that no motion picture actor or punchist has ever been so favored by the public than the French hero of the ring and the air. One reason for his popularity with the French is clearly by a wave of social notoriety recently when he said: "Carpentier is the type of man that every man would like to be, but which he can never become"

Despite the nature, it is a very good reflex on mankind that man is developing the model of his thoughts.

The enthusiasm of women over Carpentier was again illustrated on the occasion of the direction of the big fight scene in the society drama. Invitations were extended to the principal sport enthusiasts of New York and New Jersey to be present and they responded in such numbers that the Solaris Studio was actually jammed with men. The invitations had been given for "gentlemen only," but many women, including those of Solaris Studio, are apparently jammed with men. The pictures had been selected for "gentlemen only," but many women, including those of Solaris Studio, are apparently jammers. Women of the range of two continents, managed to find their way to the studio and to save accommodations for themselves in the galleries out of the range of the cameras. Most of them were all dressed in the height of fashion, confessed that they had never attended a boxing exhibition before in their lives but they admitted that Georges Carpentier was the magnet that drew them, uninvited, to the studio. They expressed themselves delighted with all that they had seen and there were many among them who asked for the privilege of being introduced to the young Apollo. Although all such introductions were forbidden at these parties, the number of such persons among the 1,500 in the studio who did not want the same thing was few. The picture of the fight (in which Robert Barrat, the "heavy" of the production, was given a starring part) was all very complimentary to the star and the newspaper writers went out of their way to express their approval of Carpentier's ability as an actor. It was an eye-opener to all present.

Robertson-Cole exchanges are being besieged by exhibitors owing to the wealth of publicity that Carpentier has received. The Knecst of the country are recognizing the fact that Carpentier threatens to be the best box office attraction ever offered to them. His name has been established beyond a shadow of a doubt, and he will make a permanent star in the motion picture firmament.

Maurice Tourneur Has New Actress

According to Maurice Tourneur, a new luminary will soon burst forth on the screen. He asserts that he is unknown at present, that he discovered her by accident, and that she is richly endowed with the requirements that tend to the general make-up of the ideal screen artist.

Robertson-Cole Seek Director for New Star

It is fortunate that Pauline Fredrick has been signed by Robertson-Cole, and the story of her first super-production selection, attention is being given the matter of choosing for her a director competent to impart to the initial picture the desired distinction.

No detail is to be overlooked either in the choice of stories, supporting cast, or directors, while the time and care with which Robertson-Cole-Fredrick pictures both are to be increased over those in which Miss Frederick made her first appearance. Miss Frederick goes to work in the West immediately on the scope, quality and nature of which is carefully guarded. Without any specifications it may be predicted that this new production will not lack the story elements which with her wonderful presence and make Miss Frederick so popular from an exhibitor's standpoint.
"The Bottom of the World" Scores

"All that was predicted for the "Bottom of the World," the Sir Ernest Shackleton Antarctic Expedition, picture, by the exhibitors, scientists, travel writers and reviewers, was privileged to preview it and by virtue of the wide interest in the picture when it was shown in England, has come triumphant Broadway has taken "The Bottom of the World" to its heart, which is the fact of great significance when one remembers that the film is actual history and not a flight of fancy.

Such is the opinion registered by the Robertson-Cole Company after noting the reception, accorded to "The Bottom of the World" by the audiences that have viewed the picture at the Rivoli during the present week. "Aside from the warmth with which the New York show-world has greeted Shackleton's picture, the scientific world in the metropolis is much interested," continues the statement from the Robertson-Cole offices.

"This is evidenced in the showing of the picture at the American Museum, where it was viewed by scores of savants concerned in the various sciences. Through the courtesy of Robertson-Cole, which is distributing the film, it was given a showing at the museum before members of the scientific staff and their guests.

"Remarkable attention was given the Shackleton picture in connection with its Broadway showing from the first. When it was shown to Dr. Hugo Riesenfeld, one of the country's foremost exhibitors, and managing director both of the Rialto and Rivoli Theatres, he did not wait for a salesman to approach him on the matter of booking the picture, but personally came to see it at once from the New York exchange. He saw in its humbly interesting story, as well as its wide scientific interest, the greatest picture of its kind ever made. The New York papers more than backed up his judgment.

"The Bottom of the World, a paper which does not become enthusiastic unoffensively. The "Bottom of the World" is the title given to the motion picture record of Sir Ernest Shackleton's expedition to the South Pole. The pictures of the ice pack encumbering his ship and of the majestic behemoth, the Antarctic, are so powerful—so graphic and truly tremendous to make one keep one's Overcoat on in the house. No daily paper keeps more closely in touch with Broadway than the Evening Telegram. Commenting on "The Bottom of the World," this paper said: "The film showing Sir Ernest Shackleton in search of the South Pole is a fascinating picture."

"The Globe goes much stronger, saying the Shackleton picture places the camera in the direction of better things for the industry. It says: "The Bottom of the World at the Rivoli this week proves again that a travel scene can be far more dramatic and thrilling than most picture plays with a plot. It has caught on the screen Sir Ernest Shackleton's valiant race for the South Pole in the good ship Endurance, which did not entirely justify her name. The grim story is told against a background of the heretofore unknown wind and grotesque ice shapes. There are the dogs, the 'hussies,' the pack, the jumps, for comedy relief. It leads the explorers up to the moment when the Endurance is caught between two vast wedges—icy walls placed as a painted ship upon a painted ocean."

"After a picture like this one, yearning for the unknown, the exciting, the graphic, the most fascinating part of the film is that showing the Endurance breaking her way through a field of ice and finally bringing the ship to a standstill in it. There are other scenes of the activities of the explorers."

"The Sun, another of the New York papers which prides itself in clinging to facts, says: "At the Rivoli the most patently primary feature is the dramatic picture (it includes one of the most advertised productions of one of the greatest companies). "The real sensation is 'The Bottom of the World,' a record of the voyage of Sir Ernest Shackleton in the Antarctic Ocean. It was shown yesterday at the Rivoli Theatre. The pictures of seal and penguin at play, snow and sleet, the breath of the wind, the hardships of the dog sled trip home, were retold by the screen."

"Following the showing at the American Museum of Natural History, George B. Sherwood, assistant secretary of the museum, said: "The Shackleton picture shows clearly many points of interest to the students who heretofore mainly depended upon books and verbal pictures of the almost unknown region. The Bottom of the World is indeed in all respects a most wonderful picture and has aroused my interest to such an extent that I hope to obtain a print for our library."

"Dr. F. A. Lucas, director of the Museum, was unbounded in his praise for the picture and expressed his wonder at the daring and heroic endeavors of Shackleton's party. He was greatly impressed with the film as a record of Shackleton's home by being crushed by ice, the photographing being done even.

"The attention which New York is paying to "The Bottom of the World" is not the only flattering sign of the picture's attraction. Perhaps the factor most interesting to the exhibitors seeking complete pictures lies in the enthusiasm with which other men in his own business have greeted the Shackleton film. Besides Dr. Hugo Riesenfeld, who booked it first in New York, others have followed eagerly."

Among those are Marcus Loew, who controls the largest theatre circuit in the country, centering according to the Variety. The Shackleton picture will be shown in all the Loew houses, having been picked by the discriminating, and

(Continued on page 4191)
Quartet of Stars With Established Reputations

Sessue Hayakawa, the brilliant Japanese player who has contributed in no small measure to the success of the Robertson-Cole program.

Bessie Borrissale, prime favorite with audiences for a number of years, who still continues her successful way as a Robertson-Cole star.

Lee Cody, whose characterization of the "man about town" types have brought him into prominence as a screen player and won him star roles with Robertson-Cole.

H. B. Warner, one of the most distinctive and finished players of either stage and screen, whose starring vehicles for Robertson-Cole have proven universally successful.
Robertson-Cole Sums Up Activities

Robertson-Cole in a recent statement points with pride to its present prosperous condition and announces a faithful indulgence of the growing confidence of the trade in its product. The exhibitors everywhere are coming to place in the name of Robertson-Cole, and its productions. A word-of-mouth advertising is going up and down the nation to the effect that this company is a reliable and trustworthy in the business to 'clean up' this year on mediocre productions, which expects to remain year after year as a constant source of income to the producer.

This will give a present facility of Robertson-Cole for the screening of pictures.

Its unusual and profitable nature of three theatres, on the top floor of the building, there will be installed and operated a new system of exhibition, which will enable the company to give special exhibitions at various times to which guests will be invited, as a part of the entertainment at the musical accompaniment, so obtaining the exact effect of a regular theatre show.

"The most unusual and progressive feature which is contemplated is the department which has been dominated too much by parts of the world. Irrespective of whether or not the exhibitor shows Robertson-Cole pictures in the market for any picture, he will be welcome to that part of the exhibition which can be set aside for visiting exhibitors. He can find the city's best reference library on motion pictures and other subjects at the time of the event. There will be time for the observance of any steno graphic equipment.

Starting within a few weeks and during the season of 1920-21, the Robertson-Cole Distributed Corporation will put in the field only pictures which are demanding and will be accepted as set aside for visiting exhibitors. It is the last word in the art of presenting, not in the way of viewing, the full number of pictures each year, such pictures will stand up with the best which are being made, and will consistently at the box office.

Robertson-Cole believes that the film industry up to the present does not have a sufficient tool for greed and release of pictures, which could not ascribe a continued increase in the confidence of the releasing company. This is the thought behind its offer to increase the life of a production which he can show at a profit, and it plans not only to make a good picture but to accompany it with such exhibition and merchandising facilities as are in keeping.

Besides the rapid growth of its organization, its swiftly increasing success in the industry, and the worth of its stars and productions, which are getting to be an accepted fact, Robertson-Cole has another and even more convincing claim to being the best. Its home office building now under construction at the corner of Seventeenth Avenue and Forty-eighth Street, New York City, in the heart of the film administrative world. In a day when building material is sky high and labor most unprofitable, Robertson-Cole feels the need of its own quarters to the point that it has purchased ground, and started the project of building its own home.

The new building will be big, for Robertson-Cole has announced that Robertson-Cole is building it, will own, occupy, and control it. Fireproof throughout, it will be 12 stories in height and will contain offices, conference rooms, and freight and passenger service elevators. The building will be finished and occupied by November 1st.

There will be three theatres on the roof. These will be utilized for the showing of film to private representatives, foreign buyers and various persons interested in Robertson-Cole pictures. The best possible equipment will be installed in these theatres, including six standard, six inch machines. Three operators will constantly be on duty to perform.

This will give a present facility of Robertson-Cole for the screening of pictures.

"The most unusual and progressive feature which is contemplated is the department which has been dominated too much by parts of the world. Irrespective of whether or not the exhibitor shows Robertson-Cole pictures in the market for any picture,"
situation which is comparable to the strongest in which she has ever appeared. Hence, descriptive power may have been concentrated upon the power they will have when concocted into productions on which no care or money will be spared.

"ROBERTSON-COLE in Three Plays on the Teller," the Albert Camplin masterpiece to be released by Robertson-Cole under the organization knows that it is playing within reach of the exhibitor one of the greatest attractions in his field. Robertson-Cole goes so far as to style this picture, the biggest production to which it has yet put its name. Aside from the merits of the picture, which are surpassing, there has been issued the most prodigal and complete program ever prepared by the exploitation department of Robertson-Cole, to aid the exhibitor in making his production a winner at the box office.

"The Fortune Teller," is a gem of the screen, an equal winner in every walk of entertainment as is the great "White Dove," to which it has just put its name. It is the success of the season and is a production which will pull mightily in every motion picture house, lucky enough to engage it.

"In announcing which holds out to the exhibitor the promise of money making productions unrivalled in their introduction to the public, the Robertson-Cole producers of this picture have in mind their past successes. This picture will profit not just in its place as a season's most successful travel and exploration picture. After a wide success in England, the South Pole expeditions promises to every success in the United States that the marked popularity which it has enjoyed in the United Kingdom is due to its box office appeal in the most promising parts of the South Polar circle, showing a wonderful wealth of new information concerning the study of the ice and snow and dozens of interesting adventures which were the lot of the South Pole explorers.

"In closing there is just a word to say, as a final thought for the exhibitor, Robertson-Cole will have the announcement of their new special pictures for which he is now signed will eclipse them all.

"In closing it will be mentioned that Robertson-Cole, giving an exclusive contract with Doshin Farnum for exclusive screen appearances, Robertson-Cole is releasing the pictures of a star with a remarkable dramatic record as a leading figure in plays and plays-production of the great open spaces. The opportunity to bring to the screen those which have been closed with other stars as to a limitation of the productions to be made for exclusive release, Robertson-Cole presents only four pictures which will make a year to show for extraordinary productions. It is only a matter of time when the production which Mr. Farnum will make for Robertson-Cole is to be regarded as a thing of the past.

"Mr. Robertson-Cole's stage career before he went on the screen was a long and distinguished one. The Vic with a talent of $250,000 in his open country, his first starting vehicle. Such was the wide success he won in this picture that he was soon the leading producer in the business. The Robertson-Cole company is the greatest attraction, the drawing power of which the exhibitor will not need to be urged to take advantage of.

"For several years the screen powers of Miss Barriscale have been a great factor in the exhibitors' world. Especially in the last few months this feminine star has come to be one of the most certain and consistent box office successes. Her next contract with Robertson-Cole for the release of a new production, which is to include the best themes she ever has approached and the finest dramatic productions ever issued in motion picture history, is of deepest interest to showmen.

"In her position as the leading charwoman on the screen of society women, and middle class wives, Miss Barriscale has been a force in obtaining stories which have enabled her to reach a height not surpassed by any screen actress in her class. It is the purpose of Robertson-Cole, in B. B. Feature, to see that her future releases are selected with an eye towards the making of the best story of the season's events for which Miss Barriscale is given every opportunity to surpass even the splendid pictures which she has recently been making having secured from the Robertson-Cole company.

"HAYAKAWA is given a unique opportunity to show his own personal ability in the portrayal of Mr. Kiser. On the screen he makes an impression which is never forgotten and there is behind each of his productions a sincerity of the highest order in the hearts of every audience an immediate and lasting response.

"OF THE SKINNER is conceded talent as a dramatic actor in the American stage today, found in "Kismer" a vehicle for him to show the true portrayal of his role. Consequently in obtaining a contract for the appearance on the screen of Mr. Skinner in this picture, B. B. Features is securing a production which has few equals in matters theatrical.
Robertson-Cole's Stars

"A TYPICAL instance of the way in which the truly superior plays of the season are being handled is the case of "Law Cody is Vindicated," one of the plays which is causing much interest. This play is a picture of life, and is a realistic, humorous, and dramatic interpretation of the life of a Western lawyer. It is a fine piece of work, and is being given with great effect by the members of the company. The acting is excellent, and the play is a success."—Daily Sketch.

"Sir Ernest Shackleton held the (Continued in last column)"

Moss Plays Capellani Film

"The Fortune Teller" Opens May 9 at Broadway; Is Heart Drama

A s a proof of the merits of the picture as a box office attraction, Robertson-Cole has placed "The Fortune Teller" in motion in the Capellani super-special, with Alphonse Karr as its star, for a run, starting Sunday, May 9, at 8:30. The story is based on the "Lux" pictures, and is a fascinating one. The picture is one of the most interesting and popular of the season, and is expected to be a great success.

"The Fortune Teller" is directed by Albert Capellani, who is well known in the motion picture world. The story is based on a novel by the French author, and is a masterpiece of dramatic writing. The picture is a success, and is expected to be a great hit with the public.

"The Butterfly Man" Is Another Cody Hit

Impelled by its own merit and Mr. Cody's appealing characterizations, the film has won a place in the hearts of the public. The film is a success, and is expected to be a great hit. It is a fine piece of work, and is being given with great effect by the members of the company. The acting is excellent, and the film is a success."—Daily Sketch.

"Very soon exhibitions all over the country are to be able to show in the golden sunshine. All the latest films fall over the exhibition box offices. They are put up with a sign bearing the name of "The Butterfly Man," which is sure to be a great success. The film is a fine piece of work, and is being given with great effect by the members of the company. The acting is excellent, and the film is a success."—Daily Sketch.
Gordon Opposite Alice Joyce in Another 1

Rapidly following the announcement that upon the termination of his contract with J. Stuart Blackton, Robert Gordon is to become star of his own company, is the news that meantime he will appear again with Alice Joyce in the lead masculine role. His work in "Dollars and the Devil" and the recent Vitaphone picture is said to be more or less responsible for his selection for a splendid part. This will be Mr. Gordon's second picture with Miss Joyce.

To Picturize "Passers By"
Blackton Buys C. Haddon Chambers' Stage Success; Rawlinson Starred

This week announces the acquisition of J. Stuart Blackton's current version of C. Haddon Chambers' famous play, "Passers By." This production, having as its head a competent cast Herbert Rawlinson, has been in the making for four months. Release date of the celebrated play has not been set yet, but will be announced shortly.

In the cast with Mr. Rawlinson are Tom Lewis, Dick Lee, and W. J. Ferguson. Mr. Lewis, who plays the part of the "Cabby," is at the present time a headliner on the Keith and Proctor vaudeville circuit. W. J. Ferguson, one of the oldest and best known character actors in America, who interprets the role of Waverton's butler, a much more important part than the character indicates, has been featured for months in "The Little Whopper," which just completed an all season run at the Casino theatre in New York, and is now on tour. Dick Lee has a national reputation for his "character" ability, which he uses to the fullest advantage portraying "Thurg," one of the passers by.

Herbert Rawlinson is declared to make an ideal Peter Waverton, the character he plays yet to open his mansion to the "passers by" in this picture is said to be the most representative role in which Charles Cherry and Richard Bennett won fame on the stage in this country.
Activities of the Independents

STATE RIGHTS EXPORT

**Will Star as Independent**

Madaline Traverse Productions to Release on State Rights Market

**Aywon Buys Joy Comedies**

Company Acquires World Rights to Series; Territory Being Sold

**United States Corporation in New Studio**

The United States Photoplay Corporation last week moved into their new studio in New Jersey, known as the E. K. Lincoln studio. Since April 2, Harry McLean Webster, director, John L. McCutcheon, associate director, and Herbert L. Messmore, technical director, had been working to get the building ready for occupancy. The company has a twenty-five months' lease on the studio, and announces that it expects to lay a forty-acre plot nearby and erect their own studio, which will be modernly equipped in every detail. The United States Corporation now has four productions, "Determination," "The Soul of Man," "The Home of Men," and "Deception."

**Walter Miller Leads in "Why Tell?"**

The Elfs Photoplas, Inc., announces that Walter Miller is appearing in a new Paramount production, "Why Tell?" He is supported by Iva Ross, Noah Beery, and Charles Graham, according to the announcement.
Three One Reel Comics on Christie Program

The Christie company announces three new one-reel comedy stories • in which matrimonial affairs seem to predominate according to their subject matter indicated by the titles, which are: "Should a Husband Tell?" "No License. Applied For" and "No Babies Allowed."

The three new Christie subjects are the result of the work of three directors and three authors. "Should a Husband Tell?" features Dorothy Devere and Jannie Harrison. It was written by Kenne Thompson and directed by Allen Wett. "License Applied For" presents Earl Rodney in the role of a young man who marries the license before he proceeds. The story is by Scott Darling and is directed by Scott Sidney. The comedy, "No Babies Allowed," Dorothy Devere and Jannie Harrison are again presented in a story which shows how to beat the landlords. The story by Jack Jenie and Kenne Thompson was directed by Frederick Sullivan.

Briggs Comedies Are to Be State Righted

The Briggs comedies, which during the past year have been released through Paramount, are to be released in the future distributed through the states right market. The Chadwick Pictures Corporation, which company formed recently to handle productions produced for the open market, will handle the sale of these comedies throughout the world.

Release of the first series of ten Briggs comedies will be at the rate of one each week for ten weeks. Chadwick Pictures corporation have taken offices in the Levitt Building in New York city; and Jacques Kaplan, the vice-president, is in charge of the sales department.

Southern Exchanges

Like Jans Pictures

F. E. Backer, general sales manager for Jans Pictures, Inc., returned recently from a flying trip through the South, filled with enthusiasm due to the success in which southern exchanges and state right buyers spoke of the two initial releases featuring Olive Tell, in the interest of which trip this has been made especially for. According to Mr. Backer conditions in the South in the motion picture industry was very good.

Rights on Big Comedy Sell

Quality Pictures Buys Territory on Fine Arts Five Reel Feature

WILLIS KENT, head of the Quality Pictures Company, Denver, made a special trip to New York this last week to purchase rights to "Up in Mary's Attic," the five-reel super-comedy produced by the Fine Arts Pictures, Inc., of which Murray W. Gordon is president. Mr. Kent had never seen the picture but was attracted by advertisements in the trade press. Before he left he dictated this unsolicited statement and mailed it to Charles F. Schwerin, general sales manager for Fine Arts:

"To open my new exchange in Denver I realized that I should have one big headline-plot picture that every one would want to see. Therefore, when I saw the announcements of "Up in Mary's Attic" I came to New York to look the picture over on the off chance that it might be what I wanted.

Since seeing parts of it I want to say that the production is not only far better than I hoped or dreamed, but in my opinion will be the greatest money getter ever released. It has everything—delicious comedy minus the slapstick; a dandy story with a heart interest that is irresistible; the most gorgeous bunch of girls ever assembled, and the sweetest, most appealing star in pictures. R. L. the comedy supreme—the finest blending of laughter and tears, smiles and heart throbs, ever achieved on the screen.

And that is what the dear old public loves.

Mr. Kent is said to have paid one of the highest prices ever recorded for the rights to the "Mountain States"—Colorado, Utah, New Mexico and Wyoming.

Prepare for "Tarzan" Film

Sets Being Constructed; New Space Leased; to Be More Than a Serial

"THE SON OF TARZAN," which will be under way at the studios of the National Film Corporation of America as soon as the necessary sets have been completed by "Mickey" Caldwell, will be more than a serial, according to Harry J. Revier, who was chosen to direct this production. Mr. Revier has arrived on the West Coast and is superintending all phases of production. Roy Somerville, photo-dramatist of note, who was chosen to adapt the last of Edgar Rice Burrough's books of The Tarzan series for the screen, has completed three episodes of continuity. Actual production will be started about the middle of May, according to Mr. Revier.

The production of "The Son of Tarzan" will make such a heavy demand upon the present studio space of the National Film's plant in Hollywood that several acres of unimproved property adjoining the plant have been leased for an indefinite period, according to other releases from the West Coast. Negotiations are now pending which will bring three additional acres under the plant's management. More stages will also be constructed, it is said.

Jack Hoxie, who was slated to appear in the leading role of "The Son of Tarzan," will not be cast for the serial, but will be starred in a series of western stories to be produced by National Film.

In his announcement of National Film's forthcoming productions, "The Son of Tarzan," Mr. Revier declares: "Simply because it will be released in episode form it will not necessarily have to be serial. On the contrary, each release will be a feature and can be exploited as such."

Lesser to Distribute "That Something"

"That Something" is the mysterious yet alluring title of a multiple reel drama, produced by the Herman Film Corporation, which is to be exploited throughout the United States by Sol Lesser. "That Something" is an inspirational drama.

States Rights Company Is Incorporated

A new organization, recently incorporated under the laws of New York State, is known as the Chemlag Film Corporation, and has opened executive offices at 729 Seventh Avenue. Chemlag announces that it has already purchased the New York State and northern New Jersey rights to "A Common Level," a six-reel spectacular drama, featuring Edmund Breese and Claire Whitney, released May 15. Charles Rosenfield is the moving spirit behind the new organization.

Mickey Film Executive in East on Business

Ludwig Schindler, president of the Mickey Film Corporation of Chicago, is in New York looking after the interests of his firm's productions, which include the special feature which has attracted unusual attention both from the box office and entertainment angles, "The Woman He Chose." Mr. Schindler reports an unprecedented demand for the new release throughout the nation and says that the territory has been sold and that exhibitors are everywhere meeting success in showing the feature.

Victor Kremer Reports

Sale of Comedies

The final sales drive in the interests of the five Chaplin productions controlled by Victor Kremer Film Features, Inc., has resulted in the sale of practically all of the open territory for these comedies. Victor Kremer, president of the organization, reports the consummation of sales for California, Arizona and Nevada, Texas, Oklahoma and Arkansas, eastern Missouri and southern Illinois.

Reelcraft Provides for Prompt Distribution

Railroad strikes will in the future hold no terror for the distributors of Reelcraft Pictures Corporation releases. Each of the producing companies are working overtime to provide the General Office with several releases ahead in every series on the releasing schedule. Advertising matter is also being prepared considerable time in advance, to permit the shipping of the complete release from print to paper several weeks in advance of the scheduled release date.
MAX LINDER

THE LITTLE CAFÉ

From the story by
Tristram Bernard

A Five Part Feature Comedy
A murder committed in a motion picture studio; circumstantial evidence points to the guilt of a girl star in that studio; the chief argument of the prosecution is a motion picture film which apparently shows the girl in the act of committing the crime. Certain dangerous men, to serve their own ends, seek to fasten the crime upon the girl, while her own friends do their best to save her.

With such a plot, with such a sterling actor as Warner Oland playing the “heavy,” with such a charming star as Eileen Percy and with fast and furious action in every episode, you may depend upon it that this serial is there.

Produced by Astra
Written by H. H. Van Loan
"Tremendous Crowds." "Packed to the Sidewalk." "Phenomenal Business." Had to increase number of days. "Stood 'Em Out in Worst Blizzard of Season" is what happy exhibitors say of their success with.

JACK DEMPSEY
in the million dollar serial
DAREDEVIL JACK

"'Daredevil Jack' is by all odds the best serial from a box office standpoint I have ever run. The first episode broke all previous records of the box office. The second increased admissions by 10 per cent. The third increased 15 per cent over the second, all without extra effort. We can hardly accommodate the crowds." — H. B. Varner, Lexington, N. C.

"I was dubious about putting on 'Daredevil Jack,' but have now used three episodes. Our success has been the talk of the town. My receipts have been bigger than on any previous serial. Business has been more than satisfactory." — L. Morse, Metropolitan Theatre, Cincinnati.

"Business wonderful at advanced prices. Women patronage increased 100 per cent. Attendance increased over 1000 over regular Monday." — B. G. Wheeler, Royal Theatre, Dayton, O.

"Played 'Daredevil Jack' yesterday to capacity house. Broke all previous records. Some serial." — Max Marcus, US Theatre, Cleveland, O.

"Played 'Daredevil Jack' yesterday with greatest box office receipts in history of house. I think this wonderful as I have been in same stand six years." — R. Gray, Majestic Theatre, Cleveland, O.

"'Daredevil Jack' going over big. Serial a dandy. Believe it is going to be biggest cleanup in serial history." — E. Gailey, Crystal Theatre, Wayne, Neb.

"'Daredevil Jack' a good serial and I am enjoying a fine business on it." — A. Martini, Dixie Theatre, Galveston, Tex.

"In spite of snow, rain, hail and gale that blew people off their feet, we packed them in on 'Daredevil Jack.' To say we are 'contented' is to put it mildly. We are more than satisfied with receipts and picture. We expect to break all records with it." — Princess Theatre, Milwaukee, Wis.

"May I hold over 'Daredevil Jack' for use Tuesday? Everybody greatly pleased and hundreds turned away." — O. J. Motry, Lyric Theatre, Tiffin, O.

"Jammed them in for three days with 'Daredevil Jack.' It breaks record for the house. Sorry I didn't book it for a week." — Sam Carver, Family Theatre, Buffalo, N. Y.
“Business on 'Daredevil Jack' phenomenal. We are featuring same over eight acts and lining them up for half a block.” — Fred Leonard, Pres., Lenwood Amusement Co., Indianapolis, Ind.

“I broke all records, both afternoon and evening on ‘Daredevil Jack.’” — C. J. Sayer, Orpheum Theatre, Toledo, O.

“‘Daredevil Jack’ exceeds as business getter all other serials I have played. Have had to turn a bunch of people away. Packed to the sidewalk.” — Northern Theatre, Columbus, O.

“You were right and I wrong in our opinion of ‘Daredevil Jack.’ I booked it against my judgment. It broke our record for serials and increased the second week over $300.00. It appears to me it will be the greatest serial I have ever played.” — Hal Smith, Ferry Field Theatre Co., Detroit, Mich.

“I have played the first two episodes of ‘Daredevil Jack.’ This is sure a guarantee profit serial. With the first two episodes my box office registered the price of the whole fifteen episodes and $27.00 over. It is the masterpiece of serials.” — Geo. Beare, Rialto Theatre, Toledo, O.

“We played to capacity business all day long on the first episode at advanced prices and business has increased to such an extent with the showing of the first five that we have had to add another day.” — Fred O. Sleeker, Spencer Square Amuse. Co., Rock Island, Ill.

“Have been running ‘Daredevil Jack’ for several weeks and our business on it is phenomenal. I have had to cut down the length of my show to give my patrons more time to see the serial.” — M. K. Miller, Novelty Theatre, Pittsburgh, Pa.


“‘Daredevil Jack’ going big both here and at the Capitol. Have stood them out on each episode. Playing fourth at Diamond today and standing them out in the worst blizzard this winter.” — Diamond Theatre, Duluth, Minn.

“Have broken all attendance records on ‘Daredevil Jack.’ Have shown to some tremendous crowds with some big pictures but never to so many as on this serial. Lobby and sidewalk crowded. It is the best serial and biggest drawing card of any serial I have ever shown.” — L. D. Joel, New Casino Theatre, Jacksonville, Fla.

DID YOU EVER READ SUCH ENTHUSIASTIC LETTERS? GET THIS MONEY-MAKER, QUICK!

Produced by Pathe Distributors Robert Brunton
"Capital," "excellent," "pleasing," are some of the adjectives used by the reviewers in describing one of the most meritorious productions of the year—

Jesse D. Hampton presents
BLANCHE SWEET
in Bayard Veillers Drama
THE DEADLIER SEX
Directed by Robert Thornby
Pioneer Distributing System Growing

Contracts were signed last week between the Pioneer Film Corporation and Tom N. Parker, president of the Parker Film Company, Dallas, Texas, whereby the latter became a unit in the Pioneer Cooperative Distribution System.

The addition of this territory, which includes Texas, Oklahoma and Arkansas, leaves only two minor sections of the country without a Pioneer distributor. Negotiations are now under way with the remaining territories of the United States and it is expected that within the next two or three weeks the Pioneer system of exchanges will embrace the entire United States and Canada.

Eddie Bonns Managing Sales For Chester

Eddie Bonns, who has been associated with the Warner Brothers, leaves that organization to join C. L. Chester as Sales Manager of Chester Productions. Mr. Bonns will leave New York for Los Angeles Tuesday for a conference with Mr. Chester.

The Chester organization, which has in the past specialized in Scenes and Comedies, has now arranged to extend its activities to feature productions.

Beban Picture Should Please All Classes

George Beban, who plays the Italian role in "One Man in a Million," which will be distributed and exploited by Sol Lesser, states, in connection with this picture, "I have a picture that will please the masses, the classes, the young and the old." Beban is the author, director and producer of "One Man in a Million."

Harry H. Poppe Will Write For Screen

The ranks of those who write for the screen were swelled last week when Harry H. Poppe announced that he had resigned as advertising and publicity manager for A. H. Fischer Features, Inc., and had embarked in business for himself as a writer of original stories for the screen. He has established his headquarters at 3 East 44th street, New York.

Will Make Short Subjects

A LIBRARY of short features with a world-wide circulation term name for a program of one and two-reel features now being produced and contemplated by the Reelcraft Pictures Corporation. The relation held by short stories and magazines to the world of fiction is similar to the relation of the short subject to the motion picture industry. One and two-reel comedies are even more popular than the short humorous stories of the magazines. The demand appears to be far greater than the supply at all times. To date, Reelcraft Pictures have given comedy the first consideration, not particularly in choice, but because of the demand of the exhibitors. Four producing companies already are furnishing comedies for the Reelcraft program. Billy West is supplying one two-reel every other week; Mr. Howell a two-reel comedy every alternate week; Billy Francy one-reel comedies are being released one every week; while Millboard Morant is making a series of two-reel comedies that are said to be different from the ordinary trick producer, to be released every other week. Morant has surrounded himself with cast including Helen Williams, Fritz Ridgeway, Joe Bonner and Albert Houston. Many of the scenarios have been completed by Grover Jones, the well-known humorous title writer.

For the followers of the melodrama and scenic western action, Texas Guinan is featured in a series of two-reel Westerns, directed by J. Hunt. These Westerns have proved exceedingly popular. Texas Guinan is remembered for her dealing winsome lugubrious roles in musical comedies, and proves just as winsome and dashing in the movies. Cartoons have also been considered by Reelcraft, negotiations have been progressing, whereby a naturally known comic character, appearing a popular series of newspaper cartoons may soon be drawing an

Reelcraft Has Four Companies Making Comedies

animated weekly release for Reelcraft distribution. Educationalists will also be made and distributed. The scenario series of the Reelcraft program will be supplied by Ida B. Burrow under the Sunset Scenic brand. Mr. Burrow has a special motor track equipped and fitted for the purpose of developing his pictures as he takes them on location, enabling him to motor from place to place, with little disregard of railroads. Burrow claims that the most beautiful spots in all the United States are farthest from railroad stations, and a motor car is the only means of getting to these wonder places of nature. The scenic series will be one-reel each and released weekly.

One of the innovations planned by Reelcraft is a series of pictures which, it is hoped, are different from any now being offered in the field of short subjects. A popular male star of international fame will be featured in a series of stories by prominent author. These pictures are not planned for release before early fall and announcement will be made later concerning the star and the pictures. Release dates are planned for release from time to time.

National advertising campaigns will be carried on each separate series of releases. A service department has also been established and is now working on advertising plans for the individual exchanges distributing Reelcraft Pictures.

Masterfilms Has Long-List Company Reports Many Features and Comedies for New Yorkers

NEW YORK Independent Masterfilms, Inc., the Victor Koven Exchange which is reported to be breaking records in booking the five Chalpin comedies, included among which are a "Thurlesque on Cannon," "Work," "The Champion," "The Jumper Elopement," and "By the Sea," has recently acquired a large list of films for distribution in New York and Northern Jersey.

With the acquisition of these pictures, including a variety of features, western dramas, comedies, scenarios, cartoons and educational subjects, New York Independent Masterfilms, Inc., is now in a position to supply every exhibitor in this territory with a complete and diversified program of the highest caliber. Such present day stars as Nylas Washburn, Tony for Holmes, Berenice Bibby and Mary McAlister are featured in many of the special subjects included in the new Masterfilms exchange program.


Kellerman Underwater Scenes Taken

This week marked the shooting of the famous under water scenes for Annette Kellerman's production, "What Women Love," which is to be distributed and exploited by Sol Lesser.

Two well known writers, Reed Henshaw of the Los Angeles Evening Herald staff, who is known as the "James J. Montague of the Pacific Coast" and Vincent Bryan, the well known Screen writer, will collaborate on the sub-titles for this new comedy drama.

Stars Being "Shot" for "Screen Snapshots"

Jack Cohn, producer of the novelty reel, "Screen Snapshots," announces that his cameramen have already secured shots of some of the prominent screen stars on the Coast and have arranged to take the Hollywooders in the very near future. He states that directors and stars themselves have co-operated in a manner beyond his expectations.
**Simplex Notes**

Mr. C. D. Stroble, Manager of the Yale Theatre Supply Company, Simplex Distributors for western Missouri, Kansas, Oklahoma, and northwestern Arkansas, reports that besides having moved his establishment from its old location at the Sheridan Building, to the newly-erected Film Building at 17th and Main streets, Kansas City, Mo., he has also been active in spreading the fame of the Simplex Projector thru his territory.

A partial list of recent Simplex installations made thru the Yale Theatre Supply Company include the following:

- Princess theatre, Kirksville, Mo.;
- Arrow theatre, Broken Bow, Okla.;
- El Reno theatre, El Reno, Okla.;
- Strand theatre, Tulsa, Okla.;
- Electric theatre, Joplin, Mo.;
- Electric theatre, Springfield, Mo.;
- Fletcher theatre, Tulsa, Okla.;
- Gold King theatre, Altus, Okla.;
- Electra theatre, Honoului, Oahu; Seward theatre, Peabody, Kas.;
- Wigwam theatre, Altus, Okla.;
- Strand theatre, Emporia, Kas.;
- Midland theatre, Medford, Okla.;
- Hitchcock theatre, Ada, Okla.;
- Royal theatre, Skiatook, Okla.;
- Electric theatre, St, John, Kas.;
- Empress theatre, Oklahoma City, Okla.;
- Empire theatre, Muskogee, Okla.;
- Liberty theatre, Ado, Okla.;
- Royal theatre, Skiatook, Okla.;
- Broadway theatre, Skiatook, Kas.;
- Skiatook theatre, Tahlequah, Okla.;
- Regent theatre, Kansas, Mo.

**Film Millennium Near!' Says Louis Burston**

The film business is facing its greatest prosperity year, according to Louis Burston, serial producer, who leaves New York for his Los Angeles studios next week to complete production of "The Great Reward," his new Francis Ford serial.

Mr. Burston bases his judgment upon a study of developments within his six weeks close contact with Eastern producers and Eastern capital since his return to New York. He sees every reason to believe that the old prophecy that motion pictures would some day be established as are other popular products of public consumption, is about to be immediately fulfilled.

**New Company Starts Work**

**Screen Crafts Begins on "The Great Physician," a Seven-Reeler**

WITH H. M. Lawson, veteran exponent of motion picture playhouses in Arizona and Northern California, as president and general manager, Screen Crafts, Inc., the newest organization to enter the film production field, this week commenced work on "The Great Physician," under the direction of Chadwick Ayres, director of many screen successes.

A noteworthy cast has been assembled for the play and includes some of the foremost artists of the silent drama. Robert McKim is leading man and Rhea Mitchell is leading lady, while other well-known players in the cast include Snowden Buxendale, who has just entered motion pictures after a long career on the New York legitimate stage; Arnold Gregg, Lew Morrison, Charlotte Woods, Robert Anderson, Max Davidson, Olga Gray and Maxine Adair.

The Great Physician," a story from the pen of the well known author of screen plays, Carrie B. Hutcherson, is in seven inspelling reels, and was scenarized by Clarence Lady, who has been assigned the task of writing continuity for forthcoming Screen Crafts production.

**Arto-Graf Will Film Robert Bennett Story**

Hard on the heels of the release of "The Desert Scorpion" and "Wolves of the Street," comes the announcement by the Arto-Graf Film Company, that the production is well upon the way of "Finders Keepers," one of Robert Ames Bennett's stories. Edmund Cobb and Vito Muscari will be featured.

**Billy Franey Making Reelcraft Comedies**

Billy Franey is now being featured by the Reelcraft Pictures Corporation in a series of one reel comedies. Production has been going on for some weeks at the Hollywood studios of Reelcraft under the personal direction of Franey. Release date for the first release is set for May 17th.

**Hallroom Boys Getting Good Publicity**

Jack and Harry Cohn, producers of the Hallroom Boys comedies in which Edwards and Hugh Fay are featured, report that the syndication of the comic Percy and Perdelle cartoon strips by the New York Sun is proving of great publicity value for exhibitors booking the series.

The Cohns announce that in addition to the newspaper publicity they are getting on the Hallroom Boys Comedies, they will shortly inaugurate a beautiful poster which all exhibitors using the series will be urged to adopt.

**Early Release Date For Marie Doro Picture**

Announcements have been issued by the Pioneer general office in New York that the May release will be Marie Doro in "Midnight Gamblers," supported by Godfrey Tearle and a large cast of well-known stars which includes Mary Jeffcline, Charlotte Maitland and Sam Livesey. An elaborate display of holographs, lobby displays and novelties is being arranged.

**Kohn One Reelers Will Star Bill Jones**

Marion H. Kohn Productions, which are featuring Patsy Moran and Grace Connolly in two-reel comedies and westerns, respectively, announce that no changes have been made in regard to the footage of the "Smiling Bill" Jones Comedies, which will continue as single-reelers.
Una Trevelyn as Grace Goodwright in "The Devil's Passkey," Von Stroheim's current release.
SIX large settings occupy a greater portion of the Vitagraph stage and lot this week, and gives the impression that William Duncan has a much larger studio. All of these settings were especially built for the last two episodes of the Duncan serial, "The Purple Harey." One of the largest is a tunnel 500 feet in length which will be used for scenes in the final climax. The Duncan Company has set a unique production record of filming scenes every day since they began work on this serial.

The Vitagraph Company headed by Earle Williams and directed by Chester Bruniard, is planning to leave for San Francisco to make Chinatown scenes for "The Purple Harey." From the story by Will F. Jenkins, and scenario by J. Grubb Alexander. Upon the company's return from San Francisco, there will be an opening of Shakespeare's "Romeo and Juliet" at San Pedro where substance scenes will be taken.

The Tom Terris Company filming "The Girl Out of the Sky," from the Gouverneur Morris story, has returned from Catalonia Island where scenes for the fourth and fifth episodes are being taken. Story for this serial was written by President Albert E. Smith and Cleveland Moffit.

A last minute get set for "The Hidden Danger" serial was used this week after considerable delay in finding suitable locations. The scenes required thirty hundred feet more than six feet in height. William Bertram is the director of this serial and Joe Hyman and Jean Paige are being featured.

Joe Rock and Earl Montgomery have completed three two-reel comedies, and are taking a short vacation. Larry Senon is working on a book stage baroque which will be titled "The Stage Hand," and Director Jesse Robbins is filming a mountain comedy with Jimmy Aubrey.

Announcement was made this week of the marriage of Ernest F. Smith, son of W. S. Smith, general manager, western Vitagraph studios, and Miss Grace Chapman. The groom is a member of the Vitagraph camera staff.

Announcement is made of the change of three titles of forthcoming Metro productions. One of these is the Bert Lytell subject adapted from the I. A. Wyle story, "The Temple of Dawn," which will be released under the title of "The Price of Redemption." The final scenes for this were made by Lytell and Director Dowlan, in the presence of Van Brunt this week, where battle scenes requiring 700 people in East Indian costumes were used.

The Winchester Smith production of "The New Henrietta" has been given the title of "The Seahorse," which has Buster Keaton in the name role.

The third final title to be decided upon is that of the picture featuring Alice Lake now being directed by Edwin Mortimer. This is adapted from the Julie Heyne play, "The Outsider," by A. P. Youngren. The picture has been titled "The Mirth Wife." A new screen Classics subject was commenced by Director Wm. C. Dowdall, which will feature Viola Dana, who plays the role of a slender dancer. The subject is titled "Head and Shoulders," and Gareth Hughes has been selected to play the masculine lead. Other principals will include Priscilla Answirth and Lawrence Grant.

One of the most important and attractive series of scenes for the company in the current production, "Billions," were filmed this week and consisted of the sequence shot around the Garden of Ryan and Shackelford. These scenes required the most elaborate settings built at the Metro studios.

Norman Kennedy has been cast to play one of the leading roles in "Hears Are Trumpan," which is a Drury Lane Drama, and will be put in production next week under the direction of Rex Ingram. Of the Metro's, to have Bert Lytell make a series of four pictures in New York, and this star will leave for the eastern studios as soon as the editing of "The Price of Redemption" is completed.

Jean Haver, song and vaudeville sketch writer, who has written for Mack Sennett and Roscoe Arbuckle, has been engaged by Metro to write the scripts for the Bussy-Kenton comedies to be made under the direction of Eddie Cline.

Announcement is made of the change of three titles of forthcoming Metro productions. One of these is the Bert Lytell subject adapted from the I. A. Wyle story, "The Temple of Dawn," which will be released under the title of "The Price of Redemption." The final scenes for this were made by Lytell and Director Dowlan, in the presence of Van Brunt this week, where battle scenes requiring 700 people in East Indian costumes were used.

The Winchester Smith production of "The New Henrietta" has been given the title of "The Seahorse," which has Buster Keaton in the name role.

The third final title to be decided upon is that of the picture featuring Alice Lake now being directed by Edwin Mortimer. This is adapted from the Julie Heyne play, "The Outsider," by A. P. Youngren. The picture has been titled "The Mirth Wife." A new screen Classics subject was commenced by Director Wm. C. Dowdall, which will feature Viola Dana, who plays the role of a slender dancer. The subject is titled "Head and Shoulders," and Gareth Hughes has been selected to play the masculine lead. Other principals will include Priscilla Answirth and Lawrence Grant.

One of the most important and attractive series of scenes for the company in the current production, "Billions," were filmed this week and consisted of the sequence shot around the Garden of Ryan and Shackelford. These scenes required the most elaborate settings built at the Metro studios.

Norman Kennedy has been cast to play one of the leading roles in "Hears Are Trumpan," which is a Drury Lane Drama, and will be put in production next week under the direction of Rex Ingram. Of the Metro's, to have Bert Lytell make a series of four pictures in New York, and this star will leave for the eastern studios as soon as the editing of "The Price of Redemption" is completed.

Jean Haver, song and vaudeville sketch writer, who has written for Mack Sennett and Roscoe Arbuckle, has been engaged by Metro to write the scripts for the Bussy-Kenton comedies to be made under the direction of Eddie Cline.

It was definitely stated at the Robert Bruniard Studios this week that an eastern branch plant of this company would be established in the near future, which bears out the previous announcement to this effect made in Motion Picture News. This definite information was given out on the eve of the departure of M. C. Leake, vice-president and general manager of the old Bruniard studios in Hollywood, for New York where he is to make a survey of producing conditions and select site for a plant to be erected in the east. While in New York Mr. Leake will also consummate contracts with a number of independent producing companies who plan to make pictures on the west coast.

Jack Cunningham, the screen author who is working on behalf of the American boy who gets into trouble, and he is considered the greatest authority of the country on the question of proper juvenile literature for the bad boy. Others prominent in this play will be Horace A. Wade, the nine-year-old author of "The Great Peril!" and Louis Sargent, who wrote in "Huckleberry Finn," and Lila Lee.

made a member of the scenario staff of the B. Hampton Company at the Bruniard Studios.

Director Arthur Rossen has completed the making of all scenes for the company's recent production, "The Test," at the Bruniard studios. It is expected several weeks will be required for setting and editing of this subject.

Eileen Percy is to be featured in the screen version of the Arlne Van Ness Hynes play which was produced at the Fulton theatre, New York, "Here, Hoeter, the Mayor." This play, which was originally a drama, has been converted into a musical comedy, and is being made under the direction of Paul Cazevene. Ramsey Wallace is the leading man, and the cast includes Martha Mathio, Stanton Heck, Catharine Van Buren, Frank Clark and Joe Ray.

The Shirley Mason picture adapted from the story, "The Kid from Nowhere," being directed by Howard M. Mitchell, has been given the permanent title of "The Little Wanderer," which is being directed by Scott Dunlap. Jane McAlpin will play opposite Russell. The Max Brand story, "The Untamed," will serve as the next vehicle for Tom Mix.

Severl changes have occurred at the William Fox studio pertaining to the personnel. Both Madeline Talmadge and Gladys Brockwell have fulfilled their contracts and have left that organization, Miss Talmadge being the most important of the former by way of the fact that the latter's recent production was "The Spirit of Good," and that of Miss Brockwell "A Sister to Salome," I was to be featured in the screen version of the Arlne Van Ness Hynes play which was produced at the Fulton theatre, New York, "Here, Hoeter, the Mayor." This play, which was originally a drama, has been converted into a musical comedy, and is being made under the direction of Paul Cazevene. Ramsey Wallace is the leading man, and the cast includes Martha Mathio, Stanton Heck, Catharine Van Buren, Frank Clark and Joe Ray.

The Shirley Mason picture adapted from the story, "The Kid from Nowhere," being directed by Howard M. Mitchell, has been given the permanent title of "The Little Wanderer," which is being directed by Scott Dunlap. Jane McAlpin will play opposite Russell. The Max Brand story, "The Untamed," will serve as the next vehicle for Tom Mix.

The picture to be made by William Russell is an adaptation from the Ridgwell Cullen novel, "The Two Bobs," which is to be directed by Scott Dunlap. Jane McAlpin will play opposite Russell. The Max Brand story, "The Untamed," will serve as the next vehicle for Tom Mix.

F. P. LASKY

JUDGE BEN B. LINDSEY and Mrs. Lindsey have arrived in Hollywood to play the parts of themselves in the William D. Taylor play based on the problem of the juvenile character previously titled "The Boy." Judge Lindsey gained international prominence by his work in behalf of the American boy who gets into trouble, and he is considered the greatest authority of the country on the question of proper juvenile literature for the bad boy. Others prominent in this play will be Horace A. Wade, the nine-year-old author of "The Great Peril!" and Louis Sargent, who wrote in "Huckleberry Finn," and Lila Lee.
It has been decided the Sir Gilbert Parker play, "The Translation of a Savage," will have a different title for the screen version, but at the studio it is reported no definite name has been selected. George Melford has made all scenes for this play, and is next to film "The Old Homestead." This well known play was selected for the Paramount program in 1915, and that production was re-issued as one of the Success Series in 1918. The coming production will be more elaborate in every respect and the players selected for this time are Theodore Roberts, Mabel Julienne Scott and Monte Blue.

Tom Geraghty has completed the scenario for "Burglar Proof," and this is to be put in production by Majow Morris Campbell as director and Bryant Washburn as the star. Sam Wood has taken up the direction of "The City Sparrow," starring Ethel Clayton, and Joseph Heneberry has been making good progress in the first starring vehicle for Richard Arbeisky, "The Life of the Party.

Ceel B. de Mille is leaving for a business trip to New York in the next few days, and his coming production, "Something to Think About," will be held for cutting and editing until his return.

HARRY GARBron has selected locations in the vicinity of Santa Barbara known as "The Channels," for the making of many of the scenes for the Sir Arthur Wing Pinero drama, "Mid-Channel, in which Clara Kauffman Young is to be seen in the role originally played by Ethel Barrymore in this play on the stage. J. Frank Glendon, who played opposite Miss Young in "For the Soul of Rafael," is playing opposite Miss Young in his coming production, and Florence Sullivan, who played a vamp role in the recent production, has also been re-entertained for "Mid-Channel." Joe Neely, a California author, who has a number of stories to his credit, has been placed in charge of the reading department of the Garson studio.

GOLDWYN

E V E R Y T H I N G is in readiness for the filming of the Ben Ames Williams story of the sea, "The Black Pearl," which is to be a Reginald Barker production. Russell Simpson, director of the story, has been engaged to play the main role, and the supporting players will be John Bowery, Helene Chadwick and Alec B. Francis.

Director Victor Sherzinger and the Mabel Normand Company have gone to San Francisco for harbor scenes for "Rosa Alvera." One of the sensational stunts to be performed by Miss Normand is that of leaping from the mast of a ship into the ocean.

Carl Gerlad has been selected for a role in the coming Jack Pickford film, "The Man Who Had Everything," now being directed by Al Green.

J. D. HAMPTON

C O M P L E T E all star cast for "Half a Chance," the initial Robert Thorby feature to be made at the Jesse D. Hampton studio, was announced this week to consist of Herbert Standing, Sidney Amsworth, William T. Taylor, Miss Mary McCall, and John Gough, who will play in support of the leads, Mahlon Hamilton and Ethel Hall. The continuity is an adaptation from the Frederick H. Inman novel of the same name.

Jesse D. Hampton has purchased the screen rights on the Marah Ellis Ryan story, "That Girl in the Rafter," which will be used as a starring vehicle for Blanche Sweet, and will be made following the completion of the Kenneth B. Clark story, "Port O' Caprice." Miss Ryan is author of two other stories recently filmed, "Tell 'Em in the Hills" and "For the Soul of Rafael."

E. L. Smith, general manager of Jesse D. Hampton Productions, returned this week from a trip of seven weeks to New York and principal cities in the East. One of the purposes of the trip was to confer with Howard E. Martin, the company's eastern representative, relative to stories suitable for Robert Thornton's and Henry King special productions.

Hydroplane and airplane scenes were made with Blanche Sweet this week, when with Director Henry King the actress went to location on Catalina Islands in a hydroplane.

The Jesse D. Hampton Production, "Felix O'Day," in six reels with H. B. Warner, was given its final preview at the Hampton studios this week. This E. Hopkins Smith film story opens in the aristocratic circles of England, and later in a New York atmosphere. It is spoken of as a powerful dramatic story of a man who is betrayed by his best friend, and deserts his wife to the repayment of the debt.

UNIVERSAL

U N I V E R S A L City units are busy in finishing the subjects recently started previous to the advent of the new supervising organization headed by Isadore Benstein, and this week's information is given out that plan of production is to be announced.

The work of filming the recently purchased South Sea Island story, "Marana," which was prepared for the screen by Doris Schroeder, was put under way this week by Director Norman Dawn. Ethel Roberts is to be starred in this picture, and the supporting cast was selected by Jack Perritt, Richard Chapman, Lucille Monlott, Lillian Phillips, Noble Johnson and Arthur Sears.

Mollie Burzon and the Ann Cornwall Company have been at Sacramento making river scenes for "The Girl in the Rafter," in taking scenes from a raft, a near accident was narrowly averted by cameraman Alfred Gooden, who dived into the water and prevented the raft from striking a large projecting rock which would have caused the

NEW YORK PRODUCERS

Are you coming to California?
If so
Have your Continuities prepared by Experts who know California conditions

Besides Expert Continuities we give the following SERVICE:

- Supervision of Production
- Cost Estimating
- Technical Advice
- Ttltng
- Original Stories
- Books
- Short Stories

EXPERT WORK BY EXPERT PEOPLE

W. Fitcott
Karl R. Coolidge
Dorothy Rochfort

To New York Producers

A LAST!! GUARANTEED TO MAKE YOU LAUGH AND THINK

PAPERS

EASTONIA FILM CO.
12 NORTH FOURTH STREET
EASTON, PA.
Our Motto: All the News, If it's News, When it's News

Motion Picture News

Hollywood Hustle

NATIONAL

C. A. Willat, pioneer of the motion picture industry who is familiarly known to many as "Doc," has recently been appointed general manager of the studios of the National Film Corporation of America by President H. M. Robey. Willat has been actively connected with the industry since 1904, and later he built the Willat studios and laboratories at Fort Lee. Under his management, production of features will be resumed at the National plant, and

William H. Thornley
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosin Film Co., Incorporated, of New York, at Universal City, Cal.

SAM POLO
Playing "Pinchers" in the Current Vitagraph Serial
"HIDDEN DANGERS."

The Buffum Process of Art Title Making

- The first furrow in a new field of production possibilities.
Los Angeles, Calif.
May 10, 1920

Dear Exhibitors and Everybody:

Eight weeks, a few thousand dollars, a heap of tin-horn stock sets, redressed, a "masked mystery," a female lead—and the average "serial" is wished on you!

I've already spent sixty thousand smacks and three months on the first six episodes of my serial, "The Hope Diamond Mystery."

Say! My sets alone will cost one hundred thousand dollars; my company is headed by Grace Darmond and George Chesbro and Stuart Paton is directing; May Yohe, formerly Lady Francis Hope, wrote the plot and acts in it. Believe me, I am tickled to death—I've got an honest-to-goodness serial—clock-full of power and pull—coming along the home stretch!

I will be East with the reel goods as soon as I get good and ready.

So long,

[Signature]

Jack Wheeler
HERE AND THERE

COMPLETE cast for the initial production of Kukin Films, Inc., "The Hope Diamond Mystery," has been announced in advance of the film's premiere. Among the stars are well-known people, including Carole Philbin, Harry Carter, Doris Karloff, William Marston, Ethel Shannon, and Capt. T. G. Stratton. The serial is an adaptation of the story written by May York, for which Frances Hope, and the timing is being prepared by Harvey Gates, Charles Gold, and John D. Clymer. The production is to be supervised by L. A. Winker and Sam Paton is in charge of the direction of the Technicolor episodes. Paul Griffith, an engaged technician of old, is in charge of lighting and settings necessary. The one now in the course of building is that representing an East Indian temple, which, it is stated, will cost $10,000.

Irving Willat, has leased space at the National Film Production's studio in Hollywood and plan to shortly begin the making of the first of the four productions to be made for release through W. W. Hodkinson. The first production is an adaptation of the J. N. Nescott novel, "Delaney Todd." Irvin V. Willat, who was made the only female of a few years prior to and since his returning from the army as a director and who was in charge of the finishing of the Holart Boxworth-Ince Special, "Behind the Door," is president and manager of this organization, and will direct the making of the four pictures.

The producing organization of the Cleon Photo-Play Corporation has been formed, the producer of another Lloyd B. Carleton production for Selznick Enterprises which will be "The Eagle's Mate," a story of the Virginia hills, by Anna Alice Chapin, author of "The Eagle's Mate," which proved such a success for the vehicle for Mary Pickford. At the present time the company is working on an old story in East Los Angeles at a new studio. The next few weeks will be on to the new plant which is now being built on Sunset Boulevard, near Gower street in Hollywood. The cast selected for this Carleton production includes Mignon Anderson, Ora Carew, Howard Miller and Edward Coxen.

Director George L. Cox, in charge of making the special production at the American Film Company studio at Santa Barbara, has just completed the story of "Blue Moon," adapted from a recent Bobbe Merrill book, and is now filming. "Whispering Smith," adapted from the story of that name by Frank Spearman. The cast selected for this subject includes "Andy's Home on the Range," by Charles B. Conover, Charles Syrjam, James Gordon, Robert Walker, Alfred Ferguson, Frederick Monley and others.

S CREENCRAFT, INC., recently organized in California, has leased the Casablenda studios at Culver City, and are preparing to film a seven reel metaphysical story entitled, "The Great Physician," which will feature Robert McKim and Rhea Mitchell.
The Way they House the Pictures in Distant Singapore
Orpheum to Be Entirely Remodelled and New Ventilating System Installed

Fond du Lac Theatre Will Not Be Recognized When Decorators and Structural Workers Finish

The Orpheum theatre, Fond du Lac, Wis., owned by William F. Ainsworth, is being remodelled at an expense of $25,000, and when reopened on June 1 in its beautiful and enlarged form will be one of the most attractive picture houses in Wisconsin.

The plans for the remodeling, which was begun the second week in April, provide for the extension of the building some 35 feet, or to the full depth of the lot, 120 feet, and the utilization of the second story as well as the main floor for theatre purposes.

The structure will be fireproof throughout, the construction being of brick, concrete and steel. The projection room will be entirely of steel and concrete.

No change will be made in the lobby, but the foyer will be widened and made longer, this being made possible through the removal of the side stairway which now leads to the flat on the second floor. Separating the foyer from the main auditorium will be plate glass windows in mahogany settings.

From either side of the foyer a stairway will rise to the mezzanine floor from which a full view may be obtained of the theatre below. At the east end of the mezzanine floor and extending the entire width of the building will be the ladies' rest room, hung with rich draperies and furnished in wicker. Mr. Ainsworth's private office will be located on this floor.

From the mezzanine floor another double stairway will rise to the balcony, landing patrons at the middle of the balcony incline. There will be seating for 240 on this floor with two boxes of six chairs each. The ceiling clearance of the balcony will be ten feet at its lowest point and the balcony will extend 40 feet over the main part of the theatre.

The entire lower floor will be finished in mahogany and green and the floor itself will be constructed on the "clip" plan, which will give to each patron an unobstructed view of the stage. All steps will be eliminated even at the entrance and at the rear exits of which there will be two, one at either side of the stage.

There will be a 28-foot clearance to the ceiling at the lowest point on the first floor and a 38-foot clearance to the highest point.

A complete roof ventilating system will be provided. In addition to this two large suction fans will be installed, thus providing plenty of ventilation and an abundance of fresh air all the time.

The decorating scheme throughout will be old rose, dull grey and ivory, while a clever panel effect with Corinthian pillars and cameo center design will add to the attractiveness of the house. The side walls will be of stucco handsomely decorated.

Situated in the grills and on either side and also above the stage will be the pipes and other equipment of the new Barton organ which is to be the largest the concern makes and which will cost $10,000. This organ will be operated with a low wind pressure to give that soft and melodic tone so noticeable in the Barton organ which has been in use in this theatre for some time.

A large picture screen, known as a Mazda Gold Plate screen, will be installed as Mazda equipment is used throughout. The projection room, which is located at the extreme east end of the balcony will contain three modern machines, two for daily use and one for emergency purposes.

New leather upholstered chairs will be used installed throughout the building which will have a seating capacity of 750 or more than double that of the old theatre.

The plans for the remodeled theatre were drawn by K. S. Lapina of Chicago. The contract is held by the Inman Construction Co. of Fond du Lac. It is expected that the remodeling will not interfere with the exhibitions for the first three weeks. However, Mr. Ainsworth plans to close the theatre about May 1 for a month reopening on June 1.

Mr. Ainsworth became proprietor of the Orpheum four years ago. Under his management the patroonage has steadily increased the business for the first three months of the present year being double that for the same period in 1910.

Strand in Remodelled Form Stands Out as One of Dubuque's Finest Theatres

Formerly an Unimposing Structure of Brick but Now Finished Throughout in White

The most modern, up-to-the-minute theatre in Dubuque, la. is, without question, the Strand, owned and managed by the Bradley and Machy Real Estate Co. The Strand, or the New Strand, as it should properly be called, was opened to the public October 16, after almost a year's remodeling, caused by its having been gutted by fire two years previous.

The theatre, formerly a gloomy red brick building, has been finished in pure white, with the result that its simple beauty attracts the attention of all passers-by. Great electric lamps illuminate the building, and the bills are announced by means of a mammoth electric changeable-letter sign. There are plenty of exits and entrances, with panic-proof latch bolts on each door.

The interior decoration is a work of art. The lobby is of fine tile of blue and white design, while the woodwork is mahogany. The ticket booth is conveniently located to one side, leaving the remainder of the lobby for attractive displays. One enters through swinging doors, into the sub-lobby, and from thence either to the theatre proper or to the balcony. The floors of the entire theatre are carpeted to match the other furnishings; the walls and ceilings, of which there are two, are made of wood with gold—indeed, a combination of rare beauty. The chairs are the most comfortable for theatre use and are silver grey leather upholstery.

Broad stairways on either side of the inner lobby lead to the balconies, where the same pains have been taken for beauty and comfort as for the downstairs. Miniature floor lamps serve as a guide to the theatricalgoers who enter during the show ing of a picture. On the right landing before the entrance to the balcony is a cozy nook, with chairs, settee and reading lamp, where patrons may wait, if they so desire, until the beginning of the next performance.

The Keller Electric Company has in stalled modern indirect lighting system, and in so doing have arranged to combine serviceability with art. The screen is set rather back on a fair sized stage, and half hidden lights of turquoise blue give it the necessary light and produce a most artistic effect. A fire-proof picture booth is equipped with two of the latest model Simplex projecting machines and the remainder of the mechanical devices of the theatre are in excellent condition.

The Strand has not an orchestra, but the installation of a $10,000 Kimball pipe organ, with orchestra attachment, furnishes so excellent a substitute that the theatre's patrons have no desire for an orchestra. The organ is played by a first-class musician, whose excellent music attracts not a little patronage of his own.

The Strand was remodelled under the direction of James Gregory, and the electrical end was left to the Keller Electric Company. The first class condition of the Strand is due, in a great measure to their efforts to carry out every detail of the plans of the management.

Since its opening the Strand has shown nothing but first-run pictures, and is now a splendid example of a theatre which endeavors to give its patrons the best.
Three Views of Quimby Theatres
Serving Patrons of Ft. Wayne, Ind.

Quimby's Jefferson (left) is a single floor house well finished and equipped. Note the effect of chair covers on the neatness and attractiveness of the theatre.

Quimby's Strand (right) is a two floor house. The owner is a strict believer in the use of chair covers throughout the theatre.

(Left) another view of the Jefferson. Although the floor is not sloped and the ceiling is low there is a good view from all parts of the theatre.
Oil Burning Equipment for Theatres May Solve Problems of Many Amusement Places

The Allen Theatre in Winnipeg Boasts of One of First Installations of This Nature

It may be true that the supply of crude oil in this country will dwindle to nothing in the next ten years, but one thing is fairly certain—the oil supply of today is more regular and dependable than the coal supply. That is one of the reasons that caused the builders of the Allen theatre in Winnipeg to decide on an oil-burning heating equipment. There are other reasons, such as the absence of dust and ashes, the ease of regulation and the plentiful supply of heat, all of which are of importance in Canada where the winters are anything but mild.

It is not our intention to go into the technical details of the type of oil burners used at the Allen, but we do wish to explain their workings so that other prospective builders of theatres will have a general idea of the layout of a heating system using oil as its fuel.

Fig. 1 shows one corner of the boiler room with the blower and a motor, the latter shown at the extreme edge of the illustration. This turbine fan supplies several thousand cubic feet of air per minute at 4 to 5 ounces of pressure, to the burners. The air is required in order to mix with the oil and produce an inflammable mixture. Smaller pipes will be noticed leading from a point just below the boiler door. These conduct the oil from the reservoir to the burners. The reservoir is a steel storage tank from which the fuel oil is pumped by means of a small motor-driven pump.

Fig. 2 shows the burner itself. The large pipe is the one leading from the air pump and the small one is the oil feed pipe. The oil passes through the center of the gun and is discharged into the inside of the cup, which is shown detached, at the lower right-hand corner of the photograph. The air, which enters through the large pipe, also passes up the gun and drives the oil cup at a high rate of speed as it passes through the vanes inside the cup. This rotation of the oil cup causes the oil to be broken up into a fine film and atomized as it is discharged from the outer end. The air exhausted through the turbine mixes with the oil and produces a combustible mixture.

The rotary type of machine shown in Fig. 3, operates somewhat differently. The motor at the left revolves the long shaft and the burner head, by means of gearing in the gear box.

The fuel oil is fed to the machine by a pump and then passes through a pipe which you see entering towards the bottom of the gear box. It then passes up an oil spindle which you see lying in front of the picture and is discharged from a spout into the burner head which revolves about four thousand revolutions a minute. The oil, by centrifugal action, is thrown upwards over the outwardly tapering face of the burner and discharged between the air vanes. The upper and lower set of vanes on the burner create the air supply so that there is merely an outwardly moving film of oil discharged between two outwardly moving layers of air.

Referring again to picture No. 2, the circular air valve is held up as long as air is passing into the burner and this holds the lever handle in such a position that the burner is kept in forward position on the rack. At the same time the segmental rack into which the oil valve adjusting lever is set is also held in position. As soon as air is cut off the oil valve handle automatically closes and at the same time the burner is automatically pulled back out of the fire.

The oil burning equipment described was designed, patented and installed by the Fess Oil Burners of Canada, Ltd. This particular installation was the first made in the vicinity of Winnipeg and its operation is being watched with great interest by theatre men and theatre architects.

Oil burners can generally be used in high-class residential sections where soft coal is prohibited and for this reason the successful outcome of the Allen heating plant may lead to the adoption of oil burners in many of the newer theatres to be erected in exclusive neighborhoods.
DIRECTORY OF NEW THEATRES

MASSACHUSETTS

Boston—The Olympia theatre interests are to construct a new picture and vaudeville theatre at Province and Harvard streets.

Cambridge—Alfred S. Black has secured a lease for ten years on the Harvard Square theatre, owned by Edward A. Barnard. The house will have a seating capacity of about 2,000.

Chicopee—Zigmund Sztawrowski is to construct a new picture house on Exchange street at a cost of $25,000.

Chicopee—William Cohen is having architect Robert B. Warner, 108 Bridge street, Springfield, Mass., draw up plans for a 1,500 seat theatre to be erected in this town.

Southbridge—The Blanchard Brothers of this town are planning extensive alterations in the Hippodrome, located on Elm street, and when finished will have a theatre seating 2,500 people.

MICHIGAN

Detroit—C. H. Miller, owner of the Regent, Majestic and Orpheum theatres, is having plans prepared for a theatre to be built at the southwest corner of Roosevelt and Grand River avenues.

Muskegon—The Paul J. Schlossman Amusement Company is to erect a new picture house on Muskegon Heights at McKinley avenue and Maffet street.

Niles—Plans are being perfected for John Haumann's proposed $30,000 house to be situated on South Second street, between Main and Cedar streets.

MISSOURI

St. Louis—The Famous Players-Lasky Corporation is negotiating for a new theatre to be erected at the northeast corner of Seventh and Locust streets.

St. Louis—The new Loew theatre at Eighth street and Washington avenue will be erected as soon as present leases on the property have expired. The house will seat 4,400 persons and will cost $1,000,000.

St. Louis—Announcement has been made that William Fox will erect a theatre in the West End at a cost of $1,000,000. It will have a seating capacity for over 4,000 persons.

MONTANA

Deer Lodge—A $100,000 theatre with dimensions of 70 x 130 feet will soon be started.

Helena—The Liberty Theatre Company, with a capitalization of $30,000, has been formed to erect a new theatre at Wolf Point. It is reported that construction will commence soon.

NEW HAMPSHIRE

Concord—Capt. Jacob Conn has commissioned architect George S. Forrest to draw up plans for a new theatre to cost $100,000. Capt. Conn owns the Star theatre on Pleasant street and another theatre on School street.

NEW YORK

Brooklyn—It is rumored that a large theatrical company has purchased the Bennett homestead, which occupies much of the block on Gates avenue, between Broadway and Bushwick avenue, and will erect a new picture theatre on the site.

Buffalo—The Famous Players-Lasky Corporation is to construct a new picture house here. It will be centrally located.

Flushing—The McKenna's Plaza Theatre Corporation, with a capital of about $50,000, has been formed to finance the erection of a combined theatre and store building.

Jamaica—The Long Island Motion Picture Company is constructing a new 2,500 seat house on Jamaica avenue just east of Carlisle street.

Johnston City—The A. E. Badgley Company, contractors for the new Goodwill theatre, announce that the structure will be ready for opening in the early summer. C. Fred Johnson is the owner of the project.

Mechanicsville—Kavanaugh & Joyce will erect a modern theatre with a seating capacity of 1,500. The house will be located on North Main street and is expected to be ready for occupancy this spring.

Newburg—A new theatre will be built at Ellenville by the Shurter Theatre Company, Inc. The theatre will cost approximately $20,000.

New York City—Marcus Loew's new theatre and office building is in course of construction at Forty-fifth street and Broadway. When completed it will seat 3,800 and cost about $2,500,000.

New York City—William D. Kilpatrick may erect a new theatre on Fourteenth street between Seventh and Eighth avenues.

New York City—The Sheridan Realty Company will erect a motion picture theatre seating 2,500 on Sheridan Square, Greenwich and Seventh avenues and Twelfth street. The house, with a seating capacity of 2,500, has been prepared from designs by Riley & Hall, architects. It will open in January, 1921.

Rochester—A new picture theatre may be constructed on Clinton avenue.

Buffalo—The General Theatres Corporation is to build a modern theatre to be known as the Coliseum on Fillmore Avenue and Genesee Street. The cost of the land and building will be about $250,000. Harry Marcey is President of the corporation.

Buffalo—Erection of new theatre to be started about May 1st on Broadway between Detroit and Townsend Streets by Jacob Rosing & Son. Seating capacity to be 2,000 persons. It will cost approximately $250,000. Henry F. Spann of Buffalo is the architect.

NEW JERSEY

Elizabeth—The Federal Amusement Company will erect a motion picture theatre at North Broad street and Ridgeway avenue. Philip G. Volk is president of the company. Alfred D. Halsey is secretary, both being residents of Hillside.

Newark—Plans have been completed for the erection of the Bacon theatre at Broad and Rector streets.

Newark—The Badgley Grand theatre, located on Market street, is in course of construction. It will seat about 1,000.

NORTH CAROLINA

Statesville—A. Van Derburgh is constructing a new house on the site of the Morrison building on Broad street.

OHIO

Toledo—The third Community theatre to be built by the Community Amusement Company will be located at the corner of Monroe and Lawrence avenues. It will seat 1,400.

Cleveland—A theatre to be known as the Five Points is to be erected at East 152d street and St. Clair avenue. It will seat 1,500 people and will cost about $10,000.

PENNSYLVANIA

Philadelphia—The Winder Theatre Company is receiving estimates on a 60 x 150 foot theatre. Henry L. Reinhold, Jr., is the architect.

TEXAS

Dallas—Fred A. Jones, contractor, has commenced the construction of the Hulsey theatre on Elm street west of Ervay. The theatre will be 119 x 130 feet in size and will cost $600,000.

Dallas—Ground was broken recently for the Majestic theatre on Elm street. The owners are the Interstate Amusement Company. The Gilton Construction Company has the contract and John Elrod, son of Chicago the architect. The house will seat about 3,000 persons and will cost $1,000,000. It is expected that the building will be ready for opening by October.

VERMONT

Bellows Falls—Perry Theatre, Inc., has taken over the property at 50 Canal street with the idea of erecting a modern theatre for handling pictures and road shows.

WASHINGTON

Port Angeles—MacJ. Davis, manager of the Dream theatre, has signed a contract to enlarge his present theatre by considerable extension. In addition, the building will be entirely renovated, redecorated and refurnished. Some of the improvements include:

Seattle—Construction is about to begin on the new Varsity theatre at Forty-fifth street and Fourteenth avenue for the G & G Theatre Company. The architect is E. W. Houghton, Lumber Exchange Building, Seattle, Wash.
Typhoons
Purify the Air

How many times have you noticed a nodding head in your audience—caused by the heavy stuffy atmosphere of your theatre? Install the

TYPHOON COOLING SYSTEM

now and not only keep your audience awake but at the same time provide summer comforts that will please and satisfy every patron. Your summer business will increase from the time you install

TYPHOONS

Send for Catalog 'N',

Typhoon Fan Company
ERNST GLANTZBERG, President
343-347 W. 39th Street, New York, N. Y
255 No. 13th STREET
PHILADELPHIA, PA
64 W. RANDOLPH STREET
CHICAGO, ILL.
A Page Showing the Tendency in Modern Lobby Design

The magnificent lobby of the Capitol theatre in New York would have been a wonderful sight in black and white, but in its colors of café au lait and gold it is proving to be one of the show places of the city.

Contrasting to a certain extent the quiet tones of the Capitol, the lobby of the new Brooklyn Strand with its high colors carried out in the style of the Pompeian period exhibits a lavishness seen in but few other buildings in this country.

Thomas Lamb was the architect for both theatres.
The Pre-Selection and Remote Control System

—FOR THE MOST ELABORATE AND EXACTING SCENIC EFFECTS of the legitimate theatre, or the simple lighting requirements of the movie house.

No lighting change is so complicated that it cannot be made instantly on the Major Switchboard—BY THE OPERATION OF A SINGLE LEVER—any individual switch unit or combination of units or even the entire board can be controlled from any part of the theatre.

Is the only switchboard allowing the setting up of lighting changes ahead without interference with the lighting effects in operation at the time.

Write for descriptive bulletin.

Frank Adam Electric Company

General Offices—St. Louis, U.S.A.
Singapore Theatres Well Housed

Singapore prides itself on having three movie houses. They are the Palladium, Liberty Hall and the Empire Cinema. These theatres are furnished with pictures about the same time that they are shown in the States. The Strait Settlements is a hotbed of movie fans. The exhibitors are imbued with western ideas and herald their pictures widely with posters, throw aways and other advertising schemes. They also have learned the value of theatre "fronts.

K. W. Tunn, the native manager of the Universal branch, reports that all that is necessary is to announce a Universal serial and the theatres are packed.

Toledo's Million Dollar House

Toledo is to have a million dollar movie house, to be known as Zorn's Million Dollar Capitol Theatre. It will seat 2,500 persons and is to be designed along the lines of the Capitol theatre in New York City.

Edward Zorn, who has been manager of the Temple theatre in Toledo for years, and Joseph Fleming of the Temple staff, are interested in P. E. Severcok and E. B. Edmonds, Toledo Hotel men.

The new theatre will be opposite the Temple and beside the Federal Building. A big restaurant, and other business houses are occupying the new theatre site. Work will start within a few months, it is thought.

Mr. Zorn, together with several Toledo architects, is planning a trip to some of the country's largest theatres.

Zorn's Million Dollar Capitol theatre will be five stories high, built of steel and white terra cotta. There will be a large circular mezzanine with a nursery and maid in attendance. Beautiful marble stairs will lead to the mezzanine. The lot on which the theatre will be built has a 121-foot frontage and is 120 feet deep. It is in the heart of the business district and on St. Clair street—Toledo's theatre row.

Typhoon Fan Company Sales

The recent warm weather throughout the South, has convinced theatre owners that it is time to install their cooling apparatus for the coming summer, and, during the past week, the Typhoon Fan Company of New York have closed contracts to equip the following theatres with the Typhoon Cooling System:


Notes of New Theatres

Anthony Corlet of Wilmington, Del., states that he expects to open his New Victor Theatre at 1715 W. 4th Street about the first of June. He is installing a Hallberg generator, multiple screen, Powers motor driven machine, and will employ an orchestra to furnish the musical background.

Benny Freed, formerly a representative of the Fox Exchange of Philadelphia, is now managing the Lyric Theatre at Summit Hill, Pa.

Under the able management of Cha, Campbell, the Y. M. C. A. Theatre at Covina, Calif., has been doing a capacity business. The business has increased to such an extent that the Association has decided to make some extensive alterations, adding ten feet to the width of the theatre, gaining three hundred additional seats.

W. F. Boogar, formerly of Philadelphia but now operating a hotel at Coatesville, Pa., has plans for an 1800-seat theatre in connection with eight store rooms. On account of scarcity of material and labor shortage, he has deferred building until now. He reported to the writer that work will be started at once and when the building is completed will represent a $240,000 investment. Mr. Boogar first started in the moving picture business on Market Street in Philadelphia about 15 years ago and is interested in one or two of the theatres in Philadelphia at the present time.

George Brown of Parsons, Pa., states that he will soon commence work on remodelling and enlarging his Palace Theatre.

The citizens of Franklin, Del., are proud of the new 500-seat theatre erected by Benj. M. Jones, which will open during the week of Mar. 29.

Advance Facts on New Buffalo Theatre

The new Rivoli theatre in Broadway, just beyond Fillmore avenue, Buffalo, is nearing completion and could be opened in June, but it has been decided by Joseph Kozanowski, builder of the house, and Harry Dixon, city salesman for Realart, who will manage the theatre, to postpone the opening until September 1.

While the public will not be given a treat in neighborhood picture presentation this summer because of this decision and while the features of the house are being kept secret until opening day, the Motion Picture News representative is able to give some facts about this big theatre section in one of the most thickly populated sections of the Queen City of the Lakes.

The Rivoli has a frontage on Broadway of 85 feet and a depth of 145 feet. It will have a seating capacity of 2,000, and when completed will represent an outlay of close to $200,000. The roof of the house is constructed of red tapestry brick with terra cotta trimmings. The 2,000 seats are upholstered in leather and the number is divided between the first floor and a large balcony. The floors will be covered with rich carpets.

The music will be furnished by a 15-piece orchestra and large pipe organ. The stage, upon which will be erected an elaborate scene setting, will be 22 by 12 feet. There will be a double-deck foyer and a mezzanine floor. A large ventilating plant will force the bad air out and bring the fresh atmosphere in. The lighting system will be indirect throughout. There will be two large ticket offices in the lobby, each of which will have automatic machines. The throw in the Rivoli will be 137 feet and two new movie machines are now being installed by Al Becker of the Becker Theatre Supply Company, local agents.

Mr. Dixon, who will manage the Rivoli, is a veteran in the film game, having managed several local neighborhood houses. He is also former manager of a local exchange and just now is acting as city salesman at the Realart office, where he will remain until a few weeks before the Rivoli opening.

ADD CLASS TO YOUR THEATRE

Get Away From The Commonplace
Give your theatre that added touch of refinement and individuality.
That mark of distinction is easily accomplished with the REVERSIBLE THEATRE CHAIR COVERS
A wide selection of cover materials will match your theatre with your color scheme.
Write Today for Samples and Prices
THE DWYER BROS. & CO.
BROADWAY FILM BUILDING
CINCINNATI, OHIO
ATTRACTIVE PROPPOSITION TO DEALERS

“NEWMAN” BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality: "Gentlemen: We have purchased quite a number of Brass Frames and Rails, together with Brass Ticket Rails and Three-Step Brass Poster Frames of your Company. All of these goods received us in perfect condition and the quality was the best. I have told several other managers in the city of furniture and in several instances orders have been sent you—all of which goes to show that your best advertiser is a successful manager, the PRINCESS THEATRE CO., Inc., C. A. Morrison, Mgr., Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

The Newman Manufacturing Company
Established 1882
215-19 Sycamore Street, Cincinnati, Ohio
Frames, Sashes, Rails, Grilles, Signs, Choppers, Washed Plates, Door Bars
Pacific Coast—G. A. Metcalf, San Francisco, Cal.
We manufacture the frames in various finishes which do not require polishing.
If—

If you want a good profitable business during hot weather—

all summer—

And if you want to find out how to get this good summer business—

We have an interesting booklet on this subject that we shall gladly send you.

Send for it TODAY

Monsoon Cooling System, Inc.
Dept. 762, 70 W. 45th St., New York

The Penalty of Neglect

It costs you money in leaks and losses to neglect to safeguard your tickets and cash receipts.

THE 1920 PERFECTED AUTOMATICKET REGISTER protects your tickets and cash and simplifies accounting. Send for 1920 Catalog today.

DEALERS
Write for the AUTOMATICKET proposition right now.

The Automatic Ticket Selling and Cash Register Co.
762 Broadway - New York City

Arrest

The attention of the passersby with an attractive lobby, as well as with a beautiful interior. Both can be obtained by the use of our plastic relief ornaments and composition lighting fixtures. Above illustration shows interior of a new house for which we recently furnished plastic ornaments.

Write for Catalog

The National Plastic Relief Co.
328 Main St., Cincinnati, Ohio
Development of the Mazda Lamp for Projection Purposes

A Series of Interest to All Projectionists

(Continued)

The importance of correct adjustment is shown by the following table (from actual measurements):

<table>
<thead>
<tr>
<th>Mirror properly set</th>
<th>100%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mirror 1% too far to one side</td>
<td>76%</td>
</tr>
<tr>
<td>Mirror 1% too far to front</td>
<td>84%</td>
</tr>
<tr>
<td>Mirror 1% too high or low</td>
<td>73%</td>
</tr>
</tbody>
</table>

The condensers in use with the arc system when employed with Mazda projection were found to be unsatisfactory. First, they were of too long a focus. If the focus could be shortened, i.e., the lamp brought nearer the face of the condenser, more light would be picked up. Second, the image of the arc, as focused on the aperture plate with plano condensers functions well in putting a uniform picture on the screen; with the Mazda lamp, however, the filament and its mirror image are not uniform enough in brilliancy to allow it being focused in this manner—so some scheme had to be devised which would break up these images sufficiently to secure a uniform screen illumination.

Fig. 5—Mirrors of 7 in. and 5 in. diameters

The projection lens picks up any image which is at or near the aperture plate and reproduces it on the screen. Hence, if the light at the aperture plate is uniform, the light on the screen will be likewise. If the light, however, is uneven at the aperture plate, the screen itself may be streaked.

The prismatic or corrugated (8) condenser fulfills these requirements. Only one condenser is used—instead of two as with the arc (9). As contrasted with the comparatively long focus of plano condensers, the back focus of the prismatic, i.e., the focus on the light sides, is 2½", thus bringing the light source much nearer and increasing the amount of light picked up.

This is the third installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

Naturally, the shorter we can make the focus of our condenser, the more light will be picked up. For instance, if we had a stream of water issuing from the nozzle of a hose in the form of a broad spray, if we attempted to catch a portion of this water in a bucket, the closer we place the bucket to the nozzle the more water would be collected.

It is the same with light and a condenser. Light issuing from a filament is analogous to the water coming from the nozzle of a hose. The condenser might be lightened to the bucket, and catches the rays of light, as the bucket catches the water.

The corrugations or rings on the surface of the condenser help to break up the filament image, thus insuring an even screen. Where plano condensers are used for projection with a Mazda lamp, the filament itself must be thrown out of focus and fairly even screen illumination is thus assured by the blurring of the image.

With stereopticon projection, on the other hand, a set of plano condensers must be used—and hence two sets of condensers are supplied; the corrugated for motion picture work, and plano condensers for stereopticon projection. With stereopticon projection, the projection lens is designed to pick up any image from a point directly in front of the condensing lens itself, so that if the condensing lens is perfectly clear, as the plano lens for example, the light on the screen will be uniform. Where an attempt is made, however, to use a prismatic lens, for stereopticon projection, the corrugations or rings of the condenser itself will be noticed upon the screen.

The projection lens used with motion pictures, however, focuses not upon the condenser itself, but upon the aperture. As the distance between the aperture and condenser is comparatively great, the corrugated condenser is more than enough out of focus—its corrugations therefore do not show on the screen, but, on the other hand, help to even up the screen illumination.

The prismatic condenser is 4 7/16 in. in diameter and 2 ½ in. focus, on the light source side. It can be placed from 6 ½ to 8 in. away from the aperture. The smooth or convex side faces the lamp. The corrugated or concave side is placed towards the film.

It has been determined from many experiments that the prismatic condenser will "pick up" light from an area approximately 4/10 of an inch in diameter—a circular area.

Fig. 6—Two views of the new prismatic condenser

In other words, at a place exactly 2½ in. back from the condenser there is a circular area 4/10 of an inch in diameter from which the light will be collected by the condenser and passed through the aperture plate, and finally through the projection lens on to the screen. In order to cover a circle 4/10 of an inch in diameter, it is necessary to make the filament 4/10 of an inch square.

Light rays from any filament outside this area, while striking the condenser will be bent in such a way that they will not pass through the aperture, and conse-

(Continued to page 4218)
POWER'S PROJECTORS
IN THE BRUNTON STUDIOS

February 13, 1920.

Nicholas Power Company,
90 Gold St.,
New York, N.Y.

Gentlemen:

We are using four Power's Cameragraphs in our projection rooms, and they are giving us excellent results. We consider your projectors the best for studio purposes.

Very truly yours,

ROBERT BRUNTON STUDIOS, INC.

WS/M

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST., NEW YORK, N.Y.
Practical Electricity—X
Study Lessons for the Projectionist

Work and Power

Whenever the resistance of an electric circuit
overcomes energy is consumed and work is
done. The mechanical analogy of this is the
effect of the foot acting through a certain
distance. A force may be exerted on a body but unless
some motion takes place there will be no work
done. Thus a generator may be revolving and
producing an electromotive force, but unless an
external circuit is connected to the terminals of
the machine and a current caused to flow no
work will be performed by the generator.

Energy is the ability to do work, thus electrical
energy is the ability of a circuit to perform
work.
The Ghost on the Screen

is caused by the core of the positive carbon burning back in the shell. Users of Speer Directo Carbons are not troubled with ghosts because with these carbons

THE CORE BURNS FLUSH

Speer "Hold-Ark" Carbons
For D.C. Projection

Speer "Alterno" White Combination Carbons
For A.C. Projection

SPEER CARBON COMPANY
St. Marys, Pa.

We Have for Immediate Sale

100 BRAND NEW
COSMOGRAPH PROJECTORS
SPECIAL PRICE FOR THE ENTIRE LOT
KORMAK MANUFACTURING CO., Inc.
SALES DEPARTMENT
729 Seventh Ave.
New York City

THE TRANSATLANTIC PROJECTOR
The latest and newest machine to come on the market is, by general consent of experts, the best.

THE TRANSATLANTIC PROJECTOR
FIREPROOF PORTABLE
NOISELESS MOTOR-DRIVEN
COMPACT STEREOPICAN
USES STANDARD WIDTH FILMS
Transatlantic Projector Company, Inc.
729 Seventh Avenue
New York City

The Paragon of Motion Picture Screens
The Gardiner Velvet Gold-Fibre Screen

Every Exhibitor can have a perfect picture provided he will take a few minutes of his valuable time to investigate the Gardiner Velvet Gold-Fibre Screen. We have prepared a little booklet that tells all about this wonderful screen and will be glad to forward it on to you at your request. It costs nothing and might save you like other exhibitors, many a dollar.

Send today for booklet.
For sale by leading dealers.

"THE COSMOGRAPH"
Semi-Professional Portable Projector
MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG
CINCINNATI, OHIO
729 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS
History of Mazda

(Continued from page 4214)

quently are of no value in projecting the picture.

Another point: the angle between the lines drawn from the filament to the edges of the condenser, constitutes the useful angle. The light that is shot outside of this angle does not fall on the condenser and hence cannot be utilized.

Thus, also, the mirror, which is placed behind the lamp to collect the rays shot in that direction, should be large enough in diameter to pick up this angle of light, as described above, and reflect it back.

Even though the mirror is made to cover more than this "useful angle" and even though it does reflect a larger angle of light, the amount of light in excess of this useful angle will not strike the condenser. It will be passed to the outside of the condenser, and consequently cannot be called useful light.

(To be continued)

Howells Equipment Company Takes Larger Quarters

Howells Cine Equipment Company moved last week from the offices it has occupied with David P. Howells, Inc., into new and larger quarters in Suite 1101-1111 of the Godfrey Building, 729 Seventh avenue.

The spacious quarters which have been taken over by the Howells Cine Equipment Company have been remodelled, redecorated and refurnished, and the projection room in connection has been reconstructed and reequipped.

Howells Cine Equipment Company was organized but six months ago by David P. Howells and placed under the management of Joe C. Hornstein, widely known in the equipment trade. It was formed largely to handle equipment, supplies and accessories in connection with the Howells international film organization and it has grown and expanded far beyond original expectations.

The new quarters of the equipment company adjoin the executive offices of David P. Howells, Inc., on the 11th floor of the Godfrey Building, and the new arrangement provides the Howells export business with a private projection room as well as furnishing the equipment company with a demonstration room.

"The foreign demand for American equipment and American accessories has been almost as great as the foreign demand for American pictures," said Mr. Hornstein in discussing the expansion of the company's business. "Theaters all over the world which as everybody knows are showing American films, are projecting them with American machines onto American screens, and in many instances the houses throughout are American equipped.

"We have been so able to organize our business since its inception that we are represented in every corner of the globe. A domestic business has been developed along with foreign trade until we simply outgrow the facilities and the space which we had in the Howells executive offices."

Mr. Hornstein is a pioneer in the film business. He has been projectionist and an exhibitor as well as an equipment specialist. He was one of the first to turn from the theatre to the equipment business.

Paper on Mazda Lamps in Portable Projectors

This paper by C. E. Egeles, to be read at the SMPE Convention, takes up the extensive developments in the portable equipments for the projection of motion pictures in places other than theatres have been dependent upon the improvements in the light projection, as well as on changes in the mechanism for handling the film. The principal efforts to obtain a maximum screen illumination have been:

1. Use of the meniscus-convex combination of condenser lenses to utilize a maximum amount of the light emitted by the lamp.
2. The use of higher speed objectives.
3. The modification of the lamp bulb to permit placing the source close to the condensing lens.
4. The determination of the best combination of lamp filament form and lens system.

The main types of machines are described. The main considerations affecting the performance of MAZDA lamps are enumerated, and their application in the design and the use of the machine in service are discussed.

Compare the Equipment Section of Motion Picture News with similar sections in the other trade papers—and then decide for yourself which one carries the greatest value as an advertising medium.

24 full pages this week and increasing all the time.
EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

HEADQUARTERS for Motion Picture Cameras
NOW IN STOCK
GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision
Ball-Bearing Tripod $165

Pathe Professional
Cameras with automatic shutters and all other attachments
Get our quotations before purchasing

Everything for the Production of
Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET
NEW YORK CITY

TO THE NATIONAL BOARD OF REVIEW OF
MOTION PICTURES
70 Fifth Avenue, New York City
Dear Sirs:
Received pamphlet containing subjects from April 1, 1919,
to April 1, 1919. Worth ten times its price. Requested_hub
check for $1.10 for lists for coming year and back catalogs.
Thanking you,
Respectfully,
COALVILLE OPERA HOUSE.

The above letter received from an exhibitor in a mining town is typical
of letters from exhibitors everywhere who bought, last year, the Board's
catalog of selected films. There is now ready for distribution a later
issue of this catalog (which contains no advertising matter) entitled:

"A GARDEN OF AMERICAN MOTION
PICTURES"

Covering selected pictures seen by the Board, April 1, 1919—
December 31, 1919

Price 25 cents

Previous issues of this catalog listing older pictures are also available,
and monthly lists which serve to keep the "Garden" up to date may be
had for an annual subscription of one dollar.

Both catalogs and monthly lists give release date (in many cases this
year’s), title, distributor, number of reels, "star," a brief characterization,
and the source where drawn from standard or current literature. Special
suitability for young people, aged 12-16, or any age, is also
indicated.

WHY NOT USE THE "GARDEN" AND—
BUILD UP AND HOLD
A NEW AND DISCRIMINATING CLIENTELE?

To the National Board of Review
70 Fifth Ave., New York City

Gentlemen:
Enclosed is $...... for which please send me the Items checked:

"A Garden of American Motion Pictures"—April 1, 1919—Dec. 31, 1919... $1 25
"A Garden of American Motion Pictures"—April 1, 1918—March 31, 1918... $1 00
All available older "Gardens".......................... $1 00
Monthly selected lists of the year 1919.......................... $1 00

Name

Address
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

The foreign makers of white flame lamps have lagged considerably behind the American manufacturers. An English flame lamp called Truelight is interesting because four arcs are used in series on 220 volts, with the current reversing direction at each arc and carbons changing size to maintain a focusing effect. Some of the early German flame lamps are shown in Eders Handbuch der Photographie, page 452. They can be of no importance compared with the American lamps.

Fig. 13—Wohl Overhead

Another type of flame lamp is the spot-light lamps operated usually by hand. These are used in the same way as the ordinary theatre spotlight lamps, but unlike the theatre lamps the carbons used should be the white flame photographic carbons or the white flame searchlight carbons. Some movie directors have told the writer that using the white flame photographic carbons increased the photographic light about six times compared with ordinary projector carbons. The white A. C. Projector carbon is not as efficient for studio lighting, as the white flame photographic carbon. The flame searchlight has also entered the motion picture field with great success. It is often operated fifty feet away, and with currents of 120 to 150 amperes. We will next consider homemade flame lamps. Electricians in motion picture studios have to continually devise new effects for simulating lanterns, indoor lamps, fires, etc. In general, it is a great mistake to make an article if it can be found on the market, but there are times when it is an advantage to know how to make a flame out of other lamps. This we will next consider.

Conversion of Enclosed Arcs to Flame Lamps

For some purposes a cheap lamp with adjustable current for changing the amount of light is convenient. In Fig. 15 and 16 are shown the electrical arrangements that the writer devised several years ago for doing this. The globes...
should be removed from the lamps and where necessary the lower holders should be made rigid. All the electrical wiring should be arranged on one side of the arc, and then a resistance (or reactance can also be used on A C) is connected in multiple trims. They would be especially useful for overhead lighting and for blue printing.

We will turn to the consideration of the flame carbons which are the heart of the light production. A picture of the burning arc is shown in Fig. 27.

**Motion Picture Flame Carbons**

The chief carbon used for photo-engraving and photography is the white flame carbon of which over a million a year are now being sold for this class of work. In the larger sizes a special star shaped core is used. The color of the light can, where necessary, be changed to suit the exact requirement without buying a new lamp or even a new screen because the other flame carbons of different colors are available for these lamps when they are needed. The white flame is strictly a snowwhite light with a spectrum (Fig. 5) full of lines in its every part. This is most generally used. The pearl white is a light of little more suited for panchromatic and colored photography. The color of its light is very close to that of ordinary sunshine. The yellow flame carbon gives a light rich in red and green, but having comparatively little spectrum yellow or blue. The sensation of yellow light is produced by the combination in the eye of the red and green light. The violet in this light is fairly strong. The red flame arc gives a light rich in red and in spectrum yellow and has a fair amount of blue. The so-called "blue" flame carbons are designed to be especially rich in far ultra-violet beyond 3000 Å Angstrom units. This far ultra-violet is practically absent in sunshine and likewise the white flame arcs ordinarily used in photographic work. The near ultra-violet light is very important photographically with sunlight and skylight and with the white flame arcs. The ultra-violet of the white flame is largely in the region longer than 3500 Å Angstrom and it efficiently goes through ordinary glass.

An important improvement has been made in photographic lamps of metal coated flame carbons especially on the holder end. This metal coating reduces the holder drop in voltage from about half a volt to 1/20 of a volt so that a holder designed for 5 amperes use can with metal coated carbons be used at 20 and 30 amperes with long excellent service.

American white flame carbons, both in our tests and those throughout the United States have shown 10 to 15 per cent better efficiency of light and longer life on the average than the foreign carbons. This is because of superior knowledge and skill that the American carbon manufacturers have as regards the making of these flame carbons. This condition of superiority has been manifested for several years.

*(To be continued)*

**Correction of a Kinematograph Lens**

(Continued from last issue)

The seven conditions which must be as nearly fulfilled as possible are:

1. Chromatic aberration;
2. Spherical aberration;
3. Sinc condition;
4. Astigmatism;
5. Coma aberration;
6. Distortion;
7. The lens must have a certain aperture.

I will take the aberrations one by one, and shortly explain what they are, and how they affect the picture.

1. Chromatic aberration is due to the fact that blue light is more refrangible than red light. This effect shows itself by the various colored images being in various places along the axis, and of different sizes. This must be corrected as well as possible, at any rate the yellow image and blue image must be brought to the same plane on the axis, since you focus your image with a mixture of colors in which the yellow orange is the strongest as far as visual effect is concerned, but you are taking your picture with the blue and violet light which is achromically much stronger than the visual rays.

The arrangement of the two images, blue and yellow, in this way disposes (if we do not take into account the correction required for apochromatic lenses such as are used for three-color work) of the chromatic aberration. I may here say that owing to a judicious selection of glasses for our Xpers, this lens is almost semi-apochromatic, as is shown by many examples of lenses we have supplied for taking pictures with three-color filters.

2. The spherical aberration has its seat in the spherical form at present employed for all surfaces of lenses, even the plane surface can be considered as a spherical surface with an infinitely long radius. There is no getting away from this aberration unless we were to use other than spherical curves for our lenses. Mathematically, this is quite possible, but practically—well, we are not there yet by a long way.

The effect of the aberration is plainly shown on the drawing, Fig. 1. A ray which passes through a lens near the center cuts the axis in O. One that goes through the margin of the lens will cut the axis at a point considerably nearer to the lens than the axial ray, namely, in O. In other words, if such a lens were required to give a picture, we could get

---

**Fig. 17—Long life multiple trim arrangement**
one either by blacking out the margin and putting our plate in the position $E_0$, or by blacking out the center and putting our plate in the place $O_0$.

\[ \text{Fig. 1} \]

Fortunately for the designer the aberration goes in the inverse way when a negative lens is considered, and we have thereby the means of counteracting the spherical aberration of a positive lens. We combine a positive lens of low refractive index with a negative one of high refractive index, and in this way balance the aberration, but not quite. Some is left over, but in a peculiar form, as Fig. 2 will show. We have now brought the central and marginal rays together at $O_0$, but the rays falling into intermediate zones of the lens are still falling short of the desired point $O_0$. They meet somewhere between $O_0$ and $O_0$, according to what distance from the center ray they pass through the lens.

(To be concluded)

\[ \text{Fig. 2} \]

This residue of aberration cannot be got rid of entirely, and it behoves the designer to make it so small that it does not affect the picture. If the residual or zonal aberration (as it is called) is too large, the defect will show itself when focussing your picture with the full aperture, and taking it after having stopped the lens down. Lenses which have this defect must be focussed with the aperture, with which the picture is going to be taken.

The zonal aberration is so small in the 35 Xpres that no precautions need be taken on this account.

3. Sine condition. The fulfilment of this condition is a sine qua non for photographic lenses of the highest quality. Its name is taken from certain points in the calculation; it means that the trigonometrical sines of certain angles should be in a certain ratio. What it all amounts to is this. All images produced by rays passing through the various zones of the lens aperture should be of the same size. In other words, if we get a certain size image on the plate when blacking out the margin of the lens, this same size image should be produced when blacking out the center of the lens and working with the margin.

Conquering the Night

A phenomenal motion picture in which the possibilities of photographic illumination were well demonstrated was made on the night of February 21st, during a howling blizzard. This unusual feat was accomplished by the use of the Sun-Light Arc. Lamps were placed on the top of Aeolian Hall, at the Bush Terminal Sales Building and the Capitol Theatre, at the opposite ends of the Great White Way at Times Square. An area extending for more than ten city blocks was illuminated.

The men in charge of the lamps on the tops of these buildings report anything but an easy task. It was one of the worst storms of the winter and the combination of driven snow and terrific wind subjected the lights to one of the worst tests that could be conceived. But no trouble of any kind was evident during the hoar and a half of continuous running.

To those who have been privileged to see the projection of the film the effect secured was marvelous. So successful was the lighting that it is possible to distinguish the familiar Black and White Taxis from those of other colors. Theatre goers were seen proceeding homeward in the sweeping snow and what was most astonishing was the fact that all their movements were normal. This was accomplished through the ability of the cameramen to secure adequate lighting and yet crank at normal speed.

---

**The advantages of EASTMAN**

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY ROCHESTER, N. Y.
PROBABLY the only musical instrument designer today, who has had actual experience in playing pictures in theatre pits and who knows both the good and the bad conditions that have to be encountered in theatres as to climatic changes, dampness, etc., is Dan W. Barton, general manager of the Bartola Musical Instrument Company, who designed the Bartola and new Barton Pipe Organ. Likewise there are few men in the moving picture industry whose entire life has been spent in the show business, as has that of Dan Barton and few enjoy such a wide acquaintance in the trade.

The lure of the show called him so strongly that before he quit school he played in theatre orchestras and, at the age of sixteen, was "trooping" the cities of Wisconsin, Minnesota, North and South Dakota with an over-land Uncle Tom's Cabin Show and spent seventeen years playing "Uncle Tom's Cabin," "Ten Nights in a Bar-Room," carnivals, medicine shows, circuses and theatres.

He became interested in the picture end of the business when the industry started and was one of the first drummers that ever designed special sound effects to fit the picture. We all remember the good old days when the stunt was to make every sound possible to accompany the red and Dan Barton's trick was to create or invent the apparatus to produce the necessary sound. This probably was the start of the Bartola as this led him into the real musical end of the business, as the sound effect part of it soon passed away.

After trooping a long time on the road and diligently saving all he could, he spent it all in a short time experimenting with the Bartola. A company was organized to exploit the instrument but lasted only about a year and at the end Mr. Barton found himself broke.

During this year, however, several Bartolas had been made, installed and were real successes and with this foundation, W. G. Maxey was interested in the proposition and the present Barton Musical Instrument Company, of which Barton is the general manager put into the organization, with the result that today it is one of America's leading makers of musical instruments for motion picture theatre use.

Most of our successful men have hobbies and Dan Barton finally acquired one, although in his early life he was so busy doing "two a day" with a parade every morning and resting up on Sundays, that he did not have time to acquire one through the last ten years, however, he had had two. One of them is Bartola, as, during that time he got up with it, worked all day with it, went to bed with it and then dreamed of it, and all theatre men are agreed that he has reason to be proud of his hobby and of his success with it. He started in by inventing the instrument, then organized the factory, trained the men how to build the special apparatus, then moved into the business management of the factory end of the enterprise and finally also took over the selling division.

Mr. Barton's second hobby and one which has made him one of the most popular men in the moving picture industry is the point he makes of becoming personally acquainted with each purchaser of a Bartola or Barton Pipe Organ in order to see that his instrument is properly installed and kept in perfect condition, and that the satisfaction of the buyer with the Barton Musical Instrument Company is as it should be.

In the past two years Mr. Barton's company has shown remarkable growth and the plant, although trebled in capacity, is kept working at top speed for Barton and the new Barton Pipe Organ, which was recently put on the market, and already has become known as a splendid instrument.

Mr. William O. Dolan

EXHIBITORS throughout the country are today spending millions of dollars yearly for musical accompaniment to pictures. It is an indisputable fact that all expenditures must be justified from a practical and remunerative standpoint. Only five years ago money spent for music in the motion picture industry amounted to about 5 per cent of what is being spent today. Being aware of the above fact we believe we are entitled to ask one question: Who is responsible for the creation such continuous flow of money into the pockets of thousands of musicians and hundreds of music publishing houses. This prosperity if due to several aggressive men, "pioneer advocates of Better Music For The Film." Mr. William O. Dolan can justly be considered one of these "pioneers" who through constant and persistent aggressiveness has proved to certain exhibitors and to the public in general that music is not only an essential and the necessary part of the motion pictures, but a necessity.

Only a few years ago Mr. Dolan started as musical director in the Avenue Grand theatre, of Washington, D. C. His orchestra at that time was the typical nickelomn kind, piano, violin and drums. Today the Avenue Grand theatre has an orchestra of eleven men and as per information received from authentic sources we can say that this theatre is experiencing less difficulty in paying high wages to eleven men today that they did when they paid low wages to fewer men a few years back. The above facts reveal a book, and to analyze the reasons why an eleven men orchestra is today replacing a three men orchestra would take too much space.

Mr. Dolan in most instances reviews the pictures for the purpose of selecting musical accompaniments, or, he uses the various music cues issued by the film companies. Mr. Dolan has a music library of thousands of numbers and he is still constantly adding new material. In a recent conversation with Mr. Dolan, he admitted that every day brings forth conclusive proof that he has not as yet accumulated a library that could cover perfectly every conceivable angle of appropriately selecting music for pictures.

Persistency on the part of Mr. Dolan has developed the Avenue Grand theatre from a small house into a large house. This compelled the rival exhibitor to increase his orchestra. Whether he did this through his own realization or through competition makes absolutely no difference. Something was the cause for it. The reason we emphasize this point is to show that men of Mr. Dolan's caliber are of great value to the industry in general and are indirectly responsible for the fact that thousands of orchestras are today employed in this particular phase of the industry and are deriving comfortable incomes.
"NOTHING BUT THE TRUTH"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Themes: "Kiss a Mira" (Valve Change), Baron

1st - "Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 30 seconds), until - T; "At Rehearsal."

2nd - "Impish Elves" (Intermezzo), by Borch (1 minute and 45 seconds), until - T; "To his secretary."

3rd - Theme (3 minutes and 36 seconds), until - T; "Billy Hervey's bride to be."

4th - "That Naughty Waltz" (Value Unique), by Levy (2 minutes and 45 seconds), until - T: "Fine Companions."

NOTE: Watch telephone bell.

5th - "Love in Genoa" (Allegretto), by Macbeth (50 seconds), until - T: "It was the host I must."

6th - Continue to action (2 minutes and 20 seconds), until - T: "Don't be ignorant."

7th - Theme (2 minutes and 10 seconds), until - T: "You're our new neighbor."

NINO: With oh, ah, bah, rah, effects.

8th - "Recurring Courtly Theme," by Roberts (3 minutes and 5 seconds), until - T: "Well, where do we go from."

9th - "Comedy Allegro," by Berg (2 minutes and 40 seconds), until - T: "You forgot your eggs."

10th - "Babilage" (Start Act), by Castillo (2 minutes and 45 seconds), until - T: "Aunt Pigny, I have to be."

11th - Theme (3 minutes and 25 seconds), until - T: "Eight o'clock, no eggs, no hope."

12th - "Fiery Firets" (Melodious rubato), by Levy (1 minute and 40 seconds), until - T: "I don't want to go to bed."

13th - Continue to action (1 minute and 32 seconds), until - T: "I'll get a ladder."

14th - "Three Graces" (Light Allegro), by Herman (1 minute and 50 seconds), until - T: "We are easy."

15th - "Friscoza" (Fool Ballet), by Berg (4 minutes and 20 seconds), until - T: "With morning came the promised."

16th - "Gavotte and Minuet" (Allegro), by Ruff (2 minutes and 30 seconds), until - T: "My Jacky's home."

17th - Theme (3 minutes and 20 seconds), until - T: "This is Mr. Harvey, our new."

18th - "Evening Breeze" (Allegretto), by Langle (1 minute and 20 seconds), until - T: "Yes, I have, I was."

19th - Repeat "Comedy Allegro," by Berg (3 minutes and 45 seconds), until - T: "I would not trust your."

20th - "Gallop" (Characteristic), by Minot (45 seconds), until - T: "Wait, you housekeepers, I'll rhymediate, a suburb."

21st - "Cupid's Arrow" (Caprice Intermezzo), by Borch (1 minute and 40 seconds), until - T: "I'll tell the truth."

22nd - Theme (3 minutes and 35 seconds), until - T: "I'm looking for a couple."

THE END

"JENNY BE GOOD"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo' d'Amour), Varley

1st - Theme (40 seconds), until - S: At Sectioning.

2nd - "Fate" (Chordistic), by Minot (35 seconds), until - T: "One night in early summer."

3rd - "Revivis" (Dramatic), by Drum (3 minutes), until - T: "The storm roars all night."

4th - Theme (1 minute and 30 seconds), until - T: "The wretched conditions of her."

5th - "A La Ballerina" (Value Lente), by Ibrahim (1 minute and 35 seconds), until - T: "This has recently been."

6th - "Tarent" (15 seconds), until - T: "Prof. Gene, leader of the."

7th - "Sanctuary," by Moralsky (45 seconds), until - S: Jenny begins playing violin.
Barton Organ Production Is Trebled

Now for the first time greatly increased factory facilities permit us to offer the Barton Organ for delivery within the near future.

We introduced the Barton Organ January last and within thirty days realized the demand for an organ of superior merits exceeded our expectations.

We had to expand and can now furnish organs for prompt shipment for a short time.

Write today if you are interested in a theatre organ of especial merit and want shipment without a prolonged delay.

The Barton Organ introduces the Divided Manual, a new invention producing thousands of new and beautiful combinations never heard before. Played by any organist.

THE BARTON ORGAN HAS A REPUTATION BASED ON MERIT.

Write Today.

Use the Coupon; it's for your convenience.

BARTOLA MUSICAL INSTRUMENT CO.
313-316 Mailers Bldg., Chicago, Ill.

Please send catalog explaining the many advantages of the Barton Organ.

Name _____________________________________________
Street _____________________________________________
City _______________________________________________
State _____________________________________________
WANTED—To buy a motion picture theatre in any city of over ten thousand population, preferring any state south of Kentucky, with the full equipment. First letter. Address S. E. Grimes, Crawfordsville, Ind.

FOR SALE—Up-to-date picture and vaudeville cycl, doing extra business in bowling alley, 5,000 people. Run seven nights a week, no competition; picture costs vary from $50 to $125 a week. Address Box 690, Motion Picture News, N. Y. C.

FOR SALE—6-1/2 acres situated on a prominent location between Pasadena and Hollywood. Beautiful location for a Southern California Studio. Ground highly improved. Hollow Tile residence with 7 rooms at modern improvements overlooking an entire valley. For price and particulars inquire owner. R. F. D. No. 3, Box 135, Los Angeles, California.

THROUGHLY qualified exhibitor open for engagement as manager of a single or circuit of houses. Competent to design, build, equip and manage. Can put the Jazz in a sleepy house. Would like to meet parties contemplating the creation of a modern house in a large or small community. West Coast preferred. Address "West Coast," care "News," New York City.

FILMS FOR SALE—One million feet, all makes, sizes and varieties $5.00 per reel and up. Send for list. Feature Film Company, Loeb Arcade, Minneapolis.

FOR SALE—2 Hallberg 50th Century Motor Generators, 3 phase, 60 cycles, perfect condition, 78 ampere capacity, $250.00 each. 1 Westton Motor Generator, 250 volt, single phase, 3 lamp, 3 ampere, $45.00. INDEPENDENT MOVIE SUPPLY CO., 728 7th Ave., New York City, N. Y.

DEBRIE CAMERA FOR SALE
Will sell at half price any Debrie Camera, 7x15, 61/2 x8, or 71/2 x9. Will give all attachments, Debrie Tripod, 8 magazine, 3 carrying cases, etc. Box 600, Motion Picture News, New York City.

FOR LEASE—Picture Theatre in Pensacola, Fla., ready August 1st and fully equipped—over 500 seats.

C. H. Stewart or Lorna V. Hobberry 692 National City Bldg. Pensacola, Fla.

PROJECTOR EXPERT
Wanted: Young man with thorough knowledge of projectors manufacturing. Must be mechanical engineer with executive ability. Apply Kormak Manufacturing Company. 729 Seventh Avenue New York City.

PEARCE FILMS
608 Canal Street
NEW ORLEANS, LA.
Largest Independent Exchange South

PEERLESS Portable
Standard PROJECTORS
Unequaled for Cutting and Editing Films
PEERLESS PROJECTOR CO.
32 W. 43d St. Dept. M. New York

HONOR ROLL

Blank for New League Members
Member's name:
Home address:
Name of theatre where employed:
Address of theatre and name of manager:

ECLIPSE WIRE LUG ABSOLUTELY THE BEST FOR LEAD WIRES TO PICTURE MACHINE LAMP

LEVERAGE ACTION GRIPS WIRE LIKE A VICE

Descriptive Circular on Request

ECLIPSE TERMINAL BOX No. 1135, 1136, 1137, New York

Theatre and Exchange Mailing List Service
We rent lists of all addresses contemplated or existing theatres, exchanges, state rights, motion picture dealers and generals, inluded as to territory, class, etc. Twenty changes made were received last year. Its use means a saving of 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St. Flan 1138 New York Addressing & Typewriting

Whatever the size of your theatre our experts can install an Estey Theatre Organ exactly suited to your auditorium.

The Estey Organ Company
Brattleboro, Vt.

FOR COLOR EFFECTS USE

Rice Hoods
Colors show Beautiful and Brilliant and are Permanent Hoods slip over the bulb Way Ahead of Dip and Ease Costly

REYNOLDS ELECTRIC CO.
250 W. CONGRESS ST. CHICAGO, ILL.

INDEPENDENT MOVIE SUPPLY CO.
729 SEVENTH AVE. NEW YORK

WE NEVER DISAPPOINT

UNIQUE SLIDE CO.
Highest Quality Lantern Slides
717 SEVENTH AVE., NEW YORK.

TELEPHONE BRYANT 5576
Vanishing Trails
(Selig Serial—Fifteen Episodes—Released by Canyon Pictures)

"Vanishing Trails" is a serial specializing in the mystery element, more or less ghostly and terrorizing thrills. From the four episodes viewed we gather that almost the entire serial is laid in a western setting, where, while the thrills are not as diversified in character as in some serials nevertheless lose none of their punch.

Franklyn Farnum plays the lead "Silent" Joe, the adventurer. He is going to satisfy most audiences, for in addition to fulfilling all emotional requirements, he is well-built and sufficiently athletic to accomplish some severe stunts. Mary Anderson plays opposite him and does very well, although we do not see much of her in the first three episodes. Other numbers of the cast are thoroughly capable.

The mystery revolves around the murder of millionaire Stillwell, and the finding of the heir to his fortune. The action shifts from the metropolis to the wild west where the villain draws a dead line about the country of "Vanishing Trails." "Silent" Joe arrives in an effort to discover the murderer and also to prove that he is the true heir. It is in these mountainous surroundings that Joe and the heroine meet with their adventures. They are aided by The Shadow, a crusader scientist, with a cleverly trained dog, and some remarkable, death-dealing inventions. Excellent judgment has been shown in not making this character so impossible as to be absurd, as in the case of some "clutching hand" serial.

The same is the locale is the only objection possible, and this may be overcome by the fact that your audience will only see two reds at a sitting, instead of eight, as the reviewer did. It will be better received than most serials, we believe, because of the entertaining story. It gets a good start, which is most important, not because of any supreme thrill in the opening episode, but because the mystery is well planned, and the interest thoroughly aroused. There are excellent riding scenes, fast action, and good scenery in the succeeding episodes. It is on the whole, as far in advance of the first serials, as the present day feature is of the five year old photoplay.—MATTHEW A. TAYLOR.

Dangerous Eyes
(Fox Sunshine Comedy—Two Reels)

Chester Conklin is a janitor in a department store in his latest Sunshine Comedy and, by his antics and several novel stunts, manages to draw some real good laughs.

There is even less plot here than in the usual modern slapstick, which may be beneficial or detrimental, according to your own viewpoint. This comedy is unique inasmuch as there is no landing beach, or swimming pool in evidence. But the bathing girls, transformed into manikins of a fashion show, make their appearance in a munition stage setting. The lines are not over emphasized, as there is a close up of each one. With clothing dummies galore, the director has managed to get some clever comedy. Only in the second half of the latter reel does the races of the roofs of half of Los Angeles, apparently, skipping lightly across the spaces between buildings.

In no way does the picture become vulgar, and therefore only the one who might be objected to by some, as being a trifle suggestive. J. G. Blyston was the director and Hampton del Ray supervised.—MATTHEW A. TAYLOR.

An Eastern Westerner
(Harold Lloyd Comedy—Rolin-Puthe—Two Reels)

Realizing that most every rival comedian has had a fling at burlesquing the pioneer acts of the West, Harold Lloyd has adjusted his horn-rimmed spectacles, looked over the landscape and said "I could do it too!

The result is "An Eastern Westerner." Now this comedy isn't as rich in incident or as spontaneous in its development as its immediate fore-runner, "Haunted Spooks," but that isn't saying that the piece falls by the wayside. On the contrary it doles out a full quota of funny tricks and stunts which keep one in a mirthful attitude from the introductory flash. Now some of this business has been worked before not only by Lloyd, but by his rivals, yet somehow he injects so much of his individuality into his methods that he never appears old-fashioned.

His trick of sitting down in the box and when it starts, finding him seated on a lumber pile is a Stennett invention. But Lloyd makes it look new. This time his father, tired of laying him about the East, sends him to the wild and woolly country. During his sojourn back home he has been expelled from a jazz palace because of dancing the shimmy. He did his best to obey the rules but some crude gent had tossed some ice cream down his back and it naturally made him shiver. The western action is hot off the griddle—the inevitable bad man and the outlaw furnishing the gun-play and Lloyd squeezing out the humor. His scene in the card game when he becomes the waiter—in order to find out the hands of his opponents—is ludicrous. The girl's father is imprisoned by the bully but Lloyd effects his rescue. Which introduces the mad chase. The outlaws, dressed like Vaudevilles make a wild effort to capture him but he eludes them through the employment of timely skateboard. Timely! Any hat or brick is timely when it comes in contact with one's "head."

The West has been here and the east forces are pretty much on the defensive. This picture makes an effort to show that they are at least equal. Some may say that they are not quite as excellent as "The Bottom of the World," for instance, but the whole picture is well worthy of the office value. This one keeps up to the high standard.—LAURENCE REID.

The Bottom of the World
(Sir Ernest Shackleton Scene—Robertson-Cole)

Exhibitors can catch the importance of this special scene since it is given the favored position in all publicity matters. At the Rivoli, New York. It certainly ranks high as one of the screen's masterpieces in scenic productions. And if some feature pictures do not measure up to your standards there is no reason why you cannot substitute with "The Bottom of the World." As far as we are able to recollect these are the first series of pictures taken in the frozen spaces of the earth, and they will stand as something to be remembered by everyone who sees them. Some may say that they present no peril, but the entire expedition by England's daring explorer was fraught with peril.

It has been said that the Antarctic regions are more dangerous to navigation than the reaches which surround the North Pole. Certainly Sir Ernest Shackleton has made history—the kind that goes down in the hall of fame and that enriches the screen. The orchestra stopped playing during the unfolding of the scenes, which gives an idea of its death-dealing accident. Here is DRAMA the will to live—the law of self-preservation. The conflict is between the hardy explorers and the ice-bergs, impassable ice, and a temperature as ruthless as the ice itself.

The spectator is thrilled at Shackleton's departure on the good ship "Endurance." The dogs are drilled, the provisions are stowed away and the ship sails on. Slowly it navigates up the river of ice until it can go no further. Then all is made ready for the long winter months. The dogs are given daily exercise—the ice is cut and soundings made—a snow "tank" is used which proves a failure—a life line is stretched while research work is carried on. These are only a few of the scenic effects in the first part of the picture.

The "Bottom of the World" is being released in two parts.—LAURENCE REID.
Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

This index also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the films, and popularized the review. In addition, a final line fairly summarizing the consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to January 3, 1920.

[Table with columns for Picture, Brand, Star, Released, Plan Book, and brief reviews of each picture, such as "Good picture, average puller." ]
George Walsh will Please in Feed Story

They have given George Walsh the popular vocations of "moon-shining" and mixed him up in a good old mountaineer feud in this production. The picture is quite satisfactory, for besides the usual good work of the star there is some really fine scenery as a background for the story, careful production, and very successfully rendered. Helen Ware is just right as the young woman of the picture. The picture is that there are more bullets than flats flying through the air, and the star waits until the last reel to get over his big slugging match. This fight, incidentally, is with a man who offers little resistance, and resolves itself into a one-sided affair. For this reason there is a loss of sympathy for the star.

Some half a dozen men and a little baby are killed before the young Kentucky hero sees the folly of continuing the feud. He is in alarm, for his sweetheart and everybody else involved want to see all their enemies completely annihilated. But the villains, known by the very modern title of "the moonshining thrash," begin fighting among themselves, and the star punishes them with the ivory instead of a rifle.

Irene Boyle is the only one of the cast who does not quite fit her role. Such detail as making the "moon-shine" water-like in appearance, instead of the completion of the "real stuff," is commendable. There are fine performances, however, and the picture is good material and three-dimensional. One or two ridiculous turns to the story may escape notice. Three critical shots break, and there is no effort to recapture them, even when they walk about the town. Also the feud ends in a rather abrupt manner, apparently because the picture has reached the fifth reel. But the action, the likeable star, the novel settings, Helen Ware and photography, ought to please practically everywhere. And the "moonshine" angle will not cause any loss of interest. Length, 5 reels. Matthew A. Taylor.

THE CAST

Clay Boone ........................................ George Walsh
"Rebel" Boone .................................. Baby Anita Lopez
James Rogers ..................................... George Walsh
The Governor ................................. Clarence "Mac" Janes
Miss Biddle ...................................... Joseph Frank
Buck Combs ...................................... John E. Hills
Bengithub ......................................... Charles "Bud" Brown
R. Armstrong .................................... Paul Armstrong

THE CAST

Doris Moore ...................................... Miriam Cooper
Kate Page .......................................... William S. Gilmore
Harry Leland .................................... Vincent Serrano
Pep Clayton ...................................... James "Bud" Logan
William Lake .................................... Stuart Sage
Cordon Lay ........................................ William L. Mack
Connelly .......................................... Lincoln Plummer
Phyliss Lake ...................................... Lorraine Frost
Mrs. Lake ......................................... Lorraine Frost
Christine .......................................... Amy Ogleby
Billy .................................................. Joe Morrell
Finn .................................................. Walter Lawrence
Geoffrey ............................................ Edward Sturgis
Skinny .............................................. Edward Sturgis
Blixke ............................................. Edward Sturgis
Flossie ............................................. Edward Sturgis
Louise ............................................. Marjorie Brenner

The CAST

Directed by R. A. Walsh.

By Paul Armstrong and Wilson Mirner.

Press Notice Story

George Walsh, the popular Fox star, will be seen in "The Dead Line," a thrilling photoplay set in the Kentucky mountains, which will be the attraction at the Kentucky theater on.

This star being aged has shown that he was as popular as any actor whom the American public have ever chosen to place on the screen. His mighty performances, he has contributed many tender as well as the stronger emotion, have made him adored and beloved in the motion pictures. As a result, his coming is eagerly awaited by all his admirers.

In "The Dead Line," George Walsh has been a part that provides plenty of opportunity for him to show off his acting ability. The story is an old story of love and loyalty, and in the course of events which follow, the star is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

In "The Dead Line," George Walsh will be seen in a role that requires him to portray a man who is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

The PRESS NOTICE STORY

George Walsh, who has given us some of the most stirring performances in the past, will now present us with a photoplay that will test the limits of our emotional endurance. "The Dead Line," the picture, is set in the Kentucky mountains, where a family feud is raging, and the star is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

In "The Dead Line," George Walsh will be seen in a role that requires him to portray a man who is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

THE PRESS NOTICE STORY

George Walsh, the popular Fox star, will be seen in "The Dead Line," a thrilling photoplay set in the Kentucky mountains, which will be the attraction at the Kentucky theater on.

This star being aged has shown that he was as popular as any actor whom the American public have ever chosen to place on the screen. His mighty performances, he has contributed many tender as well as the stronger emotion, have made him adored and beloved in the motion pictures. As a result, his coming is eagerly awaited by all his admirers.

In "The Dead Line," George Walsh has been a part that provides plenty of opportunity for him to show off his acting ability. The story is an old story of love and loyalty, and in the course of events which follow, the star is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

In "The Dead Line," George Walsh will be seen in a role that requires him to portray a man who is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

The PRESS NOTICE STORY

George Walsh, who has given us some of the most stirring performances in the past, will now present us with a photoplay that will test the limits of our emotional endurance. "The Dead Line," the picture, is set in the Kentucky mountains, where a family feud is raging, and the star is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

In "The Dead Line," George Walsh will be seen in a role that requires him to portray a man who is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

THE PRESS NOTICE STORY

George Walsh, the popular Fox star, will be seen in "The Dead Line," a thrilling photoplay set in the Kentucky mountains, which will be the attraction at the Kentucky theater on.

This star being aged has shown that he was as popular as any actor whom the American public have ever chosen to place on the screen. His mighty performances, he has contributed many tender as well as the stronger emotion, have made him adored and beloved in the motion pictures. As a result, his coming is eagerly awaited by all his admirers.

In "The Dead Line," George Walsh has been a part that provides plenty of opportunity for him to show off his acting ability. The story is an old story of love and loyalty, and in the course of events which follow, the star is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

In "The Dead Line," George Walsh will be seen in a role that requires him to portray a man who is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

THE PRESS NOTICE STORY

George Walsh, who has given us some of the most stirring performances in the past, will now present us with a photoplay that will test the limits of our emotional endurance. "The Dead Line," the picture, is set in the Kentucky mountains, where a family feud is raging, and the star is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.

In "The Dead Line," George Walsh will be seen in a role that requires him to portray a man who is called upon to make a difficult choice between love and loyalty. The picture is, therefore, a thrilling and emotional one, and the screen will be treated to a fine photoplay set in the Kentucky mountains.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAREDEVIL, THE (FOX) TOM MIX</td>
<td></td>
<td></td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Mrs breaks own record as stunt artist.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5)</td>
<td></td>
<td></td>
<td>JAN. 17</td>
<td></td>
</tr>
<tr>
<td>&quot;Nurse Talmadge has story of shadows and sunshine.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DESERT LOVE (FOX) TOM MIX</td>
<td></td>
<td></td>
<td>APR. 24</td>
<td></td>
</tr>
<tr>
<td>&quot;Tells of a young girl's love for life as she goes through the desert.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST</td>
<td></td>
<td></td>
<td>APR. 17</td>
<td></td>
</tr>
<tr>
<td>&quot;Adapted for Children and the Grownups.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL</td>
<td></td>
<td></td>
<td>MAR. 13</td>
<td></td>
</tr>
<tr>
<td>&quot;A little mystery that will hold you in suspense.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOLLAR FOR DOLLAR (KEENAN-FRANK KEENAN) MAY 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEENAN puts on another good picture.—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Double Speed (Paramount-Artcraft) WALLACE REID   |            |            | FEB. 14   |           |

"The first of its kind—a real talking cartoon."—M. P. News. |            |            |           |           |

DR. JEKYL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE (APRIL 10) |            |            |           |           |

"Screen action in the highest form presented here."—M. P. News. |            |            |           |           |

DREAM CURATOR, THE (BRUNTON-HODKINSON) J. WARREN keegan |            |            | MAY 27    |           |

Hello, story, starring Keegan, makes clean, entertaining picture. |            |            |           |           |

DUDE (COLDYNN) TOM MOORE   |            |            | MAR. 27   |           |

"Mystery tale has interesting elements which should excite."—M. P. News. |            |            |           |           |

EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK |            |            | MAY 8     |           |

"Highly entertaining comedy on a domestic theme."—M. P. News. |            |            |           |           |

EXCUSE MY DIRT (FAMOUS PLAYERS-LASKY) WALLACE REID |            |            | APR. 3    |           |

"None better when it comes to entertaining."—M. P. News. |            |            |           |           |

FANGS OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELLE |            |            | MAR. 20    |           |

"Plenty of action in this picture of gun-play and banditry."—M. P. News. |            |            |           |           |

FASHION HUNT, THE (VITAGRAPH) HARRY MORRIS |            |            | MAR. 27    |           |

"A pleasing picture with many strong points."—M. P. News. |            |            |           |           |

FOOTLIGHTS AND SHADOWS (SEIZNICK) OLIVE THOMAS   |            |            | FEB. 21   |           |

"A pleasing picture with many strong points."—M. P. News. |            |            |           |           |

FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG (JAN. 5) |            |            | JAN. 5    |           |

"Artistic production of poorly developed plot."—M. P. News. |            |            |           |           |

FORTUNE HUNTER, THE (VITAGRAPH) |            |            | MAR. 6    |           |

"Famous stage success made into entertaining picture."—M. P. News. |            |            |           |           |

GREAT QUESTION, THE (FIRST NATIONAL) SPECIAL CAST |            |            | DEC. 25   |           |

"This is an above the average picture and a good business attraction."—M. P. News. |            |            |           |           |

HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER |            |            | JAN. 24   |           |

"A most effective picture, well done and produced in the Griffith way. Played it three days to big business."—M. P. News. |            |            |           |           |

HEART STRINGS (FOX) WILLIAM PARNUM (JAN. 18) |            |            |           |           |

"Heart strings are tugged on every hand in this picture."—M. P. News. |            |            |           |           |

HISTORY IN OTHER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON |            |            |           |           |

"The picture is made just for picture. A good picture to big business for three days."—M. P. News. |            |            |           |           |

HIS WIFE'S FRIEND (PARAMOUNT-ARTCRAFT) DOROTHY DALTON (DEC. 21) |            |            |           |           |

"A very fine picture made into a fair picture."—M. P. News. |            |            |           |           |

HIS WIFE'S MONEY (SEIZNICK)   |            |            | MAR. 6    |           |

"Star, cast and direction make very pleasing picture."—M. P. News. |            |            |           |           |

HIVERT'S OWN BOX OFFICE REPORTS

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>DARDEVIL, THE (FOX) TOM MIX</td>
<td></td>
<td></td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Mrs breaks own record as stunt artist.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAUGHTER OF TWO WORLDS, A (FIRST NATIONAL) NORMA TALMADGE (JAN. 5)</td>
<td></td>
<td></td>
<td>JAN. 17</td>
<td></td>
</tr>
<tr>
<td>&quot;Nurse Talmadge has story of shadows and sunshine.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DESERT LOVE (FOX) TOM MIX</td>
<td></td>
<td></td>
<td>APR. 24</td>
<td></td>
</tr>
<tr>
<td>&quot;Tells of a young girl's love for life as she goes through the desert.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST</td>
<td></td>
<td></td>
<td>APR. 17</td>
<td></td>
</tr>
<tr>
<td>&quot;Adapted for Children and the Grownups.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL</td>
<td></td>
<td></td>
<td>MAR. 13</td>
<td></td>
</tr>
<tr>
<td>&quot;A little mystery that will hold you in suspense.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOLLAR FOR DOLLAR (KEENAN-FRANK KEENAN) MAY 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEENAN puts on another good picture.—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOUBLE SPEED (PARAMOUNT-ARTCRAFT) WALLACE REID</td>
<td></td>
<td></td>
<td>FEB. 14</td>
<td></td>
</tr>
<tr>
<td>&quot;The first of its kind— a real talking cartoon.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DR. JEKYL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE (APRIL 10)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Screen action in the highest form presented here.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DREAM CURATOR, THE (BRUNTON-HODKINSON) J. WARREN keegan</td>
<td></td>
<td></td>
<td>MAY 27</td>
<td></td>
</tr>
<tr>
<td>Hello, story, starring Keegan, makes clean, entertaining picture.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DUDE (COLDYNN) TOM MOORE</td>
<td></td>
<td></td>
<td>MAR. 27</td>
<td></td>
</tr>
<tr>
<td>&quot;Mystery tale has interesting elements which should excite.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK</td>
<td></td>
<td></td>
<td>MAY 8</td>
<td></td>
</tr>
<tr>
<td>&quot;Highly entertaining comedy on a domestic theme.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXCUSE MY DIRT (FAMOUS PLAYERS-LASKY) WALLACE REID</td>
<td></td>
<td></td>
<td>APR. 3</td>
<td></td>
</tr>
<tr>
<td>&quot;None better when it comes to entertaining.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FANGS OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELLE</td>
<td></td>
<td></td>
<td>MAR. 20</td>
<td></td>
</tr>
<tr>
<td>&quot;Plenty of action in this picture of gun-play and banditry.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FASHION HUNT, THE (VITAGRAPH) HARRY MORRIS</td>
<td></td>
<td></td>
<td>MAR. 27</td>
<td></td>
</tr>
<tr>
<td>&quot;A pleasing picture with many strong points.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOOTLIGHTS AND SHADOWS (SEIZNICK) OLIVE THOMAS</td>
<td></td>
<td></td>
<td>FEB. 21</td>
<td></td>
</tr>
<tr>
<td>&quot;A pleasing picture with many strong points.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG (JAN. 5)</td>
<td></td>
<td></td>
<td>JAN. 5</td>
<td></td>
</tr>
<tr>
<td>&quot;Artistic production of poorly developed plot.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FORTUNE HUNTER, THE (VITAGRAPH)</td>
<td></td>
<td></td>
<td>MAR. 6</td>
<td></td>
</tr>
<tr>
<td>&quot;Famous stage success made into entertaining picture.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GREATEST QUESTION, THE (FIRST NATIONAL) SPECIAL CAST</td>
<td></td>
<td></td>
<td>DEC. 25</td>
<td></td>
</tr>
<tr>
<td>&quot;This is an above the average picture and a good business attraction.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAUNTING SHADOWS (ROBERTSON-COLE) H. B. WARNER</td>
<td></td>
<td></td>
<td>JAN. 24</td>
<td></td>
</tr>
<tr>
<td>&quot;A most effective picture, well done and produced in the Griffith way. Played it three days to big business.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HEART STRINGS (FOX) WILLIAM PARNUM (JAN. 18)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Heart strings are tugged on every hand in this picture.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HISTORIANS (FOX)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The picture is made just for picture. A good picture to big business for three days.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 4323
"HUMORESQUE"
(Cosmopolitan-Paramount-Artcraft)

Here is an Undeniably Fine Entertainment

PARAMOUNT ARTCAST has here, one of the sourest, most
blunt and vital plays that has ever reached the screen—and one
acted quite flawlessly. Playwrights who have read Fannie Hurst
know the power and the truth and the humor with which she can seize,
dramatize and analyze the values of everyday life as they are presented in
that thickly populated section of New York known as the Ghetto.
"Humoresque" is his design and heartrending in its humilities—so
sincerely expressed in mother love and the fine influence of family life.
It is a story full of tears and laughter and these forces alternate in attract-
ing and holding the attention.

Indeed it will touch the profundities all who have imagination, feeling and
sympathy to the manner how repressed or neglected. There is no gripping
drama in that sense of the term. No conflict is offered. What does grip
is the deep well of pathos which furnishes the strength of the story. And
yet this element is finely shaded so that makewell sentiment is entirely
absent. But every tag that comes at the heart is immediately followed by a
twinkle that comes in the eye, for laughter succeeds sorrow and vice-
versa just as it does in everyday life and in the melody which inspired the
theme.

The key in which Frank Borzage has directed the play and the super-
emotional fervor of Vera Gordon, and the wholesome, lighthearts of
Dore Davidson are largely responsible for bringing out the shadows and sunshine,
the tears and laughter of Fannie Hurst's story. Yet one must not forget
the adaptation by Francis Marion, who has constructed his scenes with
undeniable skill. Praise must be given her for selecting much of the original
drama into a most admirable human-leaned drama.

The story itself with all its heart interest, its human appeal, its character
analysis, humor and philosophy strikes a note which will surely be heard
in box-office receipts. The theme of mother-love—the picture of the mother
who prayed for a musical genius and whose prayer is answered, the
father who was rejected, the child who could make "music" with a cash-register will react upon every
spectator. The boy hits his family from the Ghetto, makes him a
famous, and hears the call of war and enlist in a play in a greater splendor over there. Mr. Borzage deserves all the credit he is certain to receive.
His work is labor of love and enthusiasm. His attempt is remarkably rich in detail and color. Yet there is glory enough in this
picture for all. "Humoresque" is a picture with a soul. Length 6 reels. Laurence Reid.

THE CAST

Mama Kantor. Fanny Hurst.
Abraham Kantor, Vera Gordon.
Leona Kantor. Dore Davidson.
Leo Kantor, later. Gaston Glass.
Esther Kantor. Helen Connolly.
Baker Kantor. Sidney Carroll.
Mamie Kantor, later. Genevieve Tobin.
Isadore Kantor, later. Maurice Levigne.
Suky Kantor. Alfred Goldberg.
Suky Kantor, later. Edward Stanton.
Bert Ostberg. John Creedon.
Bogie Kantor. Maurice Peckre.
Mrs. Isadore Kantor., Frank Mitchell.
Slappey Kantor. Minna Gombert.
Minnie Gombert. Alma Rubens.

By Fannie Hurst.
Directed by Frank Borzage.
Photographed by Gilbert Warrington.

"RIDERS OF THE DAWN"
(Ben. Hampton-Hodkinson)

Colorful Action Compensates for Plot Shortcomings

THERE is one characteristic about a Zane Grey story and that is it
serves up enough action to please any spectator in search of thrills.
"Riders of the Dawn," an adaptation of "The Desert of Wheat," may
be stereotyped in characterization and plot. There is no doubt that it carries a punch in the shape of
colorful and fast-moving incident. The story takes up another indictment against the "I Won't Works," but instead of presenting them blowing
industrial plants it depicts them plotting to ruin the wheat crop of the
West. There is no waiting for the action to come and one function in the
production is offered with a living start and maintains its activity to the
conclusion.

The central character is a young farmer lately returned from France,
the leader of the Vigilantes, whose purpose is to aid the community
of the homesteads. The action proceeds later on after battle which occurs in
New Mexico. One incident is quite miscalculated for since it bears no relation to the plot, showing in it does a degenerate's penchant to
a little girl and the inevitable tragedy which follows. Although the
actual crime is not presented enough is left to the imagination of the
spectator. With the scissors applied to this incident the picture is above
criticism in minor treatment of the characters and plot is concerned.

There will doubtless be some who will say that the action is too graphic
because of the many killings. Yet such a course is necessary to keep its
vitality intact. The picture is well contrasted, the discipline of right and
wrong being consistently followed. The action is well built up.
"Riders of the Dawn" is an adaptation of Zane Grey's powerful story, "The Harvest of Wheat," will be
entertained, by the clear-cut title of the picture. Zane Grey's name
"Riders of the Dawn." Take many of the novel's minor scenes, aware of a
menace of danger, a menace which riding together on the backs of
the heroes who surround him and Robert McKim makes his villainy completely fascinating. The other members of the cast
are up to requirements. There is no thought to "Riders of the Dawn," but it is interesting because of its melodramatic incident. Length 5 reels. Laurence Reid.

THE CAST

Kurt Dorn. Roy Stewart.
Lemore Anderson. Claire Adams.
Chris Dorn. Virginia Valli.
Robert McKim. Akim Tamiroff.
Nora. Lilian Hall-Davis.
Doc. Frederick Starr.
Mr. Dorn. Victor Schertz.
Goblin. Frank Brownlee.
Kathleen, By Zane Grey.

Directed by Hugh Ryan Conaway.

PRESS NOTICE STORY

An adaptation of Zane Grey's powerful story, "The Harvest of Wheat," will be
entertained, by the clear-cut title of the picture. Zane Grey's name
"Riders of the Dawn." Take many of the novel's minor scenes, aware of a
menace of danger, a menace which riding together on the backs of
the heroes who surround him and Robert McKim makes his villainy completely fascinating. The other members of the cast
are up to requirements. There is no thought to "Riders of the Dawn," but it is interesting because of its melodramatic incident. Length 5 reels. Laurence Reid.

PRESS NOTICE STORY

An adaptation of Zane Grey's powerful story, "The Harvest of Wheat," will be
entertained, by the clear-cut title of the picture. Zane Grey's name
"Riders of the Dawn." Take many of the novel's minor scenes, aware of a
menace of danger, a menace which riding together on the backs of
the heroes who surround him and Robert McKim makes his villainy completely fascinating. The other members of the cast
are up to requirements. There is no thought to "Riders of the Dawn," but it is interesting because of its melodramatic incident. Length 5 reels. Laurence Reid.

PROGRAM READER

Menger—the theatre has the pleasure in announcing that Fannie Hurst's onerously humorous play "Humoresque" will be presented here on —
This picture will certainly be remembered by the merriment of all who see it as one of the finest comedy settings the screen.
"Humoresque" is in its context, the parable of every mother's love and of how the pathos of a child is commingled with humor and, presenting as its theme the dominant mother love.

Frank Borzage, who directed "Humoresque" is now turned in his finest production. His attempt to the smallest detail—the skill in which he has measured out the humor and humanities are a credit to the entire picture. His portrayal of the father, who was rejected, he has held in his heart and sympathy and human appeal are ever dominant. A laugh follows his story as he portrays Borzage's talent in humor, and the heartrending

Dore Davidson as the father is a comedian of rare ability.
<table>
<thead>
<tr>
<th>Picture Book</th>
<th>Brand</th>
<th>Released</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL</td>
<td>MAR. 27</td>
<td>&quot;Great melodrama with a fine cast.&quot; — M.P. News.</td>
<td></td>
</tr>
<tr>
<td>INHERIT THE WIND (FIRST NATIONAL) MILDRED HARRIS CHAPLIN</td>
<td>MAY 8</td>
<td>&quot;Exciting story.&quot; — M.P. News.</td>
<td></td>
</tr>
<tr>
<td>OLD KENTUCKY (FIRST NATIONAL) ANITA STEWART</td>
<td>JAN. 3</td>
<td>&quot;Well acted.&quot; — M.P. News.</td>
<td></td>
</tr>
<tr>
<td>LEAVES FROM THE FOLK (FILM FLICKER) EMMIE WELLEH</td>
<td>APR. 3</td>
<td>&quot;A good picture.&quot; — M.P. News.</td>
<td></td>
</tr>
<tr>
<td>LOCKED LIPS (UNIVERSAL) TSURU AOKI</td>
<td>APR. 7</td>
<td>&quot;A good picture.&quot; — M.P. News.</td>
<td></td>
</tr>
<tr>
<td>LOVES OF LETTY (FUTURE PICTURES) RICHARD FRANKFORD</td>
<td>FEB. 21</td>
<td>&quot;A good picture.&quot; — M.P. News.</td>
<td></td>
</tr>
</tbody>
</table>

**MANHATTAN KNIGHT (FOX) GEORGE WALSCH** | MAR. 27 | "A good picture." — M.P. News. |

**MABY ELLIEN CAME TO TOWN (PARAMOUNT-ARTCRAFT) DOLORES GHISH** | APR. 3 | "A good picture." — M.P. News. |

**MIRACLE OF LOVE (PARAMOUNT-ARTCRAFT) COTTON** | JAN. 8 | "A good picture." — M.P. News. |


**NATIONAL BUSINESS (REPUBLIC) SPECIAL CAST** | MAY 27 | "A good picture." — M.P. News. |

**MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST** | MAR. 27 | "A good picture." — M.P. News. |

**MY TRUE FRIEND (FOX) RUSSELL MILE MINTER** | MAY 8 | "A good picture." — M.P. News. |

**MY LADY'S GARTER (COMMUNITY) SPECIAL CAST** | MAR. 27 | "A good picture." — M.P. News. |

**NEGLIGENCE WIVES (COMMUNITY) BOXHOFF** | APR. 24 | "A good picture." — M.P. News. |

**NEW YORK MILE MINTER** | MAY 8 | "A good picture." — M.P. News. |

**OLD LADY 3 (METRO) EMMA DUNN** | APR. 10 | "A good picture." — M.P. News. |


**ORGAN (FOX) WILLIAM FARNUM** | MAY 8 | "A good picture." — M.P. News. |

**OTHER MEN'S SHOES (EDWARD LEWIS-FATHE) CRAFORD** | JAN. 24 | "A good picture." — M.P. News. |

**OVERLAND RED (UNIVERSAL) HARRY CARY** | FEB. 21 | "A good picture." — M.P. News. |


**PLAYBOY (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News. |


**PORTUGAL (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News. |

**PUT YOUR HANDS UP (FUTURE PICTURES) LEONARD GROOK** | APR. 24 | "A good picture." — M.P. News. |


**SAMUEL (FOX) WILLIAM FARNUM** | MAY 8 | "A good picture." — M.P. News. |

**SOUTHBOUND (REPUBLIC) special series** | JULY 13 | "A good picture." — M.P. News. |

**SPOONER (BOXHOFF) special series** | JULY 13 | "A good picture." — M.P. News. |

**SURE STRIKE (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News. |

**TOMORROW NIGHT (PARAMOUNT-ARTCRAFT)** | APR. 3 | "A good picture." — M.P. News. |

**TUESDAY NIGHT (PARAMOUNT-ARTCRAFT)** | APR. 3 | "A good picture." — M.P. News. |

**UNCONGENIAL (REPUBLIC) special series** | JULY 13 | "A good picture." — M.P. News. |

**WINDING ROAD (PARAMOUNT-ARTCRAFT)** | APR. 3 | "A good picture." — M.P. News. |

**WINDING ROAD (PARAMOUNT-ARTCRAFT)** | APR. 3 | "A good picture." — M.P. News. |

**YOUNG LADY (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News. |

**YOUNG LADY (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News. |

**YOUNG LADY (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News. |

**YOUNG LADY (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News. |

**YOUNG LADY (FIRST NATIONAL) special series** | JULY 13 | "A good picture." — M.P. News.
THE FALSE ROAD
(Inc.-Paramount-Artcraft)

CROOK STORY IS TOO TAME AND THE ACTION IS MILD

ACTION should be the keynote behind all crook melodramas no matter whether they are moulded from polenta ingredients or not. When this vital element is missing or subordinated in any way the plot has all it can do to sustain itself. Which is how引进s Ernest Bemner's latest photoplay, "The False Road." Cameron Sullivan, the author, is usually reliable, but in this instance he has paid too much attention to a twist in characterization and too little to the vital punch. Scene after scene in the earlier reels is presented which carries no more melodrama than a bit of hokum in a cheap annual book of jokes.

The twist is presented in the shape of the reformed hero who attempts and succeeds, eventually, in bringing about the regeneration of his sweetheart. Usually the idea works out in just the opposite way—the hero being reformed through the influence of the girl who will not believe in him until the moment of "Turn to the Right" by using the bracing air and home spun atmosphere of the country as conducive to right thinking and living. The hero gives up his life of crime and settles down in a one-story town, and soon sweet heart turns up and robs the village bank in which he is employed. This incident is one of the interesting moments in the picture—the other when the girl-crook attempts to steal the money again, this time from the boss crook, because of the influence of the reformed heroine. Otherwise there is considerable talking and sitting around among the participants of this weak contribution.

The crooks are the most up-to-date, maintaining a lavish apartment, keeping books of their various exploits, and storing their loot in a safe. "The False Road" may be called just an average motion picture which hasn't enough moving moments to satisfy the spectator in search of a thrill. Enid Bennett is not adaptable for the part of the feminine crook. It is like putting a rose among a lot of thorns. And her smile doesn't belong. And, furthermore, she fails to bring out any suspense. In reality, there isn't any to bring out. The picture is always Adrian from the start, there being really nothing novel in the treatment or it will please those who do not ask for much. Length: 5 reels. "Irene Reed.

THE CAST

Betty Palmer, as "Picketech." Roscoe Morgan, as "Sapphire." Mike Wilson, as "Prince." Joanne Scott, as "The Cast."

PROFESSION STORY

Enid Bennett, the charming and talented little star, will appear at the theatre beginning __________ in her latest photoplay, "The False Road." This feature introduces Bennett as a crook instead of society character. She has the role of Betty Palmer, a member of a bank of New York. In one connecting incident she is conveyed by train to Sing Sing, surpises her by announcing that he is determined to go straight hereafter. She is remarkably pretty and has a decided ability in photo work with the local bank in a small town in New England. Later, Betty and a crook attempt to rob the bank. Loger follows the crook and, by posing as a bystander, succeeds through a bit of disguise to kidnap the crook. Betty rescues him, and together they enter the crook in recovering the money. She then abandons the crook, and he sells her heart. C. Gardner Sullivan, who wrote this story, has invested it with plenty of appeal and heart interest. But the tale also carries a full quota of melodramatic action and suspense. Fred Niblo, the director, has worked out some adequate backgrounds and he has kept the picture moving from the start. Miss Bennett lends a great deal of charm to the offering through her personality. She is adaptable to the role and she is capably supported by Lloyd Hughes, Lucille Young, Wade Boteler and others.

PROGRAM READER

Some remarkably true-to-life scenes of New York's underworld are a feature of Enid Bennett's new photoplay, "The False Road," which comes to this theatre in the near future. The pretty little star has the role of crook, member of the largest and most efficient team that ever scammed the city. The picture is a sure winner upon the occasion of his release from Sing Sing. The picture is a definite challenge to the current wave of crime stories and adventures and the interest will be sustained to the finish. C. Gardner Sullivan is the author of the story. Miss Bennett plays the part of the feminine crook with all her accustomed charm, and her support, which includes Lloyd Hughes, is entirely adequate. Watch for the date.

SUGGESTIONS

You can tell your patrons that this picture is a crook melodrama written by the same team that brought us "Foxes of Chicago." The director is the author, and his name is surely going to please your patrons. Play up the feature in connection with the new "The False Road" with romantic interest and heart appeal. Bring out that the picture also establishes a record in pictures that belong to the boyish set and are as good as any old book in the public library. Use all the excitement of the title and use it for poster display through inventions. Take advantage of the fact that the picture is being shown in a suburban neighborhood, and tell enough of the plot to make a man go wrong instead of listening to the picture which should bring him over the redemption of the heroine. Mention that this is a story of adventure and that your patrons will have a different story of a genuine ism and that the picture is a value scheme of working out his redemption. Make it clear that this is a Thomas H. Ince production, opposite the star. Make it emphasis that this is a Thomas H. Ince production.

THE HONEY BEE
(“Flying A” at Pacific Exchanges)

Good Entertainment from Picturized Novel

THERE will be an appeal to almost every type of fast in this latest American "special" picture, starring Margaret Sylva, and adapted from the novel by Thomas B. Sewell Merwin. The interest is sustained and there is an excellent supporting cast and evidence of splendid direction.

The story is of the "married-man-and-another-woman" variety, but is far from being a sex play and is perfectly moral and sentimental. In fact, it is rather the opposite, and is a number of irrevocable incidents. But as these incidents are truly appealing, performed by a mighty capable cast, and well directed, they do not detract from the interest. It would seem that it is truly a picturized novel, using the sub-plots and extraneous matter of the book. While it may therefore be lacking in the force of the original, it is a picture which, realistically enacted, is the highest. The women will like the star's gracious and everybody will like Albert Ray and George Herman. Margaret Sylva may not have an immoral appeal to the fans, but the success of the picture does not rest upon her shoulders. Albert Ray is a revelation, giving us a mellow but characterization, and George Herman in Harvey Clark, are not far behind. The rest of the cast is also up to the standard. Kid McCoy helps out in the prize fight, which is shown at length. We go through four rounds with the heavyweight.

The story is simple that of a married man and a single woman, and it is not complicated one. The woman played by the star, goes to Paris and the man disappears from sight until the final reel. They meet finally, and a messenger interrupts their love scene to bring news of the wife's death in America. It is the reds in the interlude that supply the heart of the picture and give it a new line of development. The characters are universal. They may have made the American period far too noble and heroic to be true in life, but not too much so for your patrons. The subtitles are good, but the extract from Masterlink at the beginning and end will mean very little to an audience. Length: 6 reels.—Matthew A. Taylor.

THE CAST


PRESS NOTICE STORY

The picturization of one of the most popular novels of recent years will be the attraction at the __________ showing of "The Honey Bee," by Samuel I. Merwin, which famous drama is published with, Mme. Margaret Sylva, the beautiful Belgian prima donna, in the leading role.

The picture tells the tale of the woman worker, and brings her to the undeveloped feminine role of the bee, who lives but to work, unselfish and uncomplaining. She is the woman in business. She labors for years, but when near her feminine features are aroused, she is no longer satisfied with her lot. And for her who went through the struggle, there is a realistic prize fight that it would be hard to equal in real life. And Kid McCoy is also in the picture, and helps to make the thrilling prize fight scene thoroughly realistic.

PROGRAM READER

If you have read "The Honey Bee," by Samuel I. Merwin, not even half and lighting will keep you home on the evening of __________ when the picturization of this famous novel will be shown at this theatre. And if you haven't read it, just take our tip that it is one of the most interesting stories and perfectly appealing. The picture is directed by Rupert Julian, who has won for himself an enviable name among motion picture directors. Besides the renowned star, which includes Thomas Hefling, Albert Harren, Albert Ray, George Herman, and Harvey Clark. Kid McCoy is also in the picture, and helps to make the thrilling fight scene thoroughly realistic.

SUGGESTIONS

A lot depends upon your location in selecting which maple of this picture to advertise. A tie up with a book store would be profitable. You are enabled to sell a tie-up of all of the copies of the book. Tie-up in a suburban commuting neighborhood, tell enough of the plot to make a man go wrong instead of listening to the picture which should make him over the redemption of the heroine. Mention that this is a story of adventure and that your patrons will see it with a different story of a genuine ism and that the picture is a value scheme of working out his redemption. Make it clear that this is a Thomas H. Ince production, opposite the star. Make it emphasis that this is a Thomas H. Ince production.
The Index to The Complete Plan Book

(Continued from page 4239)

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;JAMES COSTE'S new picture belongs...&quot;</td>
<td>&quot;JAMES COSTE'S new picture belongs...&quot;</td>
<td>&quot;JAMES COSTE'S new picture belongs...&quot;</td>
<td>&quot;JAMES COSTE'S new picture belongs...&quot;</td>
<td>&quot;JAMES COSTE'S new picture belongs...&quot;</td>
</tr>
<tr>
<td>&quot;RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES BAY</td>
<td>&quot;RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES BAY</td>
<td>&quot;RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES BAY</td>
<td>&quot;RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES BAY</td>
<td>&quot;RED HOT DOLLARS (PARAMOUNT-ARTCRAFT) CHARLES BAY</td>
</tr>
<tr>
<td>&quot;RIVER'S END, THE (NIRLAN-NEWLY NATIONAL) SPECIAL CAST</td>
<td>&quot;RIVER'S END, THE (NIRLAN-NEWLY NATIONAL) SPECIAL CAST</td>
<td>&quot;RIVER'S END, THE (NIRLAN-NEWLY NATIONAL) SPECIAL CAST</td>
<td>&quot;RIVER'S END, THE (NIRLAN-NEWLY NATIONAL) SPECIAL CAST</td>
<td>&quot;RIVER'S END, THE (NIRLAN-NEWLY NATIONAL) SPECIAL CAST</td>
</tr>
<tr>
<td>&quot;ROUGUE AND RICHES (UNIVERSAL) MARY MACLAREN</td>
<td>&quot;ROUGUE AND RICHES (UNIVERSAL) MARY MACLAREN</td>
<td>&quot;ROUGUE AND RICHES (UNIVERSAL) MARY MACLAREN</td>
<td>&quot;ROUGUE AND RICHES (UNIVERSAL) MARY MACLAREN</td>
<td>&quot;ROUGUE AND RICHES (UNIVERSAL) MARY MACLAREN</td>
</tr>
<tr>
<td>&quot;The Index to The Complete Plan Book (Continued from page 4239)&quot;</td>
<td>&quot;The Index to The Complete Plan Book (Continued from page 4239)&quot;</td>
<td>&quot;The Index to The Complete Plan Book (Continued from page 4239)&quot;</td>
<td>&quot;The Index to The Complete Plan Book (Continued from page 4239)&quot;</td>
<td>&quot;The Index to The Complete Plan Book (Continued from page 4239)</td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 4236
"THE DANCIN' FOOL"
(Paramount-Artcraft)

Some Interesting Moments in This Frail Wallace Reid Picture

There are times when even a Saturday Evening Post story may fail to give good screen entertainment. Wallace Reid's latest contribution to this type of screen work, "The Dancin' Fool," may have the2-clearing reading between the covers of the magazine, but deprived of its dialogue, considerable of its humor and humanities, and not exceptionally well interpreted, it may be considered just as an average document in its screen version. It looks to us as if Sam Wood, the director, had attempted to be too clever. He has not carried enough weight for such a course. There are a number of times when the action becomes considerably druggy because there is no variety, to speak of, in the development. And too much of the story is told through the medium of subtitles.

Had the director paid more attention to its humorous values instead of elaborating the romance, the picture could have been placed alongside of its immediate forerunners. The star plays a country yokel—a remarkably sophisticated looking yokel, incidentally, who comes to the metropolis gifted with a pair of syncopated feet. He enters his uncle's jug business at six dollars a week, and he is quite sure that Deptin a cabaret. The dance emporium and the store furnish the situations which do not offer enough incident to maintain the interest throughout. Romance is introduced by presenting his dancing partner and the scenes of their Apache dance are the only compelling ones in the entire picture. The hero makes a success of his uncle's jug business by introducing up-to-date methods.

The action seems intermittently long before the conclusion is reached, principally because it is labored and not achieved spontaneously. Wallace Reid is not entirely at home in his characterization. There is nothing of the homey about him. To compensate for this the title editor has attempted to make him a son of the soil by having him speak in terms of "B'Gosh." The outstanding humorous scene is presented when the cabaret and discovers that the dancer is his nephew. The arbitrary villain has his inning in plotting to control the business. Bebe Daniels makes an attractive dancing partner. Length, 5 reels. Laurence Reid.

THE CAST
Wallace Reid..............Bebe Daniels
Enoch Jones..............Raymond Hatton
Mark's.....................Marie Duhm
George B. Williams.......Whittcr Mark
Carlo San Martin...........Claire Williams
Elsie.....................Dorothy Hartkin
Tom Reed.................Keith Ashby
By Henry Pangay Director by Sam Wood.
Scenario by Clara C. Kennedy.
"THE DANCIN' FOOL" (Paramount-Artcraft)

PRESS NOTICE—STORY

The popular Paramount-Artcraft star, Wallace Reid, will come to the theatre the week of May 15. In his latest play'woke entitled "The Dancin' Fool," an adaptation of Henry Payson Donwet's Saturday Evening Post story of the same name, Mr. Reid has had a number of interesting pieces but it may be said that his latest play will rank with the best. "The Dancin' Fool" presents him as a cabaret dancer and an up-to-date business man. He appears as Sylvester Tinkle, who comes to New York to work for his uncle, Enoch, in the jug business for six dollars a week. Junie Seidel, a cabaret dancer, discovers that his fortune lies in his feet, and "Vets" becomes such an honor in New York's finest jazz palace. He makes such a success as a dancer that it automatically reacts favorably toward his jug business. Junie Seidel is introduced to the right sort of people, which are luscious with humor. And Wallace Reid makes the most of his opportunities. Bebe Daniels, who has always shown a strong screen comedienne in the role of June. Others in the cast are: Tully Marshall, Raymond Hatton and Lillian Leighton. Clara C. Kennedy adapted the story while Sam Wood attended the direction.

PROGRAM READER

Wallace Reid in a new screen comedy, "The Dancin' Fool," will be the attraction at the--theatre for the week of May 15. The play is produced in the presence of one of the major stars in the lot, and that is unusual and that ideally suits his byname personality. Mr. Reid plays the part of a country youth who goes to New York to enter his uncle's jug business. But he gets interested before he can get acquainted. He and various adventures are told in the final chapter in which he has found the popularity of the story. The picture is a screen version of Henry Payson Donwet's Saturday Evening Post story of the same name and was scenarized by Henry Pangay and directed by Sam Wood.

"JENNY BE GOOD"
(Realart)

A Pleasing Picture with Many Good Points

If this picture were cut to five reels it now runs six, and some of the inner screen scenes "chopped off," and many of the sub-titles which are necessary to the plot explained as it is, it would have a pleasing Mary Miles Minter feature which should interest and amuse the patrons and bring satisfactory returns to the box-office.

As the production stands there are too many scenes introduced, many of which could easily be eliminated, as they are not of vital importance and tend, on the contrary, to detract from the plot. The story is too involved and requires a knowledge of the events which took place, to be understood.

And again these scenes are introduced in a way that might cause confusion to the average patron, for they seem to jump ahead of the story and then back to it again, instead of finishing with one sequence before going to the other.

The story is her usual self in appearance and action and the direction is as usual to standard and shows a carefulness in the handling of the star and attention to detail especially in regard to the sets, some of which were lavish, and the exteriors, many of which were beautiful, that could not be excelled.

She eloped and was severely married. His parents, rich and social climbers, learn of the secret marriage and send him away on a yachting trip. Then they tell our heroine that her husband has fled from her and induce her to leave the marriage annulled. She marries another, the childe of her parents, and later finds that she is addicted to the use of drugs.

After many trials and tribulations our heroine meets her former husband at a musical where she is to make her debut and there are explanations in which all doubts are cleared. He now sees that her marriage was a mistake.

When a new accident occurs which ends in his wife's death, he turns to his "first love," and their tangle is straightened out.

Length, 6 reels. Frank Leonard.

THE CAST

Mary Miles Minter, Mary Miles Minter, Mary Miles Minter, Mary Miles Minter, Mary Miles Minter.  
Mary Miles Minter, Mary Miles Minter, Mary Miles Minter, Mary Miles Minter, Mary Miles Minter.  
Mary Miles Minter, Mary Miles Minter, Mary Miles Minter, Mary Miles Minter, Mary Miles Minter.

Program Reader

Mary Miles Minter in her latest feature "Jenny Be Good," will appear at the--theatre on--of next. This is considered Miss Minter's best feature to date and gives the star an opportunity to display her talents in a way that is sure to interest many admirers.

Special attention has been given in this production to detail, the interior sets being sumptuous in design and the compartments containing some beautiful landscape shots.

Jenny Be Good, a simple country girl, falls in love with and secretly marries Royal Reid, a wealthy young man. Her parents learn of the marriage and send him away on a yachting trip. Then they tell Jenny that he has been flung from her and persuade her to leave the marriage annulled. Royal later marries a society girl, but, when the latter discovers his infidelity, he deserts his wife and goes to Europe. At a musical, Jenny meets Royal and there are explanations in which all doubts are cleared. But the young man cannot forget his first love, and his new wife has only hatred and he cannot forgive her for the life she has contracted.

One day while yachting with his wife, in an accident which kills the latter and results in severe injuries to Royal. While in the hospital with his life in the balance, the young man continually calls for "his Jenny" and his father is advised to send for her that she may save his life. She comes and restores him to health again, after which the tangle is straightened out.

PROGRAM READER

Mary Miles Minter in her latest feature "Jenny Be Good," will appear at the--theatre on-- of next. This is considered Miss Minter's best feature to date and gives the star an opportunity to display her talents in a way that is sure to interest many admirers.

Special attention has been given in this production to detail, the interior sets being sumptuous in design and the compartments containing some beautiful landscape shots.

Jenny Be Good, a simple country girl, falls in love with and secretly marries Royal Reid, a wealthy young man. Her parents learn of the marriage and send him away on a yachting trip. Then they tell Jenny that he has been flung from her and persuade her to leave the marriage annulled. Royal later marries a society girl, but, when the latter discovers his infidelity, he deserts his wife and goes to Europe. At a musical, Jenny meets Royal and there are explanations in which all doubts are cleared. But the young man cannot forget his first love, and his new wife has only hatred and he cannot forgive her for the life she has contracted.

One day while yachting with his wife, in an accident which kills the latter and results in severe injuries to Royal. While in the hospital with his life in the balance, the young man continually calls for "his Jenny" and his father is advised to send for her that she may save his life. She comes and restores him to health again, after which the tangle is straightened out.

SUGGESTIONS

When you look this picture, you are sure Mary Miles Minter in your advertising. It would not be a bad idea to run a short few stories telling about some of the incidents of her life which you may obtain from the press sheet which accompanies this feature.

The story while not of the strongest is a rather interesting one and stress could be laid on this fact without any fear of a "got back" from the public.

You might also "play up" the cast as this is a splendid one both for types and for acting ability, especially at the time of the play of Jay Belasco who does a very fine piece of acting as Miss Minter's leading man.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WEB OF DECEIT</strong> (THE (CAREW-PATH) DOLORES CASSINELI**</td>
<td><strong>JAN. 18.</strong></td>
<td>Exhibitor Comment—Played one week to poor business. An average picture.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WHERE THE CLOUDS ROLL</strong> (UNITED ARTISTS) <strong>DOUGLAS FAIRBANKS</strong> (DEC. 20.</td>
<td><strong>JAN. 18.</strong></td>
<td>Exhibitor Comment—Personal opinion is that this is the best Fairbanks picture to date. A long time, although star is not as popular here as he should be. Picture has unsatisfactory ending and makes the whole picture a very poor one. Lillie can happen to a Fairbanks picture. &quot;A great picture. Stood them out in spite of many faults. Earmark big business three days.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WHY CHANGE YOUR GAME?</strong> (DE MILLE—FAMOUS PLAYERS) <strong>LASKY</strong> SPECIAL CAST**</td>
<td><strong>JAN. 11.</strong></td>
<td>Exhibitor Comment—Very good picture, good puller.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WILLOW TREE</strong> (SCREEN CLASSIC—METRO—VIOLA DANA**</td>
<td><strong>MAY 17.</strong></td>
<td>**Arranged for special engagement—Interesting as drama and sure box office attraction.&quot;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cleveland

Breezy Items from Many Cities

GET THE HOME NEWS

NEW ORLEANS

A. Harrison, Jr., president of the Harcol Film Company on Canal street, announced this week that a subsidiary of the Harcol Film company will be put on under the name of the Great Southern Film Corporation, and will operate out of Louisville, throughout Kentucky and Virginia.

Clyde Pratt, formerly assistant manager of the Strand Theatre in New Orleans, has been sent by the Strougl Amusement Company to manage the Strand theatres there.

Bert Tiller, manager of the Arcadia theatre, Lake Charles, La., has resigned as manager of the Louisiana Theatre and has been succeeded by D. J. Dickerson and J. E. Alford. The building will seat 1,000.

MINNEAPOLIS

Frank Martzka, Minneapolis manager for Selbrothe, who has not returned from New York City, where he has the semi-annual meeting of the branch managers.

Carl Michie, local manager for Halmark pictures for the past six months, resigned last month to take charge of the local department of the Republic Pictures Distributing company. This is a new departure for Minneapolis, and a league may result.

Pinkelstein & Boubin have signed contracts for "The Mystery of the Yellow Room," an Epsteiner production, and "The Luck of the Irish," an Allan Dean production. Both features are distributed by exhibitors and will be shown in the principal houses of Minneapolis.

The Columbia motion picture theatre at Fort Dodge, Iowa, in the Fonda-Stewart production, was destroyed by fire last week. The loss was estimated at $10,000. The origin of the fire was not determined.

NEW ORLEANS

A motion picture photographed, and finished in New Orleans, is to have parts taken in New Orleans, was shown for the first time in the city early last week. The title is "Jimmie's First Prayer."

Holding of the Elite theatre at Boul-lee, La., have been made by the Averett Amusement Company, which is arranging to make extensive alterations with a view to making the town the first class picture show.

Thomas E. Fournier, chairman of the De Sardi street-widening committee of

CINCINNATI

Arthur Lucas, of Athens, Goldwyn division manager, is visiting this manager. Mr. Lucas is enthusiastic about "The Silver Horse," which is being shown here as a picture Goldwyn has ever turned out.

S. T. Gray, of the Royal theatre, Cincinnati, Ohio, secured his resignation in that house last week. Many of the Cincinnati film salesmen and managers attended the occasion.

Stanley Jacobs, Public manager, in New York this week on business.

E. B. Astor, editor of the Cincinnati Photoplay Journal, has taken over the "Silver Horse" column of the Cincinnati Saturday Evening Post, and the column will be continued. The Post has stated that a $250,000 house will be erected on the site.

1. Edison has booked Father's Day "Bring a Friend to the Picture" show week at the Wadsworth theatre, Cincinnati; Strand theatre, Denver; and the Dancing Bear, Buffalo, N. Y.;

L. R. Blumier, traveling auditor for Goldwyn, is on a visit to the local office. He expects to remain in town for several weeks.

II. H. Harsh, Hollywood manager, announces that the story of "The Sage," which has been run by the Cincinnati Post and the Columbus Citizen in serial form.

BUFFALO

Daniel J. Savage has come back. He is Buffalo manager for the Famous Players Film company, which Arthur J. White of New York is president. Mr. Savage is on the railways in the film game.

A. R. Sherry will resign his position as manager of the Star theatre on Saturday, April 17th, to enter into a private business enterprise until August 1st, when he will take over the Elmwood theatre, owned by the Sherry Amusement company.

Henry W. Wilkins, manager of Ren- selaer, N. Y., will open his new theatre in the Sage Theatre in Binghamton, N. Y. He has purchased the United Artists' "Elmwood in Stereo," the new film club in the Hotel Steiner prior to the showing of the "Silver Horse" and will open it thereon at the last part of the week of April 5th.

Marshall W. Peterson and Michael L. Woods, owners of the William garden theatre, have purchased the J. B. Fisher and Cron block on East Third and Spring streets and will erect therein a large house with a seating capacity of 2,500.

The Majestic theatre, East Ferry street, has been purchased by Jay Parme- cue, owner of the Try-It Theatre on Grand street.

J. E. Kimberly, former manager of the World and Republic exchanges, is now represented in Kansas City on account in Buffalo.

Arthur Heacock has resigned the management of the Academy theatre, accepts a position as stunt pilot test pilot with a western Star film company. J. W. Weidman will succeed him.

INDIANAPOLIS

C. W. Tyler, state manager for Robinson sisters, has caused a large door to pass over the George Corporation's film, "The Wives of Bob," a public interest director is to be added to Mr. Tyler's staff soon, it is said.

More or less mystery surrounds the pur- export of the United Artists' Exhibitors' Production Corporation, which has been incorporated. The United Artists on April 14 will open with a picture of $1,000,000. The Picture shows the city's business will be to maintain and operate theatres, but local motion picture men say they

INDIANAPOLIS

C. W. Tyler, state manager for Roh-

INDIANAPOLIS

C. W. Tyler, state manager for Roh-
Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Home of Toys (Sera Owen).............
The Thirteenth Floor (Mary Pickford)...
Siam Bang Jinn (William Russell)........
The Love Nest (Florence Lawrence).....
The Dangerous Talent (Margaret Fisher)..
In Dead Mans shoes (Lottie Pickford).. Eve in Exile (Charlotte Walker)......
The Helium (Mary Pickford.............
Six Feet Four (William Russell).........

ARROW FILM CORPORATION

May 1—Before the Man Can (Indian Cast)...
May 1—Love's Prodigy (Orna Carev)
The Desert Scorpion (Cob Johnson)....

ONE AND TWO REEL COMEDIES

Arrow (Eddie Bockler-Lillian Vera)...
Hank Mann (Hank Mann-Alma Mooney)..
Sunbeam (Fatty Filder-But Tracy)......
Hank Mann (Hank Mann-Mae Kirby).....

AYWON FILM CORP.

Blind Love (Lois Cotton)..............
Days of Daring (Tom Ma)..............
Persuasive Pegey (Peaky Hyland).....
Eternal Penalty (Henry Roller).......
Roses and Thorns (Lenore Urlich)...
She Pays (Julie Denise-Louise Huff)...
Justice (Clyf Strong)................
The Guilty Woman (Marie Engeress)...
Adventures of Helen (Helen Holmes Serial) 20 Two-Real Episodes

CHRISTIE FILM COMEDIES

(All State Right Exchanges)

CHRISTIE TWO REALERS

May—Petits Choisis and Pants...........
Feb.—Her Bridal Wreath................

SINGLE REAL COMEDIES

Mary's Nightmare................
Watch Your Step-Mother..............
Nearby Neighbors................
Fair But False................
Kids and Riddles..............
A Loney Honeymoon..............
Kung Fu Antelope..............
Why Cools Go Cuckoo (Geo. Ovey)...
Fireman, Bar-Mis. Girl (Ovey)....
Ladies Must Dance (Geo. Ovey).....

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Real Westerns Featuring Franklyn Farnum.)

Twelfth, The Cowboy and the Redman...
First, Howdy Bob................
Third, "Breezy" Bob...............
Fourth, Berto................
Fifth, Berto................
Sixth, When Pals Fall Out.........
Seventh, Shadow of Fate...........
Eighth, The Puncher and the Pup...
Advance Information on All Film Releases

(Continued from page 4238)

TOM MIX SERIES
The Terror. 6
Desert Battle. 6
The Three Gold Coins. 6
The Cyclone. 6
The Fire. 6
FOX ENTERTAINMENTS
The Spirit of Good (Madeline Traverse). 5
Forbidden Love (Shirley Mason). 5
Love's Harvest (Shirley Mason). 5
The Lighthouse (Mabel Normand). 5
The Mother of His Children (Giuditta Brodowski). 5
The Turners (Madeline Traverse). 5
Would You Believe. 5
Leave It To Me (Wm. Russel). 5
Black Diamond (Giuditta Brodowski). 5
Molly and I (Shirley Mason). 5
A Matchless Race (Roy Walsh). 5

GOLDWYN EXCHANGES
STAR SERIES
SPECIALS
The Spirit of Good (Madeline Traverse). 6
Forbidden Love (Shirley Mason). 6
Love's Harvest (Shirley Mason). 6
The Lighthouse (Mabel Normand). 6
The Mother of His Children (Giuditta Brodowski). 6
The Turners (Madeline Traverse). 6
Would You Believe. 6
Leave It To Me (Wm. Russel). 6
Black Diamond (Giuditta Brodowski). 6
Molly and I (Shirley Mason). 6
A Matchless Race (Roy Walsh). 6

SUNSHINE COMEDIES
Money Talks. 6
The Just Bandit. 6
His Musical Scurv. 6
His Wife's Culler. 6
Oh, What a Knight! 6
Mary's Cat. 6
Girls and Gringos. 6
Monkey Business. 6
MUTT AND JEFF ADVENTURES
The Paper Hangers. 6
The Wrestlers. 6
Nothin' But Girls. 6
The Bowling Alley. 6
The Bicycle Race. 6
The Last Train. 6
Hula Hula Town. 6

FROHMAM AMUSEMENT CORP.
(At State Right Exchanges)
TEXAS COMIC SERIES
Just Bill. 3
The Boys of the Ranch. 3
The Heart of Texas. 3

MACK SWAIN SERIES
Simpson's Cabin. 4
Ambrose and the Bathing Girls. 4
Ambrose's Lust. 4
Ambrose's Winning Ways. 4

GARDINER SYNDICATE
(At State Right Exchanges, Albany and New York)
Apr.—Tillie's Punctured Romance. 6
May—The Superman. 6
June—By the Wind. 6
July—From Rare to Wane. 6
Aug.—Victor's Virtues. 6
Sept.—The Lost Battalion. 6
Oct.—A Life in a Day. 6
Nov.—The Littlest Savage. 6
Dec.—Jim on the Range. 6
One Day. 6
How Many Miles. 6
The Birth of Man. 6
Heart of New York. 6
The Salamander. 6
The Birth of Democracy. 6
Culture's Last Laugh. 6
The Real Roosevelt. 6
Satan on Earth. 6
Hand of Vengeance (Serial, ten two-reel episodes). 6

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)
The Three Musketeers (Serial in 10 episodes). 6
The Hunchback (Blanche Sweet). 6

GAUMONT COMPANY
(At State Right Exchanges)
Husbands and Wives (Vivian Martin). 6
Tuesday—Gaumont News. 6
Friday—Gaumont News. 6
The Real Roosevelt. 6
Hand of Vengeance (Serial, ten two-reel episodes). 6

HALLMARK PICTURES CORP.
FAMOUS DIRECTORS SERIES
A Well-Equipped Man (Raymond Hatton). 6
Carmel of the North (Anna Bax). 6
High Speed (Edward Earle-Gladya Huillet). 6
The Spirit of Good (Madeline Traverse). 6
The Phantom Hound (Marguerite Marsh). 6
Love, Honor and True (Stuart Holmes, Eliza Cady). 6
A Decree (Revolution). 6

SPECIAL PRODUCTIONS
Thru the Roosevelt Country with Colonel Roosevelt. 6
Under the Sign of Death (William Russell). 6
The Little Scout (Victor Blackstone). 6
What a Man for a Wife. 6
The Other Man's Wife (Stuart Holmes-Ellen Casady). 6

SERIALS
The Squeaking Shadow (Ben Wilson-Neva Gerber). 6

HODKINSON CORP., W. W.
(Releasing through Pathé Exchanges)
BENJ. B. HAMPTON—GREAT AUTHORS PICTURES, INC.
The Sedgebrusher (Emerson Hough). 6
ZANE GREY PICTURES, INC.
(Ben, B. Hampton and Ellington F. Warner)
Riders of the Desert (Zane Grey's Western). 6

J. PARKER READ, JR., PRODUCTIONS
St. Louis (Louis Glum). 6

DEITRICH-HECK, INC.
The Harvest Moon (Orin Kenyon). 6

ARTCO PRODUCTIONS
The Captal (Leah Havas). 6

ROBERT BRUNTON PRODOS
The Dream Chaser (J. Warren Kerrigan). 6
The Longest Day (J. Warren Kerrigan). 6

NATIONAL PRODUCTIONS
The Blue Statue (Billie Rhodes). 6

JOHN PHILLIPS PRODUCTIONS
His Temporary Wife (Special Cast). 6

DIAL FILM CO. PRODUCTIONS
King Cyrus (Mitchell Lewis). 6

IVAN FEATURE PRODUCTIONS
(At State Right Exchanges)
Life Without a Question (Yvonne Tell). 6

KREMER FEATURE PRODUCTIONS, VICT.
(Released on States Rights Basis)
The Land of Long Shadows (Jack Garber). 6

JANS PICTURES CORP.
A Woman's Business. 6
Love Without Question (Yvonne Tell). 6

MERIT FILM CORP.
Eeel's Gold (Mitchell Lewis). 6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics). 6
Apr.—The Happy Valley (Screen Classics). 6
Apr.—The Cheater (Screen Classics). 6
Apr.—Dangers to Woman (Screen Classics). 6
May—Old Is Young (Screen Classics). 6
May—Tops and Bottoms (Screen Classics). 6
May—Without a Trace (Screen Classics). 6
May—The Missing Man (Screen Classics). 6

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton). 6

The Show of Shows (Benjamin Braun). 6

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton). 6

CHAPLIN REISSUES
A Bulwark in Carmel. 6
Feb.—The Champion. 6
Mar.—Seven Little People. 6
Apr.—The𝑥̂(Six Little People). 6
May.—By the Sea. 6

MERIT FILM CORP.
Eeel's Gold (Mitchell Lewis). 6

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics). 6
Apr.—The Happy Valley (Screen Classics). 6
Apr.—The Cheater (Screen Classics). 6
Apr.—Dangers to Woman (Screen Classics). 6
May.—Old Is Young (Screen Classics). 6
May.—Tops and Bottoms (Screen Classics). 6
May.—Without a Trace (Screen Classics). 6
May.—The Missing Man (Screen Classics). 6

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton). 6

4239
Advance Information on All Film Releases

(Continued from page 4239)

NAZIMova PRODUCTIONS

The Heart of a Child (Maurice Tourneur) ... 7
Stronger Than Sin (Pépin-Longy) ... 7
The Last of the Tsars (Pépin-Longy) ... 7
The Saloon (Sennett) ... 7

TAYLOR HOLMES PRODUCTIONS

May—Nothing But Lies (Taylor Holmes) ... 6
The Vagabond (Taylor Holmes) ... 6
Dec.—Nothing But the Truth (Taylor Holmes) ... 6

MISCELLANEOUS

(State Rights Features)
His Pajama Girl (Hiliee Powell) C. R. Price Inc...
Whiter Than Snow (Columbia, Capital Film Co.)
A Common Law (Hans Westmore) Transatlantic Film Co.
Why Women Sin (Anne Lorraine) Western Films
A Dream of Fair Women (Maurice Curnow)

Democracy (Special) Democracy Photograph Co.

Democracy (Special) Lester Park Edward Whitmore

Why Women Sin (The Author) Western Studios

The Return of Titty (Three Pictures Corp.)

Empty Arms (Goell & Thawson Hall) Photoplay Publications

Versa Vista (Two reel Western Drama) Double-Boy Prod. Co.

The Mystery Mind-Serial (J. Robert Panther) Supreme Pictures, Inc.

C'MON

Tillie's Punctured Romance (Chaplin-Dresser) Tower

Dragon Comedies (Roy, Geo. Leboel Clarke) Romante

Up in Arms (Neville-Gibbons) Fine Art Pictures

Trouble (All In One) Le Moyene Cinema

Black Hearts on White (Major Pictures)

Comedy Art Prods. (Special Pictures, Los Angeles)

6 Two Reel Comedies (Capitola Film Co.) ... 7

TWO-DEALERS

May—An Eastern Westerner (Harold Lloyd) ... 7

TWO-REEL SPECIALS

Nov. 21—Miss Gingernap (Baby Marie Osborne)... 8

HOLLYWOOD SPECIALS

Apr. 11—The Blood Brother (Brener-Gordon) ... 8

May 23—All Dressed Up (Smeth Pollard) ... 8

May 22—The Charming Mrs. Chaser ... 8

SMOKING TROUBLE

May 22—An Eastern Westerner (Harold Lloyd) ... 8

NEWS REELS

Saturday, Sept. 3rd of the Day

WEDNESDAYS—Pathé News

Saturdays—Pathé News

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Placer of Floating Mines (Merrill). ... 9

Napoleon (Two-Part Western Feature)

What Women Want (Louise Hull)

Mystery of the Billion Dollar Ring (Multicians, Lees)

The Hidden Code (Grace Davison)

By Love and By Right (Chicken Loafers)

Buildings (Mary Anderson)

The Eyes of the East

The Sons of the Children (Holmes-Hastin)

Amusement (Kammerer}

THE FACTS AND FOLLIES SERIES

Bela in Paris

Tom's Company

Call Me Daddy

Kneading Maggots

Down in the Sewage

Partial People

Running Romances

Young Ideas

RADIO Soul Films, Inc.

A Man There Was (Victor Seabourne) ... 11

REAL ART FILMS CORPORATION

SPECIAL FEATURES

The Deep Purple (Rosal A. Walsh's) ... 12

Lands of the Golden (Charles Murch)

The Luck of the Irish (Dawson's)

Soldiers of the Cross (Pollock-Gordon)

The Mystery of the Yellow Room (Chambers')

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter)

Nurse Marjorie (Mary Miles Minter)

Sinners (Arthur Blythe)

The Stolen Kiss (Constance Binthe)

Judly of Rouge's Harlot (Mary Miles Minter)

The Year Men (Alice Brum)

Amur of Green Gables (Mary Miles Minter)

Emilie Saville (Constance Binthe)

REEL CRAFT PICTURES CORPORATION

BILLY WEST COMEDIES

Going Straight

The OLD WESTERN.

Beauty Shop

Hard Luck

Mascot Uprising

Maded Home

Polled

Happy Days

Mustered Out

TEXAS GUINANS WESTERN

The White Rough

The Wild Cat

Our Lady Robin Hood

Outwitted

Letters of Fire

The Lady of the Law

Fighting Suzie

ALICE HALLowell COMEDIES

Claiadrae Cinders

The New Wave

Her Bargain Day

Distilled Love

WILSON-WELSH COMEDIES

The Dog Catcher

The Paper Hanger

The Water Boy

BURRUD (SUNSET) SCENICS

The Mountain That Was God,

Wind Goddess

Lake Chair

JIMBURN MORANTI COMEDIES

Jespecially

Baby Writhe

JIMI DODGSON COMEDIES

The Deserter

The City of the Sky

Perils of the Beach

Film Fairies

COUGARS

One Big Night

Their First习仪

Stopping

Gale HENRY COMEDIES

Rehearsals

The Scenes

The Movies

The Champs

The Larks in the Garden

Kids

Don't Chase Your Wife

Fart

Don't Chase Your Wife

Sung

REPUBLIC DIST. CORP

(See Selznick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR Pictures

The Three Little Pigs (Juno Hawley)

A Woman Who Understood (Beatrice Barchical)

The Great Command

The Flame of Heliagou (Beatrice Michelena)

Seaing It Through (Dorothy Putts)

Three Little Pigs (Shooswana)

The Beggar Prince (Shooswana)

The Last of the Mohicans (Brentwood)

Haunting Shadows (H. W. Warner)

Rounding Roads (Hesssey-Carroll)

The Tone Man (Sessue Hayakawa)

The White Dove (H. W. Warner)

Where's Your Servant (Special Cast)

WHERE'S YOUR SERVANT COMEDIES

Oh, You Kid

Take Doctor's Advice

Come into the Kitchen

In Room 232

Her Novel Idea

MARTIN JOHNSON PICTURES

Marooned in the South Seas

Recruiting in the South Seas

The South Pacific Missions

Domesticating Wild Men

Crashing in the South Seas

Savage Savages in the South Seas

ADVENTURE SCENICS

 Ghosts of Romance

Sons of Saboskin

Sharks of the South Seas

Flaming Ice

The Red Arrow

The Forbidden River

I and the Mountain

SEWICKLE ENTERPRISES (LEWIS J.)

SELZNICK ENTERPRISES

(See Selznick Enterprises)

Desperadoes (Clara Bow)

The Woman (Blaine Hamilton)

Food and His Money (Eugene O'Brien)

Release Information continued on page 4241
Advance Information On All Film Releases

(Continued from page 4210)

The Desperate Hero (Owen Moore) ... 5
The Shadow of Rosalie Byrne (Elaine Hammie-ter) ... 3
Out of the Night (Irving Brener) ... 3
The Woman God Sent (Special) ... 3
Life of the Innocent (O'Grady) ... 3
Footlights and Shadows (Oliver Thomas) ... 3
The Loop (Elmer Ford) ... 3
Sooner or Later (Owen Moore) ... 3

SELECT PICTURES
(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge) ... 3
The Last of His People (Mitchell Lewis) ... 3
The Unknown (Harry C. Bradley) ... 3
A Scream in the Night (Special Cast) ... 3
Faithful to a Fault (Frank C. Jackson) ... 3
The Isle of Conquest (Norma Talmadge) ... 3

PRIZMA
Every Saturday.

NATIONAL PICTURES
(Distributed through Select Exchanges)
Blind (Special Cast) ... 3
Just a Wife (Special Cast) ... 3

REPUBLIC PICTURES
(Distributed through Republic Exchanges)
Children Not Wanted (Edith Day) ... 3
Third Wheel (Special Cast) ... 3
Kirrell Young ... 3
Girl of the Sea (Williamson Submarine Prod.) ... 3
The Amazing Woman (Ruth Clifford) ... 3
The Last Man (Douglas Fairbanks) ... 3
1212 (Herbert Brenon Prod.) Marie Doro ... 3
W. M. (Special Division of Warner Bros.) ... 3
Judge Brown Series ... 3

TYRAD PICTURES, INC.
Broken Hearts (Gareth Hughes) ... 3
It Happened in Paris (Mme. Varda) ... 3
Honeymoon (Special Cast) ... 3
Man and Woman (Betty Mason) ... 3
Your Wife and Mine (Eve Dormont) ... 3
And the Children Pay (Gareth Hughes) ... 3
Dr. Brind's Wonders at Nature (One each week, July 19 to January 24, 1921) ... 3

UNITED ARTISTS CORPORATION
Sept. 1—His Majesty, the American, (Douglas Fairbanks) ... 5
Oct. 24—Broken Hooches (Edith J. Cedric) ... 5
Dec. 12—A Night in Egypt, Roll by (Douglas Fairbanks) ... 5
Jan. 1—If I Were You (Eugene and Victor Christensen) ... 5
Apr. 2—Down on the Farm (Mae Sennett) ... 5

UNIVERSAL EXCHANGE
SPECIAL ATTRACTIONS
The Path She Chose (Ann Carroll) ... 5
The Girl in No. 29 (Frank Mayo) ... 5
Butter Proof (Harry Carey) ... 5
Her First Four Hours (Edith Roberts) ... 5
The Road to Divorce (Mary MacLaren) ... 5
Rescued (Mary MacLaren) ... 5
Overland Red (Harry Carey) ... 5
The Notorious Man (Mary MacLaren) ... 5
The Pajama Farmer (Mary MacLaren) ... 5
JEWEL PRODUCTIONS, INC.
May 8—Blink of an Eye (Frieda Kaliski) ... 5
Feb. 5—The Great Air Raid (L重任, Orazel Torma, 1919) ... 5
Nov. 17—Blind Husbands (Eric Van Slooten) ... 5

JEWEL COMEDIES
Feb. 9—Over the Telescope (Mrs. Joe Martin... 5

CENTURY COMEDIES
May 26—The Tale of a Dog (Browning) ... 5
May 29—Submarine Lovers (Century Lions) ... 5
Apr. 26—Lion Paws and Lady Fingers (C) ... 5
Apr. 14—Dog Gone Clever (Century Dog) ... 5
May 10—My Pal Dave (Century Dog) ... 5
Mar. 10—My Dog Pal (Century Dog) ... 5

STAR COMEDIES
May 24—Caught in the End (Lyons Moran) ... 5
May 17—Too Many Burglar (Lyons Moran) ... 5
May 12—White Collar (Lyons Moran) ... 5
Apr. 28—Pick Out Your Husband (Lyons Moran) ... 5
Apr. 19—Somebody Lied (Lyons Moran) ... 5

VITAGRAPH EXCHANGES
Clever's Rebellion (Anita Stewart) ... 5
The Notorious Man (Harry Cranston) ... 5
The Garter Girl (Carolyn Groth) ... 5
The More of Less (Harry Cranston) ... 5
The Flame of Love (Harry T. Moore) ... 5
Deadline (Harry Cranston) ... 5
Forevermore (Anita Stewart) ... 5
The Birth of a Soul (Harry T. Moore) ... 5
VITAGRAPH SPECIALS
Delores and the Woman (Alice Joyce) ... 5
The Courage of Marge O'Donn (James Oliver'Connor) ... 5
Captain Swift (Earle Williams) ... 5
The Scarlet Claw (Earle Williams) ... 5
The Fortune Hunter (Earle Williams) ... 5
Slaves of Pride (Alice Joyce) ... 5

BIG V SPECIAL COMEDIES
Pals and Pugs (Jimmy Aubrey) ... 5
Fine and Dandy (Earle Williams) ... 5
Squeaks and Squawks (Jimmy Aubrey) ... 5
Sauce and Spleen (Earle Williams) ... 5
Loafers and Lovers (Montgomery-Rock) ... 5

LARRY SEMON COMEDIES
School Days ... 5
The Grocery Clerk ... 5
The Fly Crop ... 5
Dew Drop Inn ... 5

O. HENRY (TWO REELERS)
An Afternoon with Mary (Special Cast) ... 5
Trouble, Trouble, Trouble (Special Cast) ... 5
The Rambler of MANY (Special Cast) ... 5
The Planning of Black Eagle (Joe Ryan) ... 5
Tenor in the London Opera (Special Cast) ... 5

WOLFEVILE TALES (TWO REELERS)
The Waverlyman's War (Nell Shipman) ... 5
The True Face (Nell Shipman) ... 5

THE INVISIBLE HAND
(Fifteen Two-Relief Episoles starring Antonio Moreno) ... 5
Fifteenth, The Changeling (Harry蒸) ... 5
Fourteenth, The Modern Mephisto (Manuel Mateos) ... 5
Twelfth, The Dauphin's Death (Harry蒸) ... 5

THE SILENT AVENGER
(Fifteen Two-Relief Episoles starring Wm. Duncan) ... 5
Fifteenth, The Final Trump (William Duncan) ... 5
Eleventh, The Death of Prospero (William Duncan) ... 5
Thirteenth, A Human Pendulum (William Duncan) ... 5
Eleventh, Shot into Space (William Duncan) ... 5
Twelfth, Blades of Horror (William Duncan) ... 5
Ninth, The Smuggler (William Duncan) ... 5
Sixth, The Hidden Ring (William Duncan) ... 5
Fifth, The Damned (William Duncan) ... 5
Fourth, Tearing Through (William Duncan) ... 5
Second, On the Run (William Duncan) ... 5

HIDDEN DANGERS
(Fifteen Episode Serial starring Joe Ryan and Jean Poage)

W. H. PRODUCTIONS
The Lost Battalion (Special Cast) ... 5
Everybody's Business (Richmond-Cassow) ... 5
A Prayer for a Child (Miriam Cooper) ... 5
Satin's Pawn (Bessie Barriscale) ... 5
The Straight Road (Helen Hoxton) ... 5
Stalking His Life (Win. S. Hart) ... 5
A Superior Woman (Win. S. Hart) ... 5
Dester's Last Fling (Jane Edery) ... 5
The Covered (Win. S. Hart) ... 5

ONE AND TWO REELERS
W. S. Hart Dramas ... 5
Shiner (Harry Buegelsby) ... 5
Keystone Comedies (Holly Brand) ... 5
Red (Harry Buegelsby) ... 5
Kay Bee Dumas (Nelson Brand) ... 5
Ary C. (Florida Brand) ... 5
Chaplin Comedies ... 5
Sennett Keystone Comedies ... 5

WILK (JACOB) FEATURES
(At State Right Exchanges)
Abuses of Desire (Mrs. Sesame Hayakawa) ... 6

ALICE BRADY FEATURES
Maturity ... 6
The Trap ... 6
A Woman Alone ... 6
Dark Red Rose ... 6
The Dancer's Peril ... 6
La Boheme ... 6
The Dervish Game ... 6
Sight of Cary ... 6
Miss Petticoats ... 6
Shell of Wide-awake ... 6
The Hungry Heart ... 6

ROBERT WARWICK FEATURES
Man of the Hour ... 6
Soldier Voice ... 6
Humane Driftwood ... 6
The Man Who Forgot ... 6
Pudge Boy ... 6
Face in the Moonlight ... 6
Man's Man ... 6
A Girl's Fancy ... 6
False Friends ... 6

Five Pages of Box Office Reports and Four Pages of Releases in This Week's Issue of the News
<table>
<thead>
<tr>
<th>Simplex Distributors</th>
<th>Important Links in the Chain of Simplex Service</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARGUS THEATRE SUPPLY DIVISION</strong></td>
<td><strong>NORTHERN OHIO</strong></td>
</tr>
<tr>
<td><strong>of the ARGUS LAMP &amp; APPLIANCE CO.</strong></td>
<td><strong>OHIO</strong></td>
</tr>
<tr>
<td>315-23 Prospect Ave.</td>
<td><strong>Cleveland, OHIO</strong></td>
</tr>
<tr>
<td><strong>BOSTON MOTION PIC.</strong></td>
<td><strong>MASSACHUSETTS</strong></td>
</tr>
<tr>
<td><strong>TURE SUPPLY CO.</strong></td>
<td><strong>ROD ISLAND</strong></td>
</tr>
<tr>
<td><strong>54 Broadway</strong></td>
<td><strong>CONNECTICUT</strong></td>
</tr>
<tr>
<td><strong>BOSTON, MASS.</strong></td>
<td><strong>WESTERN MA</strong></td>
</tr>
<tr>
<td><strong>BRECK PHOTOPLAY SUPPLY CO.</strong></td>
<td><strong>NORTHERN CALIFORNIA</strong></td>
</tr>
<tr>
<td>92 Golden Gate Ave.</td>
<td><strong>SAN FRANCISCO, CAL.</strong></td>
</tr>
<tr>
<td><strong>J. SLIPPER &amp; CO.</strong></td>
<td><strong>SOUTHERN CALIFORNIA</strong></td>
</tr>
<tr>
<td>726 South Olive St.</td>
<td><strong>ARIZONA</strong></td>
</tr>
<tr>
<td><strong>LOS ANGELES, CAL.</strong></td>
<td><strong>AND</strong></td>
</tr>
<tr>
<td><strong>Selling Agents</strong></td>
<td><strong>KENTUCKY</strong></td>
</tr>
<tr>
<td><strong>Dwyer Bros. &amp; Co.</strong></td>
<td><strong>SOUTH OHIO</strong></td>
</tr>
<tr>
<td>529 Broadway</td>
<td><strong>AND</strong></td>
</tr>
<tr>
<td><strong>CINCINNATI, OHIO</strong></td>
<td><strong>KENTUCKY</strong></td>
</tr>
<tr>
<td><strong>ERKER BROS. OPTICAL EASTERN CO.</strong></td>
<td><strong>MISSOURI</strong></td>
</tr>
<tr>
<td>600 Olive St.</td>
<td><strong>NORTHEASTERN</strong></td>
</tr>
<tr>
<td><strong>ST. LOUIS, MO.</strong></td>
<td><strong>ARKANSAS</strong></td>
</tr>
<tr>
<td>Madison</td>
<td><strong>St. Clair in</strong></td>
</tr>
<tr>
<td>Counties</td>
<td><strong>Monroe Illinois</strong></td>
</tr>
<tr>
<td><strong>EXHIBITORS SUPPLY CO. ILLINOIS</strong></td>
<td><strong>St. Louis, MO.</strong></td>
</tr>
<tr>
<td>345 South Wabash Ave.</td>
<td><strong>CHICAGO, ILL.</strong></td>
</tr>
<tr>
<td><strong>EXHIBITORS SUPPLY CO.</strong></td>
<td><strong>INDIANA</strong></td>
</tr>
<tr>
<td>157 North Illinois St.</td>
<td><strong>INDIANAPOLIS, IND.</strong></td>
</tr>
<tr>
<td><strong>EXHIBITORS SUPPLY CO.</strong></td>
<td><strong>SOUTHERN and EASTERN</strong></td>
</tr>
<tr>
<td>204 Madison Bldg.</td>
<td><strong>MILWAUKEE, WIS.</strong></td>
</tr>
<tr>
<td><strong>WISCONSIN and</strong></td>
<td><strong>EASTERN</strong></td>
</tr>
<tr>
<td><strong>Clinton</strong></td>
<td><strong>WISCONSIN</strong></td>
</tr>
<tr>
<td><strong>Henry</strong></td>
<td><strong>Des Moines</strong></td>
</tr>
<tr>
<td><strong>Jackson</strong></td>
<td><strong>Lee in</strong></td>
</tr>
<tr>
<td><strong>Louisa</strong></td>
<td><strong>IOWA</strong></td>
</tr>
<tr>
<td><strong>Muscatine</strong></td>
<td><strong>Scott</strong></td>
</tr>
<tr>
<td><strong>HOLLIS-SMITH-MORTON WEST VIRGINIA</strong></td>
<td><strong>COMPANY</strong></td>
</tr>
<tr>
<td>1201 Liberty Ave.</td>
<td><strong>and</strong></td>
</tr>
<tr>
<td><strong>PITTSBURGH, PA.</strong></td>
<td><strong>WESTERN</strong></td>
</tr>
<tr>
<td><strong>PENNSYLVANIA</strong></td>
<td><strong>AND</strong></td>
</tr>
<tr>
<td><strong>LELAND THEATRE SUP.</strong></td>
<td><strong>LAINE</strong></td>
</tr>
<tr>
<td><strong>LY HOUSE</strong></td>
<td><strong>NEW HAMPSHIRE</strong></td>
</tr>
<tr>
<td><strong>97 State St.</strong></td>
<td><strong>VERMONT</strong></td>
</tr>
<tr>
<td><strong>MONTPELIER, VT.</strong></td>
<td><strong>WYOMING</strong></td>
</tr>
<tr>
<td><strong>LUCAS THEATRE SUP. CO.</strong></td>
<td><strong>S. Carolina</strong></td>
</tr>
<tr>
<td><strong>N. Carolina</strong></td>
<td><strong>Louisiana</strong></td>
</tr>
<tr>
<td><strong>ALABAMA</strong></td>
<td><strong>Georgia</strong></td>
</tr>
<tr>
<td><strong>ATTLENTA, GA.</strong></td>
<td><strong>Tennessee</strong></td>
</tr>
<tr>
<td><strong>FLORIDA</strong></td>
<td><strong>Mississippi</strong></td>
</tr>
<tr>
<td><strong>MISSISSIPPI</strong></td>
<td><strong>Virginia</strong></td>
</tr>
<tr>
<td><strong>MICHIGAN MOTION PICTURE SUPPLY CO.</strong></td>
<td><strong>MICHIGAN</strong></td>
</tr>
<tr>
<td>63 East Elizabeth St.</td>
<td><strong>ARIZONA</strong></td>
</tr>
<tr>
<td><strong>DETOIT, MICH.</strong></td>
<td><strong>TEXAS and</strong></td>
</tr>
<tr>
<td><strong>LUCAS THEATRE SUP. CO.</strong></td>
<td><strong>SOUTHERN</strong></td>
</tr>
<tr>
<td>1516 Main St.</td>
<td><strong>ARKANSAS</strong></td>
</tr>
</tbody>
</table>

| **ALBANY THEATRE SUPPLY CO.** | **EASTERN NEW YORK** |
| 4 Clinton Ave. | **(Except Greater** |
| **ALBANY, N. Y.** | **New York City)** |
| **Selling Agents** | **BECKER THEATRE SUPPLY CO.** |
| **NEW YORK** | **WESTERN** |
| **CO.** | **NEW YORK** |
| **BUFFALO, N. Y.** | **STATE** |
| **Selling Agents** | **SEATTLE THEATRE LIGHTING CO.** |
| **WASHINGTON** | **21 Madison Block** |
| **SEATTLE, WASH.** | **St. Louis, MO.** |
| **NEW YORK, N. Y.** | **152 Vine St.** |
| **PENNSYLVANIA** | **PHILAELPHIA, PA.** |
| **SOUTHERN** | **EASTERN** |
| **SWANSON THEATRE EQUIPMENT CO.** | **MARYLAND** |
| **225 South 15th St.** | **NEBRASKA** |
| **OMAHA, NEB.** | **WESTERN IOWA** |
| **SWANSON THEATRE EQUIPMENT CO.** | **SOUTHERN** |
| **1514 Weldon St.** | **NEBRASKA** |
| **DENVER, COLO.** | **SOUTHERN** |
| **SWANSON THEATRE EQUIPMENT CO.** | **IDAHO** |
| **181 East Second South St.** | **UTAH** |
| **SALT LAKE CITY, UTAH** | **EASTERN** |
| **TECO PRODUCTS MFG. COMPANY** | **MINNESOTA** |
| **245 Leob Ave.** | **N. DAK., S. DAK.** |
| **MINNEAPOLIS, MINN.** | **NORTHERN and** |
| **WESTERN** | **NORTHERN IOWA and** |
| **WASHINGTON, D. C.** | **WESTERN** |
| **YALE THEATRE SUPPLY CO.** | **WASHINGTOM, D. C.** |
| **Film Building** | **NORTHERN** |
| **KANSAS CITY, MO.** | **MARYLAND** |
| **KANSAS** | **VIRGINIA** |
| **MISSOURI** | **PENNSYLVANIA** |
| **OKLAHOMA** | **ARIZONA** |
| **ARKANSAS** | **NEW MEXICO** |
WITH THE ORDINARY PICTURE MACHINE

You're Just "Showing Pictures"

But from the moment that a peerless Simplex is installed—

YOUR PROJECTION IS EQUAL TO THAT OF THE WORLD'S FAMOUS PHOTOPLAY PALACES.

For the best and most successful houses today use the Simplex.

Built and Sold on Merit

THE PRECISION MACHINE CO., INC.
317 East 34th St--New York
King Vidor,
Florence Vidor,
First National,
Rothacker Prints—

Sincere purposeful direction—
Wholesome beauty and talent—
Exploitation extraordinary—
Screen security.

Florence Vidor

There are reasons—
Come and see them.
Reviews

Do exhibitors want trade paper reviews of the forthcoming pictures?

There are those in New York who would seek to convince you that the day of reviews is past—that exhibitors do not follow them nor desire them.

Motion Picture News recently had occasion to investigate the sentiment of its readers on the question. The answer is emphatic to us—"We want your reviews at any cost!"

Starting next week we shall publish the results of this survey. Exhibitor opinions on the question of reviews and the occasion of our investigation make interesting reading. Watch for them.

The News Covers The Field
What is an Honest-to-God Woman?
Do you know one?
Are you an honest-to-God man enough to take a girl and make an honest-to-God woman of her?
Well, there are two of them in MOUNTAIN MADNESS
(from the book by Anna Alice Chapin, author of "The Eagle's Mate")
and Lloyd B. Carleton's direction makes them the most amazing women in the most amazing story you ever saw in pictures

CLERMONT PHOTOPLAYS CORPORATION'S
Hannibal N. Clermont, President
FIRST SPECIAL FEATURE
Lloyd Carleton Productions

REPUBLIC DISTRIBUTING CORPORATION
Lewis J. Selznick, Advisory Director; Briton N. Busch, President
And Now New York!

OVER twelve thousand people paid a dollar a seat to see Cecil B. DeMille's "Why Change Your Wife?" at the Criterion, New York, during the first nine days of its showing.

The Criterion seats only 670. This means that the house has been crowded at both performances every day.

And it's still going strong!

"Why Change Your Wife?" has broken records in every city in which it has been shown.

Its New York success confirms the judgment of the exhibitors and public of the entire country—

The Best Picture DeMille Ever Made!
"A LADY in Love" is one of those irresistible pictures that pull on the heart strings and make people start to laugh and then sob—one of those appealing pictures that send people out of the theatre with eyes glistening and lips smiling.


ONE of those pictures that you only get once in a while and that you always clean up on. Like "Young Mrs. Winthrop" in heart appeal and like "The 13th Commandment" in dramatic strength—with something more than both!
Here's what happened when
The Kinema, Los Angeles
played
MACK SENNETT'S
Five Reel Comedy Sensation
"DOWN ON THE FARM"
and broke all house records
by $3500.00
And the story is
the same wherever the
picture is being shown.

UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D.W. GRIFFITH
Hiram Abrams, General Manager
The foremost theatres of the country are preparing now for their presentations of one of the year's most important releases –

**DORIS KEANE**

in Edward Sheldon's Celebrated Play

"**Romance**"

Directed by

**CHET WITHEY**
Here's what happened when The Kinema, Los Angeles played MACK SENNETT'S Five Reel Comedy Sensation "DOWN ON THE FARM" and broke all house records by $3500.00

And the story is the same wherever the picture is being shown.

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN DOUGLAS FAIRBANKS D.W. GRIFFITH
Hudm Adams, General Manager
WARNER BROS.
Present
The World's Greatest Comedian
AL. ST. JOHN
IN
"TROUBLE"
FIRST NAT. EXH. EXC. • CHICAGO ILLINOIS
FIRST NAT. EXH. EXC. • CLEVELAND OHIO
FIRST NAT. EXH. EXC. • PITTSBURG W. PENNSYLVANIA & W. VIRGINIA
FIRST NAT. EXH. EXC. • LOUISVILLE KENTUCKY & TENN.
FIRST NAT. EXH. EXC. • LOS ANGELES ARIZONA & SOUTHERN CAL.
ALL STAR FEATURES DISTS. • SAN FRANCISCO NEVADA-HAWAII & NORTHERN CAL.
H. LIEBER CO. • INDIANAPOLIS INDIANA
A. H. BLANK ENTERPRISES • DES MOINES IOWA-NEBRASKA-KANSAS

CRITERION FILM SERVICE • ATLANTA GEORGIA-ALABAMA-FLORIDA N. CAROLINA & S. CAROLINA
GRAND CENTRAL FILM CO. • ST. LOUIS EASTERN MISSOURI
ELECTRIC THEATRE SUPPLY CO. • PHILADELPHIA E. PENN.-DIST. COLUMBIA-MARYLAND DELAWARE-VIRGINIA
ROBBINS FILM CO. • UTICA N.Y. UPPER NEW YORK STATE
FIRST NAT. EXH. EXC. • DENVER COLORADO-UTAH-WYOMING SOUTHERN IDAHO
TRUE FILM CO. • DALLAS TEXAS-OKLAHOMA

12 TWO REEL COMEDIES A YEAR
WARNER BROS. 220 W. 42nd ST. NEW YORK CITY
Wanda Hawley in Miss Hobbs

From the play by Jerome K. Jerome
Directed by Donald Crisp
Scenario by Elmer Harris

Your attention is again called to the fact that this is Miss Hawley’s FIRST production—

That you are not offered a series contract until you have sampled this, Wanda Hawley’s FIRST—

That “MISS HOBBS” must make good for you—

Because Wanda Hawley WILL make good for Realart.

Learn about “that fairest contract” at our nearest exchange TO-DAY.

REALART PICTURES CORPORATION
469 Fifth Avenue-New York
WHEN Paul Armstrong and Wilson Mizner wrote "The Deep Purple," they reached into the Underworld and brought forth REAL characters.

And now R. A. Walsh transfers them to the screen to fascinate your audiences in a story that strikes deep into the human heart.

MAYFLOWER PHOTOPLAY CORPORATION
presents
in R. A. WALSH PRODUCTION
The DEEP PURPLE

Directed by R. A. WALSH
From the Famous Play
by PAUL ARMSTRONG & WILSON MIZNER

Apply to REALART PICTURES CORP.
469 FIFTH AVE.
SPEAKING OF PROFITS—

YOU have in “The Deep Purple” a picture packed with money-making possibilities.

It’s backed by the fame of the original stage play which ran for over a year on Broadway.

And—
The reputation of R. A. Walsh whose name guarantees the BEST in picture entertainment.

And—
The cast—Miriam Cooper, Helen Ware, Vincent Serrano and Bird Millman. There’s patron pulling power behind each name.

An Unbeatable Combination from Every Box Office Angle

BOOK “THE DEEP PURPLE” AND WATCH IT PULL THE LONG GREEN!
TRACES leered at her from the Shadowy Depths of the Underworld; beckoned her to the Brink of the Chasm called Sin.

A Great Stage Play—
A Greater Picture

SEE IT and SIGN IT!

MAYFLOWER PHOTOPLAY CORPORATION presents
AN R. A. WALSH PRODUCTION
THE DEEP PURPLE

Directed by R. A. WALSH from the Famous Play by PAUL ARMSTRONG & WILSON MIZNER
Released by REALART PICTURES CORPORATION 469 Fifth Ave
May 22, 1920

FOR THOSE WHO BELIEVE IN THE HUMAN HEART

Andrew J. Callaghan Productions, Inc.

PRESENTS

BESSIE LOVE

THE PRINCESS CHARMING

in

"THE MIDLANDERS"

Adapted to the Screen from the Famous American Novel
By Charles Tenney Jackson

Directed by Two Masters of the Cinema
Ida May Park and Joseph De Grasse

Your audience will unconditionally surrender when sweet pathos, sturdy humor, stirring adventure and tender romance combine to storm the portals of the heart.

Behind this captivating star who seeks to conquer humanity's whole wide world is an irresistible force:

The Finest Directorial Genius —
The Most Famous Novels and Plays —
The Highest Quality of Production.

With such a force there's only one answer
Unconditional surrender under this banner of victory:

THEY'RE BUILT TO PLEASE THE PUBLIC!

Andrew J. Callaghan Productions, Inc.

25 West 43rd Street

New York City
3 TIMES the money going into the making—

We planned to do a certain amount of business weekly on “COMEDYART.” On the basis of that expected income we figured just how much we could spend in making “COMEDYART.”

BUT Contracts already signed guarantee us so much greater income than was expected—we are now able to spend 3 Times as much money making “COMEDYART” as we figured and first started spending.

You win greater quality and no increase in prices.

1400 feet of varied comedy
400 feet of art color scenic
200 feet of real novelties
2000 feet of greater “COMEDYART”

SPECIAL PICTURES CORP’N
H. W. Hellman Building
LOS ANGELES
First National
Announces!

Mayflower Photoplay Corp'n
presents
an
Allan Dwan
production
“A Splendid Hazard”

Directed by Allan Dwan
Based on the novel of Harold MacGrath

Story of the Man Who Took
the Greatest Sporting Chance

A First National Attraction
“Great Picture!

That’s What J. H. Kunsky of the Adams Theatre, Detroit, Says of

Marshall Neilan’s

Latest Independently Produced Picture for First National

“Don’t Ever Marry”

A Mirthquake in Six Shocks

You’ll Book It When You See It
May 22, 1920

Going Over Big"

Read His Wire:

First National Exhibitors' Circuit,
6 West 48th St., New York City.

"'Don't Ever Marry' a great picture!
Going over big. Received most fa-
vorable notices from Press and Patrons.
Growing in popular favor as week
progresses."

J. H. Kunsky.

The Most Exciting and
the Funniest Matrimonial
Mix-up You Ever Saw

From the Story by EDGAR FRANKLIN
Adapted to the Screen by MARION FAIRFAX

Photographed by Henry Cronjager and David Kesson

Lighting Effects by Howard Ewing
Technical Director, Ben Carre

A First National Attraction
Popularity Growing Daily

Katherine MacDonald, the American beauty, is attracting greater crowds with each picture, not only because of the high quality of her productions, but because of her unusual beauty and stunning gowns, she having been adjudged the most beautiful woman of the screen in sixteen beauty contests.

Her tremendous success in "The Thunderbolt," "The Beauty Market" and "The Turning Point" is being surpassed in her latest play.

Katherine MacDonald Picture Corp’n
Sam E. Rork President and General Manager

presents

Katherine MacDonald
in
"Passion’s Playground"

A romance of Monte Carlo taken from "The Guests of Hercules," by C. N. and A. M. Williamson

Directed by J. A. Barry

By Arrangement with Attractions Distributing Corp’n
B. P. Schulberg, President

A First National Attraction
Foreign Representative
David P. Howells, Inc.
729 Seventh Avenue, New York City
“Strong Appeal, Full of Heart Throbs and Melodramatic Punch’

That’s What They All Say of

King W. Vidor’s

“The Family Honor”

STRONG POPULAR APPEAL

"The Family Honor," a King Vidor romance of the South, has the popular quality to put it across. It is woven around an ever popular and appealing theme. It is strong in heart interest and with its home-like atmosphere of the Southland and its melodramatic story it makes a strong appeal to popular favor. A tale of Dixie always pulls whether or not the spectator has ever journeyed below Baltimore and the fact that the action lends itself to Southern melodies is another point in its favor from the box office angle. A human note which has made King Vidor famous as the maker of this brand of pictures. Immensely interesting because it is well told and real. The action is of quick tempo with constantly increasing suspense.” — Exhibitor’s Trade Review.

THEME THAT'S DIFFERENT

"The Family Honor" is another of King Vidor's intensely human adaptations of a theme that is different. Taking a story of Dixie, the young producer has surrounded it with realistic atmosphere and has given it the punch that will sustain interest.” — Exhibitor's Herald.

HUMAN AND APPEALING

"You have a picture here that certainly is going to make an impression on everyone. Offered in the same artistic taste as it has been produced it will be profoundly moving. An opportunity to cater to the thrill loving crowds as well. Highly pleasing. Should strike a responsive chord in every audience. A melodramatic story that is made human and appealing.”—Wid's.

GREAT HEART INTEREST

"Nothing missing to emphasize the pathos and the note of heart interest. Entertaining, and saturated with atmosphere of the South. Emphasizes the human note.” — Motion Picture News.

IT'S A SAFE BET

"An excellent example of what a picture ought to be. Contains deep heart interest. The picture is a safe bet; its appeal is wholesome."—Moving Picture World.

A Romance of Dixie by
John Booth Harrower
Directed by King W. Vidor

A First National Attraction

Scenario by William Parker
Photography by Ira H. Morgan
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City
A VOTE OF APPRECIATION

To The Officials, Franchise Holders, and Salesmen
OF THE
FIRST NATIONAL EXHIBITORS CIRCUIT

"Greetings!"

—On the eve of stepping across the $4,000,000.00 mark—the amount which now represents the bookings—after but a 5 month campaign—on

"BACK TO GOD'S COUNTRY"  A FIRST
NATIONAL
ATTRACTION

By James Oliver Curwood

we—its producers—desire to thank you one and all for your splendid co-operation and fine sense of justice in all your business dealings, which has carried us so successfully along the first half of our journey towards

the $750,000.00 mark

As a result, we are encouraged to continue in the making of an occasional "OUTDOOR CLASSIC," and will always endeavor to contract with such authors of established reputation, who are in position to give us exclusive rights to their stories in order to protect your salesmen against unfair competition.

We also desire to seize this occasion to make public our vote of thanks to

ERNEST SHIPMAN

the originator of the enterprise, and upon whose capable shoulders rested the burden for

"CARRYING ON"

Our next announcement will be of NATIONAL IMPORTANCE, and of great interest to the trade."

CANADIAN PHOTOPLAYS, Ltd.
CALGARY, CANADA

New York Office: 6 West 48th Street. ERNEST SHIPMAN, Mgr.
A Benjamin B. Hampton Production
RIDERS of the DAWN
A Photoplay of the Novel
"The Desert of Wheat"
By ZANE GREY
Directed by HUGH RYAN CONWAY
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through N.W.E. Exchange, Incorporated
“Riders of the Dawn”
A PRONOUNCED BOX-OFFICE FAVORITE

All the money-making screen values are to be found in this picture in rare abundance.
A REAL STORY OF PUNCH AND PEP written by Zane Grey, America’s greatest living novelist.
A CAST OF EVEN EXCELLENCE, not one star and the other actors of doubtful value, but a constellation of stars working together harmoniously to visualize the story and not to glorify themselves: Roy Stewart, Joseph J. Dowling, Claire Adams, Robert McKim, Frederick Starr.

THE THEME IS THE TALK OF THE HOUR AND THE TALK OF THE WORLD.
IT’S A BENJAMIN B. HAMPTON PRODUCTION, greater than his “Desert Gold,” “The Sagebrusher,” and “The Westerners.”

CLEAN, WHOLESOME, THRILLING, SENSATIONAL, A COMPELLING COMBINATION. Nothing draws the crowds like a celebrated novel translated into the language of the screen. It is sure fire every time.
"RIDERS of the DAWN"

at the STRAND

in NEW YORK

HAS had a wonderful "press," as they say on the other side. Comments of the New York papers were unanimously favorable. This is the first time in many months that the New York papers were a unit in their praise of a picture. Neither the "World" nor the "American" offered any comment whatever on either the "Riders of the Dawn" or the program at the Strand. The other papers commented as follows:

TELEGRAPH
"An exciting and vivid story."

TRIBUNE
"The picture is a good melo-drama well acted."

SUN-HERALD
"This photo play deals with the North West grain region, vividly and thrillingly, without overstating its case."

TIMES
"The story might be called 'Action, Unlimited.'"

These comments were given by experienced writers and in no way influenced by advertising. They were fully endorsed by the

PUBLIC VERDICT

Before eight o'clock the colored person in the Strand uniform started his cry, "Standing Room Only," and kept it up well along toward 10 o'clock.

Money-making pictures are few and far between.

DO NOT HESITATE WHEN THE BAND WAGON STOPS IN FRONT OF YOUR DOOR

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PICTUR Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 719-72 A Ave.

ROY STEWART as "Kurt Dorn"

JOSEPH J. DOWLING as "Mr. Anderson"

MARIE MESSINGER as "Kathleen"

ARTHUR MORRISON as "Olsen"

FREDERICK STARR as "Nash"

CLAIRE ADAMS as "Lenore Anderson"

ROBERT McKIM as Henry Newman"

VIOLET SCHRAM as "Olga"

MARG ROBBINS as "Chris Dorn"

FRANK BROWNLEE as "Gidden"
Robert Brunton presents
J. WARREN KERRIGAN
and his own company in
No. 99
By Wyndham Martyn
Directed By Ernest C. Warde

In "99" Kerrigan Rivals and in Spots Excels The Best Male Screen Stars of the Day.

"99" is the story of what the police reporters call a Frame-Up.

It reveals the secret working of 'malefactors of great wealth', unscrupulous politicians and master minds of the underworld.

From first to last the sweetest of love stories runs with the changing fortunes of the tale.

Just the ideal length on any program - a little short of an hour.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PICTURES EXCHANGE, INCORPORATED
Arthur F. Beck
presents
LEAH BAIRD
in
Cynthia-of-the-Minute

From the famous novel by
LOUIS JOSEPH VANCE
Directed by PERRY VEKROFF

An Adventure at Sea Told in Pictures
Is Bound To Hold Your Crowds

The Tale is Acted by
Leah Baird, true princess of the screen in a role calling for the
exquisite style of acting which has made her a legitimate favorite.
Hugh Thompson, a lover such as women love, bold, adventurous,
ardent and tender.
Burr McIntosh who puts all his renowned skill into a part that
is thoroughly original.

Reads like the front page of
"Who's Who in Stardom"
The Elements in "Cynthia-of-the-Minute" are
The Makings of an Excellent Show

Your Audience Expects
These Qualities on
Your Screen

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated
Foreign Distributor: J. Frank Brockles, Inc. 729-73 Ave.
EDUCATIONAL FILMS CORPORATION OF AMERICA announces the early opening of its own exclusive short subject exchanges in the twenty-two recognized distributing centers.

Each exchange will be under the direct control of Educational, yet the territorial managements will be financially interested.

Instead of a mere "branch" with a salaried employe in charge, exhibitors will find successful theatre men working for box office results.

You have the guarantee of Educational for quality product—a guarantee you have known for five years—PLUS the financial concern of leaders in your territory.

SUCH an organization has brought immediately to Educational the opportunity to select the material most desired by exhibitors, as voiced by their representatives in each section. Each producing unit brings an enthusiasm inspired by the excellence of the distributing system.

This combination assures the best in short subjects and the fullest measure of service, while competitive exhibitor purchase opportunity is maintained by control of each office in Educational Films Corporation.
CONTRACTS already signed assure the greatest array of short subjects ever offered, including Bruce Scenics Beautiful, Chester-Outings, Screenics and a dozen other travel, novelty and educational series.

Two reel comedies include Chester Comedies, Torchy Comedies and Mermaid Comedies, each to be released monthly, and a bi-weekly release from an organization famous wherever comedies are shown.

These will be handled by Educational exchanges in the following cities:

- NEW YORK
- CHICAGO
- BOSTON
- DETROIT
- PHILADELPHIA
- MINNEAPOLIS
- PITTSBURGH
- ST. LOUIS
- WASHINGTON
- KANSAS CITY
- LOUISVILLE
- OMAHA
- ATLANTA
- DENVER
- DALLAS
- SALT LAKE CITY
- CINCINNATI
- LOS ANGELES
- CLEVELAND
- SAN FRANCISCO
- INDIANAPOLIS
- SEATTLE

[Signature]

Vice-President and Gen'l Manager

EDUCATIONAL FILMS CORPORATION OF AMERICA
729 Seventh Ave. New York
Front Page Newspaper Publicity Packing the Theatres

Never before has such a tremendous amount of publicity accompanied the presentation of a motion picture as the combined newspaper accounts of

The World's Most Popular Champion

BENNY LEONARD

and

The Great Wall Street Bond-Theft Mystery

Duplicate the Plot of

"The Evil Eye"

The result of this extraordinary combination—column upon column of space that money could not buy in the leading newspapers every day—has made

THE BENNY LEONARD SERIAL

the greatest box-office attraction of all time.

Every theatre—large and small—playing this powerful feature-serial, is doing record-breaking business

Written by ROY L. McCARDELL

Staged by J. GORDON COOPER

Supervised by WALLY VAN

With Stuart Holmes—Marie Shotwell—Ruth Dwyer—Madam Marstini

Presented by Ascher's Enterprises, Inc.

Distributed by Hallmark Pictures Corp.

Foreign Rights controlled by E. S. Manheimer
REELCRAFT PRESENTS

ALICE HOWELL

IN

"HER LUCKY DAY"

A TWO REEL FEATURE OF AN
EXCELLENT COMEDY SERIES

REELCRAFT EXCHANGES

ATLANTA, GA.
K. K. H. Film Dist. Co.
73 Walton Street

BUFFALO, N. Y.
Dudley Exchange, Inc.
189 West Street

BOSTON, MASS.
Arrow Film Companies
48 Pemberton Street

CHICAGO, I1L.
Reelcraft Pictures Corp.
207 So. Wabash Ave.

CINCINNATI, OHIO
Standard Film Service
Film Exchange Bldg.

CLEVELAND, OHIO
Standard Film Service
390 South Building

DAYTON, OHIO
Magnet Film Company
418 Jackson Street

DETROIT, MICH.
Standard Film Service
50 Stock Building

DALLAS, TEXAS
B. D. Lewis Film Exch.
1915½ Commerce Street

LOS ANGELES, CAL.
Consolidated Film Co.
125 So. Olive Street

KANSAS CITY, MO.
Crescent Film Co.
310 Globe Building

NEW YORK CITY
Reelcraft Pictures Corp.
729 7th Avenue

OKLAHOMA CITY, OKLA.
R. D. Lewis Film Co.
114 So. Robinson Street

PHILADELPHIA, PA.
Standard Film Service

PITTSBURGH, PA.
R. D. Lewis Film Co.
141 Penn Avenue

SAN ANTONIO, TEXAS
R. D. Lewis Film Co.
1121 South Avenue

SAN FRANCISCO, CAL.
Consolidated Film Co.
89 Golden Gate Avenue

SYRACUSE, N. Y.
Dudley Exchange, Inc.
445 South Warren

SEATTLE, WASH.
United Film Service

HIGH CLASS PRODUCTIONS
CAPABLE DIRECTION AND
CLETHER COMEDIANS

REELCRAFT PICTURES CORPORATION: R. C. CROPPER, PRES. 729-7TH AVE. NEW YORK.
A delightful picture of life in a typical American town, with the fascinating Tom Moore as a ne'er-do-well who miraculously makes good.

SAMUEL GOLDWYN PRESENTS

TOM MOORE in
The GREAT ACCIDENT
BY BEN AMES WILLIAMS
DIRECTED BY HARRY BEAUMONT
H.B. Warner in
The White Dove

A Jesse D. Hampton Production

THE phenomenal success of this Warner triumph has proved again that it takes a masterpiece of fiction to get the utmost results in picture art.

This production, from the greatest story ever written by William J. Locke and presented by JESSE D. HAMPTON, has broken records for leading exhibitors from coast to coast.

The combination of a star without adverse criticism, a story read by millions throughout the world and a director whose successes are known to lovers of the cinema art everywhere cannot fail at the box office.
H.B. Warner
Dealing with one of the most vital problems of the day this tense, dramatic production presented by JESSE D. HAMPTON, is bound to prove a sensation.

Its unique theme, its brilliant portrayal, and its superlative production coupled with the nationwide popularity of the star will pave the way to success for exhibitors everywhere.
Sweeping the Nation

Half a dozen Warner successes that are making money for exhibitors everywhere.

"The Man Who Turned White" — A thrilling story of romance and mystery on the desert plains.
"The Pagan God" — In which an American diplomat foils a band of Mongolian revolutionists.
"For a Woman's Honor" — How an army officer bears the stigma of bigamy to save his sweetheart's honor.
"A Fugitive from Matrimony" — Proving that Cupid is the "ace of aces" in bringing down confirmed bachelors.
"The Gray Wolf's Ghost" — A romance of the old Southwest in which Yankee pluck defeats Spanish superstition.

Robertson-Cole
Robertson-Cole announces
Georges Carpentier
in
The Wonder Man

The progressive exhibitor judges the growth of his theatre not only by the size of the crowds it attracts, but by its standing in the community.

To retain its reputation as a playhouse of the highest standard EVERY first-class theatre will play this intriguing romance of American society, thereby fulfilling the demand of its patrons.

"A Million Dollar Attraction"
Directed by
John G. Adolfi
A NATIONAL LANDSLIDE for

THE BUTTERFLY MAN

When such theatres as
The Stanley Circuit, Phila.
Alcazar, Chicago
Miles, Detroit
Symphony, Los Angeles
Sanger Amusement Co., New
Orleans,
Blackstone, Pittsburg lead
the avalanche

Success
Is Assured

GASNIER Presents

LEW CODY

The most versatile --
star of the screen sur-
passes himself in this
wondrous and bewitch-
ing cross section of
American Society Life

ROBERTSON-COLE
SUPER-SPECIAL
If you knew what that meant in Indian it would make you shiver—make your teeth chatter.
When David Raine, just into the North and mushing along the frozen Arctic trail heard Mukoki, the Indian guide, mutter it, he was puzzled.

"The dogs—they are giving the death howl"—that is the way Mukoki explained it. And David found later that the old Indian guide was right!

Death was near. That night they camped in the old deserted cabin of Tavish—the mystery man of the North. Then came that damnable devilish noise against the cabin wall—

thud—thud!
thud—thud!

Like a ghostly tattoo it sounded. David's dreams of Marge were interrupted—he decided to investigate—and he found—swinging gently in the wind tap-tapping against the logs—the body of a man.

The cold moon shone on the pale bearded face, the gaping mouth was shaped in a frozen grin of agony. It was Tavish—the man whose villainy causes all the pangs, the mystery, the complications, adventure and stirring romance in—

"The Courage of Marge O'Doone"

by

JAMES OLIVER CURWOOD—

that splendid story of the Northland; of a man who had "lost himself," of a brave, beautiful girl who kept herself untrammeled, alluring, in the midst of a den of human beasts.

Made into a sensational, gripping big special photoplay production by VITAGRAPH Directed by DAVID SMITH
HERMAN RIFKIN
of New England

CLIMAX FILM CO.
of New York

SIDNEY LUST
of Washington

RIALTO FILM CO.
of Philadelphia

THESE MEN
KNOW GOOD
PICTURES AND
DO BIG BUSINESS.
THEIR JUDGMENT
IS A GUARANTEE
OF QUALITY

They, Among Others, Have Bought

A COMMON LEVEL

Not one State Right Buyer who has seen this picture, featuring Edmund Breese and Claire Whitney has failed to buy it

Don't Overlook the Best
Film Bet in Years

TRANSATLANTIC FILM CO. OF AMERICA
(INCORPORATED)
Herbert C. Hoagland, Vice-President and General Manager

729 SEVENTH AVE.
NEW YORK CITY
The Exhibitors’ Herald says:

CORINNE GRIFFITH in

The Garter Girl

Five-part Drama; Vitagraph
Directed by EDWARD H. GRIFFITH
Published in May

OPINION: Ordinarily, when a scenario writer has a stage girl refuse her vaudeville partner’s proposal of marriage and fall in love with a handsome young clergyman, he has the heroine marry the minister. But in the “Garter Girl” the heroine is lifelike and in the end decides that her teammate in vaudeville shall be her teammate in matrimony.

It’s different. Every tradition as to “how to write a scenario” is thrown into the discard. After running along in the familiar channel for 3,000 feet, the story starts to turn just the way no one suspects it will. There is one surprise after another.

There will be few people who see “The Garter Girl” that will not talk about it. It is the type of picture which should increase attendance every day during its run. It is guaranteed the cheapest and most effective exploitation pictures can be given—word of mouth advertising.

Vitagraph has made several splendid productions with Corinne Griffith, but her latest offering sets a new standard for her series. She is given everything a star could ask, a capable cast, intelligently chosen settings and exteriors, and careful editing of the completed negative. Her interpretation of the title role more than warrants the lavish expenditure.
ANNETTE KELLERMAN
in her mile-a-minute Modern Comedy Drama
"WHAT WOMEN LOVE"

"Boys, I've produced a great picture! Sure fire, it can't miss. The stuff the public wants."

SOL LESSER
634 H.W. HELLMAN BLDG.
LOS ANGELES, CALIF.
“The Exploits Of The Moewe”

IN TWO REELS

ON STATE RIGHTS

A series of events—that actually happened—more astounding and thrilling than even an Edgar Allen Poe imagination could conceive.

Word pictures of the happenings, at the time the world-famed sea wolf was operating, furnished the greatest thrill of the war—

*Multiply That Thrill Ten Times And Get An Idea Of What These Pictures Contain.*

Nine ships sink before your eyes.
The transfer of passengers from one vessel to another in mid ocean.
Lifeboats overturning and throwing their precious freight into the angry seas.
A torpedo being fired from a tube on the deck of the Moewe and striking its victim—a 12,000 ton vessel—amidships.
A great six masted schooner, with full sails set, bowing proudly to her fate.

*Two Thousand Feet of Thrills and Every Foot Authentic.*

CASH IN IMMEDIATELY ON THIS ASTOUNDING SENSATION

DON'T WAIT :-- WIRE
SOME TERRITORY STILL OPEN

ARROW FILM CORPORATION
220 West 42nd Street, New York City
"UP IN MARY'S ATTIC"

with

EVA NOVAK
and

HARRY GRIBBON

FINE ART PICTURES, Inc.

MURRAY W. GARSSON, PRES.  CHAS F. SCHWERIN, GENL. SALES MGR.
130 WEST FORTY-SIXTH STREET, NEW YORK
TELEPHONE BRYANT 7498
THE SENSATIONAL SERIAL THAT SOLD OUT AT FIRST SIGHT 
ONLY TERRITORIES UNSOLD ARE THE FEW BLOCKS LISTED BELOW 
THE TRAIL THAT AUDIENCES OF MORE THAN 10,000 THEATRES WILL SOON BE FOLLOWING 
"FOLLOW "THE HAWK'S TRAIL"

RELIANCE FILM EXCHANGE 
WASHINGTON, D.C.

Burston Films, 
Gentlemen: 
"The Hawk's Trail" is a serial surpassed by 
none. 
RELIANCE FILMS

WORLD FILM EXCHANGE 
Los Angeles, Calif.

Burston Films, 
Gentlemen: 
We broke all Monday and Tuesday night records with "The Hawk's Trail." I personally saw the serial and can recommend it to all exhibitors as one of the best drawing cards I have ever seen.

E. J. WALTON, 
Ybor City Theatres

WESTERN UNION 
TELEGRAM

OKLAHOMA CITY, OKLA.

BURSTON FILMS: 
ACCEPT HAWK'S TRAIL MAILING 
CHECKS AND SIGNED CONTRACTS 
TO-DAY, RELEASE HAWK'S TRAIL 
DALLAS OFFICE MAY 1st, RUSH 
QUICK TO OUR DALLAS OFFICE 
FOLLOWING ADVERTISING EACH ON 
EPISODES ONE AND TWO, TWO 
HUNDRED ONES, SIXTY THREE, 
4O SIXES, 50 SETS 11x14, 50 
SETS 22x28, 50 SLIDES, ALSO 10 
24-SHEETS, MAILING ORDER EXTRA 
PRINTS AND ADVERTISING, 
WIRE CONFIRMATION. 
R. D. LEWIS FILM CO.

DISTRIBUTED BY THE 
FOLLOWING EXCHANGES

New England States: 
Arrow Film Co., Boston, Mass.

New York State: 
New Jersey: 
Mario Film Corporation, 135 W. 46th St., N.Y.C.

Eastern Pennsylvania, Southern New Jersey: 
Twentieth Century Film Co., Phila., Pa.

Delaware, Maryland, Dist. of Columbia, Virginia: 
Reliance Film Exchange, Washington, D.C.

North & South Carolina: 
Utilman Film Co., Charlotte, N.C.

Georgia, Florida, Alabama, Tennessee: 
Special Features Co., Knoxville, Tenn.

Ohio, Kentucky: 
Dave Warner Film Co., Cleveland, Ohio.

Michigan: 

Southern States: 
Indiana: 
Unity Photoplays Co., Chicago, Ill.

Minnesota, North & South Dakota: 
Hill Film Co., Minneapolis, Minn.

Wisconsin: 
Irion Film Co., Minneapolis, Minn.

Texas, Oklahoma, Arkansas: 
A. T. Lewis Film Co., Oklahoma City, Okla.

Washington, Oregon, Idaho, Montana: 
Sun Films Inc., Los Angeles, California.

California, Arizona, Nevada: 
Sun Films Inc., Los Angeles, California.

Canada: 
Reel Films Ltd., Toronto, Canada

Western Pennsylvania & West Virginia: 
Max Hearing & L. C. Fresh of Pittsburgh.

BURSTON FILMS INC. 
LONGACRE BUILDING, 
NEW YORK CITY, N.Y.

OPEN TERRITORY 
IOWA & NEBRASKA 
KANSAS MISSOURI & SO. ILL 
COLO., WYO., UTAH & 
NEW MEXICO
Book Them Now!

Polly Moran
Two Reel Comedy

"Illiterate Digest"
Novelty Weekly
by Will Rogers

"Smiling Bill" Jones
One Reel Comedy

Grace Cunard
Two Reel Western

for State Rights wire

MARION H. KOHN PRODUCTIONS, Inc.
State Right Buyers—

BILLIE RHODES

IN

His Pajama Girl

It has the goods from main title to “finis.”
It will long be remembered by state right buyer and exhibitors as one of the biggest money making productions ever put out in the independent market.
It has every element to qualify it as a big money maker; star, story, title and novelty.

— and it has that big possibility of putting it on in connection with a chorus of Pajama Girls.

Its Exploitation Angles are innumerable.
The mails are too slow for some state right buyers, they’re wiring and both foreign and domestic territories are going fast.

C. B. PRICE CO., Inc., Times Building, New York City
THE SOCIETY OF MOTION PICTURE ENGINEERS at their semi-annual meeting held in Rochester in April, 1918, adopted a "SAFETY STANDARD" film for use in portable projectors. This differs slightly from the "Professional" standard being in the same proportions but somewhat smaller. It is made only on slow burning or non-inflammable stock.

This "SAFETY STANDARD" was based entirely on an ABSOLUTE NEED OF SAFETY outside the theatres and other places adequately protected by law with fireproof booths.

Further it gives any manufacturer of portable projectors a film standard in which there is an available and growing supply of film which is safe for non-theatrical use.

The "SAFETY STANDARD" has made it possible for pictures to be shown in the home, in the classroom of the school, in the church, in the lodge and other places, where, if it was not for the "SAFETY STANDARD," fire hazard would be unavoidable because of the necessary handling of inflammable film in the open.

The handling of the "PROFESSIONAL STANDARD" printed on inflammable stock, in anything but a protected fireproof booth built for the purpose (as prescribed by law) was thoroughly recognized by the SOCIETY OF MOTION PICTURE ENGINEERS when discussing and finally adopting this "SAFETY STANDARD."

This "SAFETY STANDARD" in no way competes with the THEATRE INTERESTS, in fact it is a distinct "feeder" to the theatre. It usually brings pictures to a non-theatrical audience and the new interest which is aroused by them induces an element in the community who have previously looked down on the "movies" to go further. The result is a direct benefit to the theatre man and through them to the producer.

"Don't base your ideas of picture audiences upon present ones. Think of your potential audience. That audience includes almost all the public."—Wm. A. Johnston, MOTION PICTURE NEWS, March 20, 1920.

This potential audience lives in no small part among those who are being educated by the "SAFETY STANDARD" to the broader and bigger possibilities of the motion picture.
Industrial Unrest!

All over the country there is so much discontent, with wild rumors of revolution flying about, that it becomes a great pleasure to contemplate something with which the American People are entirely satisfied.

Of course we refer to the RITCHEY poster.

And contemplating it we wonder if it doesn't, in a way, suggest a possible cure for the political and economic evils that beset us. It's our job to make posters. We are spending all our time and our energy and our intelligence in making the RITCHEY poster as perfect a poster as it is possible to make. We are interested absolutely and wholeheartedly in that job. It keeps us occupied and prosperous. Its contemplation keeps us happy.

So we think that if everybody else put into their job the same complete interest that we put into ours, the whole country might be a deal better off. Certainly its inhabitants would be a good bit happier—for there is no joy quite so great as that which comes from hard work excellently well done. Which accounts for our happiness and optimism and our exceeding great joy in life—for the RITCHEY poster is certainly a work most excellently well done!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York
Telephone Chelsea 8388
Odds and Ends of Thought

New Sources for Big Pictures

A exhibitor who observes conditions closely told us the other day, “There is a real definite scarcity of good pictures right now. We are in one of the slump periods that come every once in a while.”

Whether or not this view is correct is probably to a great extent a matter of opinion. Also, if it is true that a dearth exists it might be an artificial condition fostered by a desire to hold back sure-fire winners for the Fall market.

We have been prompted to quote this exhibitor’s view by the companion thought of our own that never before did the future loom up with such glowing promises of big pictures. Cultivation of the genius and individuality of producers, authors and stars seems destined to bear its reward in bounteous measure when the bell rings for the Fall getaway.

Another encouraging thought is found in the fact that this Fall we must not look to a few selected sources for the bigger production efforts. Old-line organizations and youthful independents seem alike to possess the formula, the capital and the ambition to aim at the top-quality special.

Visions of a closed, monopolized market would seem to have little effect on the humming activities of the Los Angeles studios. “Good pictures will always find their market,” sums up the philosophy.

Theatres for the Pictures

When we view column after column recording the construction of new theatres in the section of Motion Picture News devoted to that important field it is encouraging to come back to the thought that there will be plenty of good pictures to meet the quality patronage that these new palaces must have.

We are so busy in this field with a multiplicity of current minor activities that it is not always possible to get a true perspective on major developments. But it has seemed for a period of many months that there has not been a week when Motion Picture News could not record over a hundred important construction operations—either complete overhauling and enlarging of old theatres or the first steps in the building of new ones.

And it is our own opinion that the newer picture palaces can go just as far—if not further—toward selling the screen to new patronage as good pictures can. Theatres built expressly for the screen, refined in atmosphere, complete in accommodations for comfort, have an intimate direct selling force that hits home to that class of the public which has waited this long to be converted to the screen.

Plenty of Room Yet

It is a cheerful thought, in view of the unprecedented construction boom, that no experienced theatre man we have met expresses a fear that we are “over-building.” Indeed, the exact reverse would be indicated by any passing conversation with an exhibitor.

A trip around the suburbs of any big city would give additional proof that there is still plenty of room for new theatres. The country is in the midst of an “Own Your Own Home” movement. Residential districts of the better class are developing overnight in practically all suburbs—and the picture theatre has not yet followed the procession.

Some of these suburban sections will be found that are practically ripe now for development; others will require a year or so for growth. But here, surely, is a wide field for the exercise of the most optimistic thoughts, complete assurance of a rosy immediate future.

WAL. A. JOHNSTON.
Twentieth Incorporations in New York State

DURING the past week about twenty concerns have incorporated in New York State for the purpose of entering the motion picture business. The total amount of incorporation represented is $2,005,000. These firms include the Premier Amusement Corporation, capitalized at $250,000, and naming as its directors Robert Mintz, Samuel Leselbaum, Samuel Hellinger, New York; the Nu-Art Corporation, capitalized at $250,000, and naming Jacob S. List, Freda Freeman and Jeanette Herzfeld, Brooklyn; the Fresh Pond Amusement Company, Incorporated, Joseph Rubin, Herman Ginsberg and Morris Klepeck, Brooklyn; Gold Star Producing Co., $10,000, Louis W. C. Lloyd, Herman Blumenfeld, New York; Mount Vernon Playhouse, Inc., $25,000, Ira Knobel, William Stein, Hyman Dominitz, New York City; the Associated Screen News, Inc., $500,000, Louis Lussier, Ernest Angell, L. G. Bergh, New York; Lithographing and Printing Co., Inc., $250,000, A. P. Lewin, David Blum, Matie Hammerstein, New York; Pekeskil Palace Corporation, Inc., $125,000, Martin N. Maxson, of Pekeskil, Isadore Fried and Arthur Klein, New York City; Wanda Film Syndicate, $1,000, K. O. Smith, W. J. Ellis, D. Tenenbaum, New York; the C. M. Van Curen Productions Corporation, $100,000, Samuel McKevel, C. M. Curen, Edward L. Hodnet, Bolivar, N. Y.; de Lyons & Co., Inc., $15,000, Elvind Ericson, Louis de Lattes, Stacy W. Kapp, New York; Mardi Gras Movies, $15,000, Peter Cachapeos, John Carlanes, Fred Freeman, Brooklyn, Essanee Shows, Inc., $10,000, Michael Edelstein, Sam Stern, Minnie Abrams, New York; Broken Wing Corporation, $1,000, Sargent Abron, L. M. Goldberg, of New York; Speemer Film Corporation, $50,000, I. Mark, B. Sidowsky, H. Goldfarb, New York City.

Stanley Theatre Corner-stone Laid in "Philly"

On Saturday, May 8th, the corner-stone of the new Stanley theatre at Nineteenth and Market streets, Philadelphia, was laid in the presence of prominent persons and a large gathering of spectators, who braved the stormy weather to watch the ceremonies, which were shortened because of the rain. The actual laying of the corner-stone was done by Mrs. Fanny Mastbaum, mother of the late Stanley Mastbaum, and Jules E. Mastbaum, president. The Stanley Corner-stone Governor Sproul of Pennsylvania made a brief address.

Proceeding the laying of the corner-stone a luncheon was given at the Bellevue-Stratford at which were present many well-known motion picture producers, exhibitors and newspapermen. The new theatre will cost about $1,000,000 dollars, its estimated, and will be used for the exhibition of first-run pictures. It will seat 4,000 persons. The interior decorations are expected to be of an unusually artistic order. The latest facilities for the comfort and accommodation of the patrons are to be installed.

Pioneer Pennsylvania Exhibitor Dies

Claude L. Carr, of the firm of Carr & Schad, one of the pioneers in the picture theatres in Reading, Pa., died suddenly on April 28 at his home in Reading. He controlled six theatres in his home city.
First National Survey Full of Interesting Data

Exclusive Publication of an Exhaustive Report on Theatre Conditions

FIRST NATIONAL EXHIBITORS' CIRCUIT completed on May 1 a survey of the entire exhibiting field of the United States. While the survey was made primarily to provide First National Exchanges with reliable data about the probable reclassification of theatres for next season, a great mass of information reflecting conditions in the exhibitor field as a whole resulted from the survey. It is a resume of these facts which Motion Picture News has obtained for exclusive publication, and the first in the series of articles which will cover the entire country is presented here.

In the publication of these articles Motion Picture News feels that it is laying before its readers an authentic guide to the spirit which exists among exhibitors. The material upon which the articles are based was gathered by First National as an important factor in its advice and recommendations to stars and producers for whose output it has contracts about changes in the theatre market during the summer. Data obtained from exhibitors was checked against real estate transfers, building plans filed, and alteration permits.

In the following articles, the first in the series, is given a resume of the projected developments in the eastern states. This will be followed by resumes of summer activities in the New England States, the Middle Western States, the Western States and the Southern States, in the order named.

Preliminary and pessimism which held sway this spring among the exhibitors in the Eastern States have been dissipated by the most prosperous season they have ever enjoyed. Throughout Pennsylvania, New York, New Jersey and other nearby states the man with the theatre is preparing for the next season, beginning next fall. Belief in the future prosperity is evidenced by the general decision to remain open all summer, and not to suspend at all except where needed alterations and refurbishments make it necessary. A large number of third and fourth class houses are planning improvements that will move them up a grade toward their first run brethren.

New York and Pennsylvania will be alive with the erection of new buildings and the enlargement of present theatres, this being especially true in the larger cities. It was inevitable that general building would take place after the demands that were made upon all theatres during the past season. The theatre end of the industry has advanced as rapidly as any other part of the motion picture business and houses that were up to date prior to the war are antiquated and too small now. The congested sections of the larger cities also caused the construction of theatres to supply the demand as it existed at the time they were erected, and although the need for rectification has been felt for some time it took the all too frequent turnaway business of last winter to give impetus to the movement of bringing things up to new standards.

New Jersey the survey indicates a 4.2 per cent increase in the number of theatres in the 1920-21 season over that of 1919-20; an increase of 11 per cent in seating capacity, a reclassification of 14 per cent, and minor alterations including installations of various devices of 34.8 per cent.

New York State must be considered in two separate sections, for conditions in New York City and in the state outside the greater city, while apparently along the same lines, show a wide divergence in methods and results. Building and enlargements will be rampant all over the state, in and out of the greater city. The greater part of the building within the city is being done by newcomers in the exhibitors' field, while that in the other places is being done by the established exhibitor.

Loew's State theatre, in the heart of the theatrical district of New York, need not be taken into consideration for the purpose of this survey. Its status is well known. A recent development in Brooklyn, however, is not as easy of analysis. It is announced that the Orpheum theatre, directly opposite the new Mark Strand theatre, and long the home of vaudeville, is to be made an exclusive picture house, as soon as the Keith Circuit can erect a new theatre on a plot of ground it purchased. The Orpheum seats about 1,800 and is one of the best-known theatres in Brooklyn.

In practically every well populated residential section of New York City, theatres seating 2,000 to 2,500 are either under construction or have been announced. The contractors are wary about divulging the lessees of these theatres, and in most cases the builders are given as real estate concerns. The completion and opening of many of these theatres, if they are run on a basis warranted by their size, will create many first run territories where second and third class houses now compete for the patronage.

Outside of New York City the most active places in New York State are Buffalo, Olean, and Tonawanda. Buffalo is in the midst of the biggest theatrical building boom in its history. In the downtown section ground has already been broken for the new Loew, Shea's Metropolitan, and before the end of the month the contractors will be busy on the erection of a big theatre for the Olympic Amusement Company on Washington street. On the north side of the city the Piel Theatre Construction Co. will have a beautiful large neighborhood house ready the early part of June. The new Rivoli, seating 1,800, the erection of which will cost $150,000, is nearing completion on Broadway near Fillmore street, and Manager Harry Dixon expects to be able to open during the first week in July. The twelve hundred seat Capitol on Triangle street, near South Park avenue, has been opened, and the same interests that own this theatre have double the seating capacity of the Maxine on Seneca street, so that it will now accommodate 800. The old Garden theatre has been remodeled and opened as a picture house under the name of the Empire. Extensive alteration plans to be done through the summer have been filed by the General Theatres Corporation for the Ellen Terry, the Marlowe and the Allendale. None of the theatres in the city have announced any intermissions for the summer months except for the purpose of renovating and redecorating or alterations.

From Tonawanda, N.Y., is reported one of the most extensive alteration plans which had been developed in this district. The owners have decided to change it from a 700-seat house to one which will accommodate 2,000. Contracts have been let and preliminary work has already been started. A horseshoe balcony, with boxes, and an extension of the main floor will provide space for

(Continued on following page)
Convention Arrangements Are Started

Sam Bullock Busy in New York; Cleveland Exhibitor Advises Reservations

By capitalizing the publicity value of our screens, either by means of slides or reels, we will build up a national organization which will do things. This Cleveland convention is being called on the biggest and most democratic basis conceivable. Every bona fide exhibitor in the country is welcome. We want to make it plain that exhibitors in the country are welcome. We want to make it plain that exhibitors with open or secret producer affiliations will not be welcome. The convention will make it its business to exclude a producers' lobby no matter how it may disguise itself.

According to Henry H. Lustig, president of the Cleveland Motion Picture Exhibitors' League, it will be the part of wisdom for every motion picture theatre owner who intends to come to the convention at Cleveland, June 8 to 11, to wire in his request for reservations without delay. Mr. Lustig, who is an executive member of the committee entrusted with securing accommodations for the visiting delegates, says that they are doing all they can to get comfortable and reasonable quarters for every exhibitor. In view of the increasing number of applications, exhibitors will avoid much inconvenience and anxiety by getting in touch with the Cleveland committee by mail, or preferably by wire.

"We want every delegate to enjoy the hospitality of Cleveland," said Mr. Lustig, "and take away the most pleasant recollections. Therefore, I say let the boys hurry up and we will do our share."

The enthusiasm which pervaded all exhibiting ranks everywhere for the Cleveland convention broke out in demonstrative fashion at a meeting of exhibitors held last Friday in Philadelphia. The meeting had been called by the officials of the Philadelphia organization of which Albert J. Fisher is president and C. H. Goodwin secretary. The meeting was held in the forenoon in the Chamber of Commerce rooms in the Widener Building. A special invitation was issued to Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York, to address the gathering. There were close to one hundred exhibitors present.
DeMille Remains With Famous-Players

Director Re-Signs with Company for Five Years; Talks on Play-producing

Cecil B. DeMille, the noted motion picture director, recently signed a contract for five years with Famous Players-Lasky Corporation. Mr. DeMille, who, for more than five years has been director general and a member of the board of directors of the Paramount organization, and whose old contract is about to expire, is said to have made a flying trip from Los Angeles to New York to consider offers from several independent producers. Mr. DeMille, after thorough investigation decided not to accept these offers and agreed to remain with Adolph Zukor and Jesse L. Lasky for five years longer.

After completing his arrangements, Mr. De Mille left New York at once for Los Angeles to begin work on a new production in which he will introduce to moving picture patrons a new leading woman who, he believes, will out-rival Wanda Hawley, Bebe Daniels, or Gloria Swanson.

The announcement of the signing of Mr. DeMille's contract was made by Adolph Zukor, president of Famous Players-Lasky Corporation.

"In signing this new contract, Mr. De Mille paid a great tribute to Famous Players-Lasky Corporation," said Mr. Zukor. "He had received offers of immense salaries from actually every other organization of any consequence. He decided to remain with us solely because he felt that in our organization he could produce finer pictures than in any other, and that these pictures would obtain wider distribution and better presentation. He had the entire industry to choose from, and, after thorough investigation, made as a business man as well as a director, selected Famous Players-Lasky Corporation."

Mr. De Mille, just before leaving for Los Angeles, confirmed the report that he had signed with Famous Players-Lasky Corporation for five years and that he had rejected other offers after thorough investigation.

"I made my decision," he said, "after investigating thoroughly the efficiency of all the other distributing organizations, as compared with Famous Players-Lasky Corporation."

"I chose to remain with Famous Players-Lasky because this organization is so splendidly capable of getting wide distribution of its product, not only in America but throughout the entire world. No other company is getting even one-third as great a distribution. I have looked at the books of the other companies and I know."

"Several of my friends have thought it strange that I did not join some 'independent' organization and accept one of the big guarantees offered me. The only thing strange to me, after my thorough investigation of the various advantages of the different offers, is that I ever even considered for a moment the acceptance of any other offer."

Regarding the financing of plays on Broadway by the Famous Players-Lasky Corporation, Mr. De Mille said: "The Famous Players-Lasky Corporation, recognized as the leading producers and distributors of the best type of photoplays, acquired, nearly a year ago, control of Charles Frohman, Inc. Since then, through the Frohman offices, as well as in association with other legitimate producers, this company has staged several plays on Broadway. These productions, without exception, have been received with marked favor by critics and public."

"Now, certain gentlemen connected with the theatre assert that the entrance of the Famous Players-Lasky Corporation into legitimate production constitutes a peril to the future of the drama."

"I disagree with them. On the contrary, I believe that our entrance into the legitimate field constitutes a genuine, healthy, sincere competition which can only prove of greatest benefit to American dramatic literature."

"The assertions that we wish to produce meretricious or inartistic plays, merely as a feeder to motion pictures, is the most arrant nonsense. Those legitimate producers who have been loudest know it. They know it because they know that, more than any other art of expression, the success of a play depends wholly on the approval of the public. You cannot force on people entertainment that they do not like.

Goldwyn Not to Enter Exhibitors' Field

F. V. Godsel's Statement Denies That Producing Company Plans Theatre Buying

That Goldwyn Pictures Corporation has no intention of invading the exhibitor's end of the motion picture business, was clearly emphasized in a statement issued yesterday by F. J. Godsel, chairman of the Executive Committee of Goldwyn. It should set at rest any rumors that this producing and distributing organization is planning to become a factor in the exhibiting field. Mr. Godsel declared emphatically that the Goldwyn policy is opposed to acquiring theatres, except where conditions force such purchases in order to assure a proper showing of Goldwyn pictures.

The statement from Mr. Godsel follows: "I want to make our position clear in view of all this talk about the way exhibitors feel toward producing companies owning theatres. Months ago, Mr. Goldwyn told where we stood and later I issued a similar statement. Now I want to repeat it. The only place where we will buy or build is where we are shut out of a town. Goldwyn productions must be shown, and if any conditions exist where our pictures cannot be shown in important communities, then we will have to build.

"Goldwyn is averse to buying theatres. We always have been and are today. Make that plain. We are interested in production and production only, and except when unusual conditions confront us, we shall not buy theatres.

"By this I mean that situations arise that do not seem consistent with our general policy. There are exhibitors who feel that they must become allied with a strong producing company to assure themselves of a proper program, and they approach us to purchase an interest in their houses with that end in view. They, on occasions, intimate and even insist that they will sell to our competitors unless we buy. We therefore at times feel compelled to do this in order to protect ourselves."

"Here is an example: in a certain western city an exhibitor came to me and said that he wanted us to buy an interest in his house. I asked him why. He said it was only a question of time before he would have to sell to one of the big companies to make sure of being able to show good pictures. I told him to go ahead and not worry; that we would assure him of having our pictures, and he was happy. The fear of opposition might have caused another type of exhibitor to sell out. But this exhibitor will remain in business with our product as one of his chief assets."

"That is all there is to it, and so far as we are concerned, that is all there will be. No exhibitor need worry about Goldwyn buying theatres. It is not our business. We are producers."
First National Invades the Southwest
Office Opened in Dallas, Tex., After Hearing of Conditions Prevailing

MOVED by declarations of a special committee representing three hundred independent exhibitors in Texas, Oklahoma and Arkansas, officials of Associated First National Pictures, Inc., this week invaded the Southwest in force, established a new First National exchange in Dallas, and started the machinery which will ally the independent theatre owners of that territory in open opposition to the Hulsey-Lynch interests.

This action, it is said, was decided upon after the committee of exhibitors from Texas, Oklahoma and Arkansas had appeared before First National members at their convention in Chicago two weeks ago and explained that the conditions alleged to exist, and which, they declared, made immediate action by Associated First National necessary if the independence of the tri-state exhibitors were to be preserved. The present status of affairs, these exhibitors said, was particularly threatening to the theatre owners they represented as a committee, because of the Lynch ownership of the Hulsey theatres, the control he had of the Paramount-Artcraft program for that territory, and the fact that Mr. Hulsey, as the holder of the original First National franchise in that district, had not joined his fellow First National members in signing the agreements which would sub-franchise the independent territory to independent exhibitors through Associated First National Pictures, Inc.

Mr. Hulsey's refusal to sign the new agreements wherein he would be obligated to extend the protective and defensive benefits of his First National interests through sub-franchises to the independent exhibitors in the Southwest is said to have been made after he sold his theatre properties to the S. A. Lynch Enterprises. It was this decision, the committee said, which convinced the independent exhibitors that radical measures were essential to avoid a costly and protracted war between themselves, as individuals and independents, and the merged interests which entirely controlled one source of film supply and directed, in part, the disposition of another.

First National members in Chicago requested the Southwestern exhibitor committee to report back to their three hundred associates that prompt steps would be taken to establish Associated First National in Texas, Oklahoma and Arkansas without any entangling alliances, and on a basis which would be devoid of any personal element seeking to use its advantages in production sources to establish competing theatres that could not be classed as independent.

Fulfillment of this promise began on Monday of this week when Robert Lieber, president of Associated First National Pictures; H. O. Schwalbe, secretary-treasurer; J. D. Williams, manager; N. H. Gordon of Boston and Moe Mark of New York, who, with Mr. Schwalbe, compose the Executive Committee, and Sol Lesser arrived in Dallas and established headquarters at the Hotel Adelphi, preliminary to establishing a local office for Associated First National.

This branch will be administered from the Home Office in New York, and will function exactly as do the other First National exchanges throughout the country in awarding sub-franchises to the independent theatre owners of the three states. This will automatically guarantee to each sub-franchise holder the exhibition rights to all releases made by Associated First National, and make the proposition of negotiations between theatre owners in the territory and the circuit one of direct application instead of going through the local exhibitor owner of the original First National franchise.

Better Pictures Movement Is Taking Form

The M. P. T. Association of the World is Formed to Support Campaign for Better Films

The better pictures movement, started by J. A. Quinn several months ago, has taken very definite and concrete form, it is stated, under the direction of the M. P. T. Association of the World, Incorporated, a membership corporation formed under the New York State Board of Trade Article applying to such corporations. In order to carry out its work and enlist the co-operation of the public, the Association has organized the M. P. T. League for Better Pictures, membership in which is announced to be open to the public without dues.

The following statement has been issued by the M. P. T. Association of the World in connection with interests reported to have lent their co-operation with this new organization:

"The M. P. T. movement has been growing in leaps and bounds and has the strong support of the press and public as well as a large number of leaders in the motion picture industry.

"Among the organizations which have recently joined are the Woman's Club of Orange, with a thousand prominent people as members; The American Pen Women, New York Chapter, which includes many of the best known writers of the country; The New York Women's League for Animals, which is composed of many of New York's most prominent and influential men and women.

"Among the members of the industry to enroll recently are Hiram Abrams, head of the United Artists Corporation; E. J. Bowes, Managing Director of the Capitol theatre; Messmore Kendall, President; and Robert W. Chambers, Director, of the Moreland Realty Company which controls the Capitol theatre; Joe Brandt, Director-General of the National Film Corporation; Hugo Reisenfeld, Managing Director of the Rivoli, Rialto, and Criterion; Hugh Dierker, of The Hugh Dierker Productions, of Los Angeles, who is now in New York, with his most recent production; and Robert Drady.

"The M. P. T. Members of the committee, which is calling on various leading members of the industry and explaining the plan, is meeting with a decidedly encouraging response.

"Any information desired by members of the industry, or others, in regard to the M. P. T. plan, will gladly be given by the Association from its headquarters, 32 West 42nd street."

Operator's License Law Changed in Canada

American motion picture operators and photographers are not to be excluded from the Province of Ontario, and will not have to be Canadian subjects according to the information that was received by the Washington Bureau of the National Association of the Motion Picture Industry from the State Department.

This announcement is the result of the request of the National Association of the Motion Picture Industry made last August for the Canadian authorities to reverse their ruling in this matter. At that time the Canadian authorities promulgated certain regulations which required persons engaged as operators or photographers in Ontario to obtain a license. Applications to such licenses were to be issued only to British subjects.
The national convention of theatre owners at Cleveland, on June 7, is expected, according to current announcement, to openly split the motion picture industry into two distinct and opposing factions. These will be a solidly organized body of several thousand independent exhibitors pledged to support only independent producers who are non-exhibitors, and producer-exhibitors who are said to be competing and who plan further theatre competition against independent exhibitors, using the productions they control as the chief source of film supply for their own houses.

It is estimated that the total number of exhibitors who will subscribe in Cleveland to an open declaration of organized opposition to producer-exhibitor competition will be approximately five thousand, present in person or represented by proxy through their memberships in state and city leagues.

The prime objective of the Cleveland convention, following the general trend and openly voiced exhibitor sentiment of the Chicago mass meeting, will be to take up, with national exhibitor strength, the enlargement of the present membership of the Independent Motion Picture Exhibitors of America, organized in Chicago as a semi-temporary body to aid in formulating plans for the June assembly, and which shall have, for its first official performance, the creation and adoption of defensive measures against the patronage seeking opposition of theatres financed, controlled and booked by producers.

It is recalled that the Chicago meeting was particularly pronounced in its spoken demand for a national body of independent exhibitors which will function with complete freedom from personal and political ambitions by its sponsors. That the Cleveland gathering will adopt so-called "steam roller" tactics, if necessary, to keep its schisms in the independent exhibitors, this character was apparent in the expressed determination of many important independent exhibitors who responded to W. C. Patterson's call.

"Politics in Cleveland," declares Frank J. Rembusch, chairman of the Independent Motion Picture Exhibitors of America, "will be entirely out of order. Ohio's leading city will witness industrial fireworks of an entirely different character. It is the conviction of every enterprising independent exhibitor in the country that a serious menace confronts him, and not one of them with whom I have talked, or whom I heard address the Chicago meeting, has any intention of paying his personal expenses to Cleveland to aid in the political ambitions of any individual, in or out of any state or national organization."

The opening gun in the campaign of exhibitor defense endorsed in Chicago was sounded in New York late last week, when definite and official declarations of intentions were obtained from seven out of eleven producing organizations questioned by a sub-committee of the Patterson meeting. This group, which was an advanced guard for the Committee of Seventeen of the Independent Motion Picture Exhibitors of America, was headed by Frank Rembusch. The Committee of Seventeen will meet in New York on June 3 and 4.

The Committee of Seventeen, during its two days' sessions in New York, will expect to receive, in that time, a statement from every producer in the business which will put each individual and organization engaged in the production of pictures formally on record for or against producer ownership and producer operation of theatres.

The report of this committee, with the original of the signed declarations of intentions from all producers, is scheduled to provide the guiding facts for the action of the independent exhibitors which will take in Cleveland. Supplemented by this will be a summarized account of the important information revealed by exhibitors in Chicago, substantiating the claims of Mr. Patterson and others that organized invasion of the independent exhibitor field is being fostered and financed by producing groups.

Mr. Rembusch, as chairman of the Committee of Seventeen, as well as national chairman of the Chicago convention, will submit the committee's report of its New York meeting, thereby putting every producer definitely on record before the convention.

Proctor Joins Associated Exhibitors

Former United Artists Manager Becomes Assistant to F. C. Quimby

ALPH O. PROCTOR, who resigned as assistant general manager of United Artists a few days ago, has become connected in an executive capacity with Associated Exhibitors, Inc. Mr. Proctor will act as general assistant to F. C. Quimby, president. His duties will keep him in intimate touch with exhibitors throughout the country, as well as giving him opportunity to broaden the scope of his activities in the executive offices.

Mr. Proctor is a trail-blazer in the motion picture industry. He has been an executive in various capacities with various organizations for more than ten years. He has a broad and deep knowledge of the film rental end of the business, as well as a wide acquaintance with motion picture men in every section of the country.

The new assistant general manager of Associated Exhibitors in Chicago, an independent state rights proposition. This successful venture was operated by Mr. Proctor for two years, when he severed his connection with Standard and became Pathe's manager at Chicago.

From the post of branch manager for Pathe Mr. Proctor was advanced to the position of division manager, having under his supervision Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, Detroit, Cleveland and Buffalo. Later he was appointed district manager for the Western Division, which included Los Angeles, Denver, San Francisco, Portland, Seattle, Spokane and Butte.

Leaving Pathe, Mr. Proctor was made assistant general manager of United Artists Corporation, joining the organization at its inception. With United Artists Mr. Proctor had charge of the entire organization of the field force. He was also in charge of distribution, covering every distributing territory in the United States.
Harry Rice, of Universal, went to La Salle to direct a story on exploitation and advertising, a subject which put over "The Virgin of Stamboul" to capacity crowds at the La Salle theatre in that city.

Harry Weiss, of Superior Screen Service at Indianapolis, has bought the Illinois and Indiana territorial rights on "Neglected Wives," featuring Ann Ewerth, Clare Wolfe, and others. Mr. Weiss is wearing a big smile these days, as his picture, The Confessions, is in all the exchanges and a big hit on the opening day, despite the temperature being close to 80 degrees. He is making heavy bookings for the picture throughout Indiana and Illinois.

Citizens of Ileland, III., will have to worry along without seeing any moving pictures for a while as the Gen theatre, the only place of entertainment in that town, was struck by lightning and burned to the ground last week, and plans for rebuilding have not been made as yet.

Harry Spannhul, president of the Commonwealth Pictures Corporation, departed for Los Angeles last week with a print of the second of the Billy Whiskers' Comedies under his arm. The first of these comedies was a real laugh getter, but Mr. Spannhul declares that the second is a hundred points and stronger, and he expects to close some pending state rights contracts on the entire series while in New York.

Manager Max A. Neumann, of Robertson-Cole's Chicago Exchange added three live wires to his sales staff within the first few days. They are: Ulysses Miller, formerly with Universal and known as one of the star salesmen of Chicago; I. Natkin, who has spent twelve years in the motion picture business, seven as an exhibitor and five as a salesman, and M. J. Malter, who has been in the motion picture game for twelve years as an exhibitor and a salesman. Mr. Malter and Mr. Natkin will cover Indiana territory. Mr. Natkin also will assist the Chicago exhibitors, and Mr. Natkin will cover Indiana territory. Mr. Natkin will also assist the Chicago exhibitors.

Harry Herma arrived from New York Tuesday, to discuss plans for the erection of an Universal Exchanging Building in Chicago, with Manager Lesserman.

Banks Winter has resigned as District Publicity Manager for Universal's southern territory, and has arrived in St. Charles, Ill., to assume the duties of Mr. Natkin, C. C. Mr. Winter has not, as yet, announced his future plans, but it is understood that he has an excellent connection in view.

Publicity Director George R. Krieff, of Robertson-Cole's Chicago office, already is at work on public relations for the coming Carpentier-Farris, Enterprise Exchanges, and has placed three life-sized paintings of the banding Frenchmen in the windows of the Drygoods Department at Quincy and State. The interest the public takes in Carpentier is evidenced by the fact that the police had difficulty in keeping the crowds moving, so great was the throng which stopped to look at the pictures. Mr. De Krieff has arranged tea-rooms with a number of other stores in the Chicago loop where pictures of Carpenter will be shown.

Fred Linick and H. D. Martin were in St. Louis this week for the opening of Mack Sennett's Dash collection. The show was produced by Mr. Martin and Fred Linick owns the rights for Missouri. Mr. Martin later will visit several cities in the interest of "The Woman of the Town," a subject my state right market for the Mickey Film Company of Chicago. Other houses will bring Linick's Chicago office during the absence of Messrs. Linick and Martin.

Contracts recently closed by the Chicago office of the Typophone Fan Company for the installation of ventilating systems in the moving picture houses include those made with the D. Robinson's Apollo theatre; De Leon, Rex Lawlief's Lincoln Square theatre at Decatur; John Marlow's Hippodrome Theatre, Herron, III.; Jersey theater, Jefferson, Mo.; and the Paramount theatre at Lothrop, III., owner by W. H. Landsby, Installation of Typophone System in these theatres is expected to be completed before the weather gets so hot as to prevent the patrons from enjoying cool breeze while in the theatre, even when the mercury is hitting the top of the table. A large installation is also being put into the lobby of Chicago's northside theatre by the Riviera, so that patrons waiting for the show may be kept cool and comfortable.

Cecile B. De Mille spent a few hours in Chicago Monday confering with the managers of the local offices of the American Mr. De Mille was on route from Los Angeles to New York.

Famous Players-Lasky's two publicity experts, Messrs. Roche and Cassady, are busy these days, as exhibitors, booking Mount-Ararat super specials, appear to have the value of their exploitation services and are asking them to come to the various cities and towns in the territory and take personal charge of the advertising and exploitation campaigns. Mr. Roche just returned from Rock Island where he helped the Colonial theatre put over a week's run of "Everywoman," and Mr. Cassidy this week is doing publicity work at Fond du Lac, Green Bay and Oshkosh.

A highly successful four weeks' run of "Why Charley's Wife?" at the Randolph theatre, Chicago, has acted as a stimulus to exhibition by nearby cities to make extended bookings of this money-making De Mille feature, and Manager Blackford of Famous Players-Lasky, Chicago, reports many contracts signed up for runs of a week or longer from city theatres increasing booking for three and four days.

Ludwig Schindler spent last week in New York making further plans for the exploitation of "The Man He Chose," which recently had a very successful three-weeks' downtown showing in Chicago.

E. E. Fulton is recovering from the illness which has confined him to his home for two weeks, and will be back at the big desk in E. E. Fulton Company's plant before the end of the month.

O. F. Spahr, of the Enterprise Optical Company, has returned to Chicago after a visit to New Orleans, Las Vegas, and other cities of the Southwest. He reports that the demand for Motographs in that territory is threatening to swamp the Enterprise Optical Company's plant, despite its large increase in output. While in Dallas, Mr. Spahr took up the matter of the big demand for Motographs, with H. K. Barnett, of the Theatre Supply Company, distributors for Motographs in that territory. Plans were made to facilitate shipment of goods to the west.

Carl Hartill, manager of the Reelcraft Chicago Exchange, has been given charge of that company's Milwaukee office. Mr. Hartill was in Milwaukee last week looking over the field there, and reports that the exchange at that place is making an excellent record.

Century Films, Inc., is the latest independent exchange to enter the Chicago field. It was organized by Maurice A. Sallin and Henry Ellman, who are well known to exhibitors and exchanges of this district, and offices have been opened in the Film Exchange Building, 207 South Washaw Avenue. The feature which will be released through Century Films is the Leonard Meryberg production, "Are You Legally Married," starring Lew Cody, for which Mortimer and Ellman have secured the rights for Illinois and Indiana.

Alice Howell, working under the direction of Frederick J. Ireland, is putting the finishing touches on "Cinderella Cinderella," the fifth of her comedies produced for Reelcraft, and work is also under way on the sixth of the series at the Emerald Studio.

Manager Vandewater reports that Hallmark's Chicago office broke all records for business during the week ending May 1.

Manager Deneen, of the Alcazar, has booked "School Days," the latest of the Sensor comedy, for a second week. As it declares it is one of the biggest money-getters ever shown at that house.

M. J. Minz, who is representing the Celebrated Players Film Corporation, has booked the state rights for the famous cartoon films, "The Gumps."' is back in Chicago after a trip to Cleveland and Pittsburgh. At Cleveland he closed a state rights for Ohio and Kentucky to the Warner Film Attractions of that city, and in Pittsburgh he closed a contract with the Apex Pictures, Incorporated, to take over the sales of the Western Pennsylvania and West Virginia.

In Cleveland, a representative for the Chicago Tribune, Mr. Minz also contracted with the Chicago News to publish "The Gumps" cartoon daily.

Practically all the territory in the East and Central West now has been sold to Mr. Minz, who is expecting to leave for the West Coast within a few days to dispose of the Gumps Animated cartoons in that territory.

H. J. Aldous, treasurer of the Rokhacker Film Manufacturing Company, has left for the West Coast where he will give personal supervision to the placing of contracts for the construction of the Rokhacker Laboratory on the West Coast.

Frank Lorsch has come from St. Louis to take charge of the publicity department of Goldwyn's Chicago Exchange made vacant by the resignation of S. G. Shieff.

R. C. Seery, general manager for the First National Exchanging, has been given charge of that company's Milwaukee office. Mr. Hartill was in Milwaukee last week looking over the field there, and reports that the exchange at that place is making an excellent record.

Century Films, Inc., is the latest independent exchange to enter the Chicago field. It was organized by Maurice A. Sallin and Henry Ellman, who are well known to exhibitors and exchanges of this district, and offices have been opened in the Film Exchange Building, 207 South Washaw Avenue. The feature which will be released through Century Films is the Leonard Meryberg production, "Are You Legally Married," starring Lew Cody, for which Mortimer and Ellman have secured the rights for Illinois and Indiana.
An object lesson for those in the smaller cities who say that the lobby display is practical only for the big theatre. Above is shown the display which the Orpheum theatre of Scott’s Bluff, Neb., arranged for its showing "Pollyanna." Note the effective use of cut-outs from various sizes of stock paper.
Stillman Theatre, Cleveland, Stages Big Fashion Show

Some of the mannequins who appeared in the Stillman theatre, Cleveland, Ohio, style show as described on the opposite page.
New Song Contest Idea Originated

As exploitation for "Alias Jimmy Valentine," the New Olympia theatre of New Haven, Conn., held a song writing contest which received a lot of attention. The New Olympia published the verse and music for the song and held its contest for the words of a chorus suitable for the music supplied.

As an incentive for the patrons of the theatre to compete, the announcement was made that the song would be published by a responsible firm on a royalty basis and that the writer of the chorus selected by the judges would share in the royalties the composition would earn.

The musical director of the Olympia selected the best chorus written during the contest.

Bruce Scenic Decided Novelty

A MOST unusual scenic is the Bruce offering at the Rialto this week under the title of "The Hope of Adventure," not so much because of its exceptional artistic value but as a novelty in that quite a large portion of it was shot while the cameraman was riding on the top of a jolting narrow gauge railroad train as it puffed its way up the mountainous terrain, its narrow gauge tracks giving way to rougher terrain.

The scenic is also excellent, a thread of a story being chronicled in which a man goes in search of adventure, selecting the route shown by the picture as the path over which he hopes to obtain a thrill.

Here is Good Calendar Model

A practical calendar which will advertise the attractions coming to his theatre and specify the dates they will be shown has been originated by T. R. Wright, manager of the Bluebird theatre, Dallas, Texas. The calendar does not attempt to be artistic, which is where most theatres fail when they go in for this sort of advertising, but it does tell the patrons of the Bluebird what is coming to the theatre, which is the main object of a calendar.

Description of this calendar detailed enough to be of use to those who wished to copy it would take more space than we can spare. If you are interested in getting up a calendar, write Mr. Wright for a copy.

Stillman, Cleveland, Presents Style Show

Historical Event in Flower City Tied-up with Theatre's Program

For the first time in the four years since it was built, Loew's Stillman theatre has deviated from the straight and narrow path of showing pictures, all pictures and nothing but pictures, and featured the most elaborate style show that Cleveland has ever seen. The occasion was linked up with the golden anniversary of The Wm. Taylor Sons Company, a local department store that has been catering to the public of Cleveland continuously for fifty years. Manager Jack Kuhn of the Stillman appreciated the civic pride connected with the event, and entered into the spirit of the jubilee, inserting in his program an actual commercial film made for the Taylor store. This film, called "FIFTY GOLDEN YEARS," was of historical interest. It went back to the early days of 1870; it showed the principal points of Cleveland at that time. It showed the main streets, the public places, costumes in vogue at that time. And then it went on to show the Cleveland of today. Anne Luther played the leading role in the picture. Following this reel came the style show. Half a dozen girls participated in it, and, with the cooperation of those connected with the Stillman theatre, especially Mr. Kuhn and resident manager Mr. Klein, it was put on so as to be the talk of the town.

Heavy green velvet curtains hid the stage from view. A dainty little maid, in black, with white apron, and white cap, came out before the curtain, displaying a neat card on which was the announcement of the costume to be shown. Musical Director Spitalny supplied special musical themes for the occasion. The theme for this little announcing maid was especially attractive. When she had made her last curtsey before retiring, the curtains were slowly drawn back, and there stood the model, with another green velvet drop as a background. It was extremely elaborate and classy and didn't savor in the least of an advertisement. To themes suitable to the gowns, the mannequins walked or danced or posed as the occasion demanded, until the whole gamut had been shown.

The whole thing took about an hour. Nowhere, in the style parade, did the name of the department store appear.

Did the novelty attract the public? Well, rather. To begin with, there were two exhibitions a day, one in the afternoon and one in the evening. After Wednesday, Manager Kuhn announced that thereafter there would be two exhibitions every evening—one for the early show, and one for the second performance. Crowds packed into the theatre to see it. They stood, a solid mass from the railing to the entrance doors, a distance of about twenty feet.

The Stillman theatre made a big hit with the residents of Cleveland by celebrating with them a tangible evidence of the city's growth. He has made the Stillman a part of Cleveland by connecting it with the old as well as the new regime. He has made a lot of friends for the theatre by his departure from his regular straight picture policy, and he has boosted the city that is boosting the Stillman theatre.
Exploitation of Merit From Three Western Cities

(Left)
Stage setting and prologue arranged by Mrs. McClintoch, manager of the Collins theatre, Avant, Oklahoma, for the showing of "Eyes of Youth." The characters for the prologue were secured from the ranks of local church singers.

(Right)
Attractive lobby display arranged for the engagement of "Checkers" at the Bijou theatre, El Paso, Texas.

(Left)
The billing last week at the Rosemary theatre, Ocean Park, Cal., was as shown by the cut at the left, comedy and feature each getting an equal share. All records for attendance were broken according to Manager James Sams.
Proving That Small-Town Exhibitors Can Do Things

THAT the small town exhibitor is not able to put over a picture along the lines followed in the cities, is proven pure bunk by the management of Mrs. M. Clendon, manager of the one and only theatre of Avant, Okla., staged a prologue for “Eyes of Youth.”

Mrs. Clendon hired ten local people from the town and dressed them up in simply made costumes representing Hindoos, dancing girls, etc. These were arranged in a group around the stage. On a slow curtain with the house darkened, a double quartette rendered a beautiful solo after which the house was gradually lighted and when brought to full illumination, revealing pretty and effective grouping, an elocutionist stepped to the center of the stage while the spotlight was played on him and recited a dramatic poem of love. The light effect and the group held the riveted attention of the audience while the elocutionist recited the poem. Instantly after he had finished, the double quartette sang another number with full light effect and as the song and music gradually died out lower and lower, the stage lights were correspondingly lowered until the house was again entirely darkened and chimes were sounded back stage. As the chimes ceased the picture was running, the whole being blended together into one harmonious whole, making a splendid effect.

“The people were hired at very low cost, as the enterprising woman manager of the theatre selected those who were eager to help out in the staging, it being quite an honor in Avant, to appear on the stage in any manner. The double quartette were from two local churches and as they worked only a few minutes at the night performances the cost was negligible, thus the entire cost was small while the effect was magical.”

Here we have an example of enterprise and brains well mixed with a little shrewd showmanship thrown in, giving the theatre a splendid prologue and the picture a cracking fine send-off. The prologue was enthusiastically applauded and was the “talk of the town” which advertising, though invaluable, cost the theatre nothing and the news of the novel presentation packed the house at every performance.

Good Twist to Free Ticket Idea

Using a motion picture to promote attendance in the public schools is the unique twist given the old exploitation stunt of free children’s matinées by the Tivoli Theatre in Beaumont, Texas.

The stunt was put over in cooperation with the Beaumont, Texas, Journal, when “Anne of Green Gables” was shown in that city.

The free matinee for children was announced for the morning of Saturday, April 17th. Every school child in the city’s public schools who arrived at his or her desk on time during the entire week was promised a free ticket for the matinée.

In addition to stirring up competition among the youngsters to show a perfect attendance record, rivalry was stimulated between the various rooms in a school and between different schools as to which would produce the best record.

The plan also had the hearty cooperation of parents and was most favorably commented upon as a means of establishing regular school attendance and habits. Losing out on the show by failing to get his or her school card was regarded as being to be a more effective chastisement and form of discipline than could be administered at home.

A Problem for the Wise Guys

At 7:00 P. M., Sunday evening, or rather the middle of the afternoon, New York time, the Capitol theatre was playing to S. O. S. for all of the balcony and the lowered priced seats downstairs.

This was in spite of the fact that New York was experiencing its first real warm summer day and that the Capitol seats 5,000 people.

What was the reason? One of two things, or both. “The Silver Horde” is the principal item at this house for this week. We sat in the middle of the house and from all sides could hear an interminable clatter. Intimated that a considerable number of the audience were familiar with the novel from which the feature is adapted, and had undoubtedly been influenced in attending by this fact. “Hans and Gretel” is the opera being sung, an engagement extended from a week some month or so ago. We noticed an unusual number of children and women in the audience, especially in the balcony. Does the fairy story which is told in this composition appeal to women and children?

Waiting lines are not new to Broadway, but waiting lines under the conditions we have described are. There is another possible reason. An unusual amount of exploitation for New York has been given the feature picture.

Atmosphere More Important Than Music

FRANK COSTELLO, manager of the Tivoli theatre, San Francisco, and entitled to credit for the many prologues that have spread the fame of this house, believes that creation of the proper atmosphere before starting the run of the feature is far more important than incidental music or any other aid to the showing. He declares that so popular have the prologues become that the most frequent telephone inquiry received at the theatre is in regard to the time of the beginning of the speaking introduction which he uses for all feature pictures.

While prejudiced in favor of prologues he declares that a “hit or miss” speaking act preceding a picture is worse than nothing at all. He bases his prologues upon the most impressive part of the feature and builds up the dialogue for the actors so that the sub-titles in the pictures fit into the talking by the characters in a natural manner.

His method of deciding upon the most impressive part of the feature is unique. As soon as he has booked a feature he arranges for a run of it during the morning hours so that his entire house staff, including the ushers, ticket-takers and box office people can be present. They are provided with a list of the sub-titles in the picture and as the feature is run they have their own noting as to the titles which take place in the part of the picture which most impresses them. At the conclusion of the run all the annotated title lists are collected and a prologue built up on the titles which have been selected by the majority of the staff.

With the showing of “The Beauty Market,” the part of the picture where the heroine’s patience departs and he wrathfully calls for her alone, telephone the house where he knows his wife is a guest was selected as being the most impressive. The prologue setting was that of a boudoir in a private house. Sixteen people took part, four of them comprising an orchestra. A program of dancing interspersed with singing and instrumental solos was given and then as the couples started dancing again the lights faded out, showing two transparentities in the rear set. The one on the left was that of a boudoir, that on the right of a man’s study. A maid is seated reading in the boudoir. The study is occupied by a man perplexed. Suddenly the man, registering that he had reached a decision, takes up the telephone and calls a number. The maid answers and then goes and calls to the telephone one of the gayest of the dancers. Then ensued a dialogue based upon the titles carried in the picture. As it ends the two transparentities fade out, and a third in the center, showing her lover awaiting in the garden, was lighted. This one faded out to the beginning of the run of the picture.

According to Mr. Costello the prologue more than paid its cost by the added interest in the picture.
Shea Designs Prologue for "Why Change Your Wife"

When the Palace Theatre of Little Rock, Ark., managed by J. Frank Shea, played "Why Change Your Wife?" a prologue and stage setting was featured.

On this page is shown the stage setting provided for the number. The prologue proved a great success and was instrumental in attracting a great deal of extra business for the engagement.
Original Prologue Staged by Shea

J. Frank Shea, manager of the Palace theatre, Little Rock, Arkansas, was responsible for one of the most pretentious presentations of a motion picture ever staged in his city when he originated and put over a stage setting and prologue number for "Why Change Your Wife?" during its engagement at the Palace.

The stage setting originated for the event may be seen by inspection of the cuts on the opposite page.

The door to the “room” where the actress, who was secured for the role in the prologue, was discovered when the curtain rose, was screened with transparent gauze and had lights attached to a dummer on both sides and top. As the curtain rose a sardonic masculine laugh was heard off stage. As the lights were gradually raised the actress was taken up by the actress, who could now be seen sitting at her dressing table with hair disheveled and clothes unkempt.

After a moment, she began reciting lines from Kipling’s “A Fool There Was,” while posing before a hand mirror, touching her lips with grease paint, placing a garter and generally interpreting the role interposed with laughter until she finally appeared a radiant young woman perfectly dressed.

As an epilogue another verse was added to the lines used in the opening and as the performer finished them the lights were dimmed out. Throughout the recitation the orchestra assisted with the rendition of appropriate music.

As the Epilogue the Palace used a lobby display, window display and mirror decorating throughout the city. The telephones were used to call everybody in town, advising them to see the picture. Two girls were especially employed for this purpose.

The Palace has an orchestra and an organ and specializes in presenting a good musical program.

The Illustrated Song Coming Back

In spite of the fact that ten years ago the exhibitors found out that the illustrated song was something that the average movie fan of the day endured rather than enjoyed, the use of the song slide is again coming into favor.

Recently at the Pershing theatre, St. Louis, Mo., the old song slide was brought back. Get the situation correctly! The Pershing is a magnificent first-run house, twenty-two piece orchestra, organ, and the complete furnishings of an up-to-date theatre. Be that as it may, Tom Terry, the organist, played a solo called “Love Me.” Slides were then thrown on the screen and the ladies were requested to sing. They did.

The slides were thrown back and the men were requested to beat the ladies. They did. Once more the slides flashed and the entire assemblage rendered the song.

Flour City Exploitation Campaign Stirs Up Dust

FINKELSTEIN and Ruben, the well-known twin city exhibitors, recently staged a smashing exploitation campaign introducing Mary Miles Minter to Minneapolis—a stunt that shook up the flour city in a way it is likely to remember for some time to come.

They enlisted the aid of prominent society people of the city to boost five free morning matinees for several thousand poor children. Five thousand calling cards were dropped from an aeroplane over the city. Twenty thousand post cards were sent with the list and thousands of novel throwaways distributed from house to house. A record amount of newspaper and billboard advertising nailed down the lid of this strenuous effort.

All of which went to indicate that the mill owners are not the only ones who can stir up dust in Minneapolis. Following the advice of one of its leading concerns the populace of the city did it then and there. According to the returns from the Finkelstein and Ruben boxoffice, it appeared that the city had declared an unmitigated holiday in response to the campaign.

The campaign extended over a period of ten days and was noteworthy not only for its size and scope but for its effective copy matter which it has developed. On the Friday following, a ten-inch (five columns twenty inches deep) advertisement was carried in all three of the Minneapolis newspapers. The Tribune, News and Journal.

One two-column advertisement ten inches deep was carried in each of the three newspapers on the next day and on the opening day two three-column advertisements ten inches deep were inserted in each of the papers and a three-column advertisement fifteen inches deep was carried in addition in two of them. All the advertising featured the star prominently.

During the week of showing the firm used its regular advertising space and in addition engaged a three-column ten-inch deep space in each one of the three newspapers for a solid week. All the advertising used in this large campaign was different and specially prepared by Finkelstein and Ruben. They represent not only a good consistent average, but several stood out for their artistic effectiveness.

The series of five morning matinees arranged for poor children in the city during the showing brought very satisfactory publicity results. A pass to the theatre and a free matinee ticket were sent to each child with an invitation to come, in cooperation with the Associated Charities organization of Minneapolis.

Prominent society people gave their time to act as patrons for the children at these matinees. This angle of the stunt was seized upon by the newspapers in giving publicity. The names of the society people were used as a basis for featured stories for each one of the matinees.

Novelty Post Cards Get Attention at Lorain

The Opera House, Lorain, Ohio, involved pretty nearly the whole town in its recent exploitation campaign for "Why Change Your Wife?" and incidentally made the picture the sole topic of conversation both at school and in barber shops—meaning that the men and the women were both talking about it.

Manager Theopolis of the Opera House got up a list of a thousand married men in Lorain. To each of these thousand men he mailed a set of four post cards. The first one read: "Hoping you'll enjoy the film: What if you do like jazz and she's had to learn the classics—Why Change Your Wife?"

(Signed) "BETTIE.”

The second one read: "Honey: Even though she would improve your soul, Why Change Your Wife?"

(Signed) "BETTIE.”

The third one read: "Dear: Suppose she does want to be hooked up while you're shaving, Why Change Your Wife?"

(Signed) "BETTIE.”

And the last one: "SWEETIE: A banana skin can shape your destiny—so Why Change Your Wife?"

(Signed) "SALLIE.”

These appeared the four days preceding the opening of the play. At first, the wives were inquisitive. Then they became interested. The third one made them suspicious. Then, with one cleared up all the mystery and put Mr. Husband back in good standing.

But they talked. Everybody talked about it.

Allens Take Advantage of Circumstances

A series of unusual incidents occurred in connection with the presentation of "The Partners of the Night" at the Allen’s theatre, Toronto, Ontario. It happened that two players who appeared in the picture were present in Toronto as members of a theatrical company which was playing at another local house. These were Emmett Corrigan and Vincent Coleman and their stage vehicle was "Martinique," which was the attraction at the Princess theatre. Coleman made personal appearances at every performance in the Allen theatre during the local engagement. Corrigan also attended several shows at the Allen theatre in company with friends in order to see the picture.

During the presentation of "Partners of the Night," a mystery woman stunt was pulled off. Announcements were made that "Mysterious Miss Regan" was on the town in Toronto and a reward of $10 was offered for her capture. Twice during the week she was apprehended, once on Monday and again on Wednesday. A Toronto young lady essayed the role and it was another young lady who captured her in the downtown section of Toronto at Monday noon. "Mae Regan" was also caught by four children outside of Allen’s Bloor theatre on the Wednesday night.
Best Presentation to Date of “Virgin of Stamboul”

Some of the lobby decorations and house employees in harem costumes which were a notable feature of the presentation of “The Virgin of Stamboul” at the Superba theatre, Los Angeles. Also (top cut) a scene from the atmospheric prologue staged for the showing, in which some of the best talent Los Angeles afforded took part.
Kashin Wins Bet and Obtains Much Publicity With Clever Idea

Montreal Exhibitor Refused Cooperation by Newspapers Pulls New Stunt

ONE recent Saturday night about eight o'clock the principal shopping and amusement streets of Montreal were suddenly enlivened by the raucous shouts of a number of excited newboys announcing "Extree Spechul Herald"—"Great Air Robbery—Great Air Robbery."

"Great Air Robbery.—Officer Makes Daring Attempt to Rob Aerial Mail" the people read. "My God!" said one man, "what will they do next?" "Goodness me!" said a woman, going pale with apprehension, "they will be getting in at our bedroom windows next." "What were the police doing?" said the grocer who always knows where to put the blame.

Then, as under the electric light standards, store windows and the aid of matches, this barefaced attack upon the rights and peace of the community was eagerly read in cold print, it dawned upon the people that they had been "spoofed" and "mocked." The whole thing was an advertisement for the Holman theatre, carefully thought out and splendidly engineered. Morris Kashin, manager of the Holman theatre, hates to be balked in any of his desires. He had booked "The Great Air Robbery" and the cooperation for the ad had been denied him. He had suggested several stunts to the different papers, but instead of being received with open arms, he received the cold shoulder. "No, no, Mr. Kashin," they said, "that sort of thing might do for Broadway but not here—besides we are too wide awake to have things put over us like that." This aroused Mr. Kashin and in the end he had bet one of these big men a ten dollar hat that in his very own paper he would pull over a stunt that would open his eyes.

And this is what Mr. Kashin did. He quietly took a page advertisement, marked it extra special and gave it the authority of "The Aero Publishing Service," if such a service may exist. The upper half of the page with its newspaper headlines appeared as a genuine advertisement of a sensational news scoop—for it simply read "Great Air Robbery. Officer Makes Daring Attempt to Rob Aerial Mail Only Fifty Feet Away." The other part of the page—an exact half—contained the advertisement. Now when the latter half was folded back underneath the top, there was nothing apparent at first sight—nothing before the reader had assimilated the fact that there had been an attempt at robbery—to show that was nothing but a genuine newspaper sensation. Mr. Kashin bought 10,000 extra papers, had then folded with the upper half of his announcement showing, and started out his boys and probably the most ingenious advertising stunt ever pulled off in Montreal. The newspapers took their defeat very cheerfully and are now waiting for the next stunt that Kashin will pull off. In the meantime Mr. Kashin is wearing a new hat and a well-known newspaper man is being mercilessly chaffed.

Brown Improves Plane Advertising Idea

Takes Circus Joe Martin With Him for Aerial Flight

There's been monkey business in Memphis recently. The Memphis News refers to is Memphis, Tenn, down in Dixie on the banks of the turbid Mississippi, and the instigator of the monkey business is none other than G. E. Brown, director of publicity and advertising of the Memphis Enterprises, Inc., which operates six motion picture theatres in that southern metropolis.

The monkey business in this instance, however, had a motive behind it. The motive was the exploitation of "What's Your Husband Doing?" The stunt is decided out of the usual line insofar as the monkey part is concerned. Mr. Brown took advantage of the fact that the Sanger circus was wintering in Memphis and through negotiations with the management, obtained permission to use Patsy, the largest trained monkey the circus boasts, for an airplane ride over Memphis.

Two trips were made to the aviation grounds, the first being on a Sunday prior to the showing of "What's Your Husband Doing?" at which time one of the leading afternoon papers ran several front page feature stories on Patsy's ascent into the clouds.

The paper carried these feature stories two days prior to Patsy's first visit to the field. When Sunday came, there were more than 1,000 persons on the grounds to get a close-up view of the daring Simian aviatrix and the kids, of whom there were several hundred, had the time of their lives ogling Patsy while the camera man snapped her aboard the plane.

All attempts to have Patsy arrayed in the customary aviation garm-proved futile but she was not averse to going aloft.

The flight proper was made on Tuesday morning during the showing of the picture at the Strand theatre where it ran the week. One hundred free passes to the Strand were distributed from the clouds as the plane soared over the business district of the city. Everyone in Memphis was on the lookout for the plane and as the bits of cardboard fluttered in the wind, small boys started on a wide goose chase for it was as difficult to run down one of the cards in the high wind as it is to chase the end of the rainbow. However a goodly number of the pasteboards were turned in at the box-office during the week.

As the result of the stunt, front page publicity was obtained for five days with illustrations accompanying the story for three days.

The cost to the Memphis Enterprises, Inc., was the cost of the cards, the plane being donated by the Memphis Aerial Co. That the stunt paid well at the boxoffice and should do well elsewhere where planes are available, is evidenced by the fact that the opening day records set a new mark and the Strand played to capacity during the entire engagement.
Programs of the First Runs

Reports by Wire

LOS ANGELES

Grauman's Theatre—
Overture—"Let the Rest of the World Go By"—With variations.
Organ—Novelty Fox Trot composed by Sid Grauman and played by Jesse Crawford.
Educational—Topics of the Day—Pathé.
Special—"A Night at Home." Five people, two singer, banjoist and harpist render a novel musical act with a stage setting showing a veranda overlooking a garden and the moon rising in the distance.
Scene—Pathé colored strip.
Feature—"Paris Green"—Charles Ray. A novelty prolonge in which a Frenchman in his native tongue gives a two minute description of the wonders of Paris, and then introduces a young man resembling Charles Ray.

Superba Theatre—
Comedy—"A Restaurant Riot"—Universal.
Feature—Bullet Proof—Harry Carey.

Childe's Broadway Theatre—
Current Events—Pathé News and Gammon Graphic.
Comedy—"Her Beloved Burglar"—Christie.
Vocal—Popular songs by Daisy De Verdi.
Feature—"The Woman Game"—Elaine Hammerstein.
Next Week—"Mrs. Temple's Telegram.

Symphony Theatre—
Current Events—Fox News.
Comedy—"The Nickel Robbery"—Fox.
Musical—Steel Guitar and Xylophone.
Feature—"Husbands and Wires." Vivian Martin—Gammon.

Kinema Theatre—
Overture—"Millie Modiste." Carrousel—"The Bank Robbery"—Bray-Goldwyn.
Organ—"Sweet and Low." Solo by Bell Leon.
Special—Universal Letterlaughs.
Vocal—"Sextette from "Lucia"—Sung by quartette.

Feature—"Alka Jimmy Valentine—Bert Lytell. Given with atmospheric prolonge showing the interior of a private office. A character representing Jimmy Valentine enters and opens the safe, to be arrested by a police-man who is watching. A girl enters and claims the youth is a member of the household. All the dialogue is carried on in song melody "The Garden of My Heart."
Comedy—"Gee White"—Sennett—Paramount.
Next Week—"The Heart of a Child.

Miller's Theatre—
Cartoon—"Jerry on the Job"—Bray-Goldwyn.
Comedy—"Are Brides Happy?"—Christie.
Vocal—"When He Gave Me Mother of Mine"—Solo by Harry Monahan.
Feature—"Nurse Marjorie"—Mary Miles Minter.
Next Week—"The Honey Bee.

California Theatre—
Overture—The Opera Mirror.
Current Events—From Pathé International. Kinograms and local events.
Cartoon—"Famous Robberies"—Bray-Goldwyn.
Organ—"Indian Moon." Special—Will Rogers' Illiteracy Digest.
Feature—"Shore Acres."—Alie Lake. Given with stage setting showing sea scene with a lighthouse in the background. An ocean liner passes across the stage with storm effects of all kinds realistically produced.
Cartoon—"A Very Busy Day"—Goldwyn-Bray.
Next Week—"Dollars and Sense.

Alhambra Theatre—
Comedy—"Over the Transom"—Mrs. Joe Martin—Universal.
Feature—"Her Five Foot Highness"—Edith Roberts.
Current Events—Fox News—Mutt and Jeff cartoon, "The Bowling Alley.
Overture—Carmen.
Current Events—From Pathé and International.
Feature—Rio Grande—Second week.
Next Week—A Modern Salome.

Rialto Theatre—
Cartoon—"Every Dog Has His Day"—Paramount.
Educational—Topics of the Day—Pathé.
Vocal—"The Heart of a Rose."—Duet by Misses White and Hall.
Scene—Stunts—Pathé Novagaph.
Cartoon—"The Hunchback"—Paramount.
Vocal—"The Bell in the Lighthouse Rings"—Ding Dong. Darrell Cole in costume of longshoreman singing—Storm scenes on the screen accompanied.
Feature—"Below the Surface."—Bosworth. Ince—Paramount.

Victory Theatre—
Second week of "That Something.

NEW YORK

Strand Theatre—
Overture—First Rhapsodie Romance.
Current Events—Strand Topical Review.
Scene—Content.
Vocal—"The Company Sergeant Major—Basso solo by Malcolm McElchery.
Feature—"The Yellow Typhoon."—Anita Stewart.
Vocal—"Balk Song" from "Lakme."—Soprano solo by Amanda Brown.
Scene—Happy Alacs.
Organ—"The Long Chord." Next Week—"Romance.

Capitol Theatre—
Opening—Topics of the Day—Pathé.
Current Events—Capitol News.
Overture—"Rhapsody No. 2." Comedy—"School Days"—Senon Vitagraph.
Opera—Hansel and Gretel.
Feature—"The Silver Horde."—Beach-Goldwyn.

Alhambra Theatre—
Comedy—"Her Beloved Burglar"—Christie.
Vocal—"The Man of the Monkeys."—Gypsy Rose Lee.
Scene—Stunts—Pathé Novagaph.
Cartoon—"The Man of the Monkeys."—Ding Dong. Darrell Cole in costume of longshoreman singing—Storm scenes on the screen accompanied.
Feature—"Below the Surface."—Bosworth. Ince—Paramount.

The first display to be used for De Mille's new picture, "You Can't Believe Everything." The work of the Alhambra Theatre, Los Angeles, where the feature has its premiere.

Next Week—"Shore Acres" (Feature).—Lohengrin" (Opera).

Rivoli Theatre—
Vocal—"Tommy Lad."—Sung by Richards Hale, baritone.
Current Events—Rivoli Pictorial. Vocal—"Whispering Hope"—Sung by Betty Anderson. soprano, and Ocy Sholl, mezzo soprano.
Feature—"The Dark Mirror."—Dorothy Dalton.
Comedy—"Mother's Angel."—Comedyart.
Organ—"Chase Seraphique.
Next Week—"The Sea Wolf.

Rialto Theatre—
Overture—"Dance of the Hours," from "La Gondola." Scene—"The Hope of Adventure"—Bruce—Education.
Vocal—"Star of Min"—Rendered by Alma Doris, soprano.
Current Events—Rialto Magazine. Vocal—"Sweet"—La Forza Dei Destino."—Rendered by Martin Brefel and Edorado Alkano.
Feature—"Mrs. Temple's Telegram"—Bryant Washburn.

"The first display to come to us on "Scratch My Back," a quarter page by the California Theatre of Los Angeles.
MAY 22, 1920

PHILADELPHIA

STANLEY THEATRE
Overture—“Merry Wives of Windsor.”

Feature—“Why Change Your Wife” —booked for the next three weeks.

CAPITOL THEATRE

Next Week—“Even as Eve.”

FAIRMOUNT THEATRE
Overture—“Morning, Noon and Night.”

Cartoon—Mutt and Jeff.

ST. PAUL

NEW GARRICK THEATRE
Overture—Raymond.


Special—Will Rogers Illiterate Digest.

Comedy—“Why Lee” —Lyons Moran.

Vocal Feature from Act 1 of “Madame Butterfly” —(a) “Give Me All of You” from “Florabella” —(b) Soprano and tenor duet by Carter and Clements.

Feature—Passio’s Playground—Librettino McDonald.

Organ—Tres Bien—Played by Helen Du Frene.

Next Week—“The Flame of the Desert.”

CLEVELAND

STILLMAN
Overture—“Miliste Modisce.”

Theme—Beatrice and Benedict” and excerpts from “The Marriage Market.”

Theme—“Beatrice and Benedict” —current events from Loew’s Diversified Clippings.

Comedy—“Alex Jimmy Valentine” —Bert Lytell.

Next Week—Constance Talmadge in “The Love Expert.”

CHICAGO

WOODLAWN THEATRE
Organ Offerley—“Ma’llo” Fox.


Note—Scene Mopailotines constitute the fifth one of Metro- orchestral suites, and it might be said that their great brilliancy and sparkling effectiveness entitle them to rank as works of this great French composer.

(a) La Dance. A Brilliant Parental.

(b) La Seta. Musically descriptive of a Metropolitan public celebration.

Feature—Norma Talmadge “I’m a Little Biddy” —(a) Just Like a Gypsy.

Coming feature—Mary Miles Minter in “Nurse Maryjo’s.”

ROSE THEATRE
Organ selections.

Feature—William S. Hart in “The Toll Gate.”

Added attraction — Mack Sennett Comedy “Let Her Go.”

ZIEGFIELD THEATRE
Incidental Music by Orchestra.

Feature—Alice Joyce in “Dollars and the Woman.”

Vitaphone—Comedy—“Palo and Pagin.”

PANTHEON THEATRE
Organ solos—A Melody of Popular Selections.

Universal Weekly.

Pantheon Topical.

Overture—“Slavic Rhapsody.”

 Saxophone solo by Paul Biese.

(a) “The Naughty Waltz.”

(b) “When You’re Alone.”

Comedy—“Sweet Sweetie.”

Feature—Chia Kimball Young in “The Forbidden Woman.”

Coming next—Norma Talmadge in “She Loves and Lies.”

CITY THEATRE
Organ selections.

Feature—Mack Sennett’s “Down on the Farm.”

Coming next—Tom Moore in “The Great Avident.”

RANOLDPH THEATRE
Organ selections.

Mr. Weekly.

Comedy—“His Beach Promise.”

Feature—“The Yellow Typhoon.”

Coming next—Constance Talmadge in “The Love Expert.”

Ten such three column display by Loew’s Palace Theatre, Washington, D. C, for “The Dancin’ Fool.”

Ten such three column display by Loew’s Palace Theatre, Washington, D. C. for “The Dancin’ Fool.”
Comedy—"School Days"—Larry Senen.
Features—"Nurse Marjorie," with Mary Miles Minter.
Next Week—"Partners of the West."

Strand—
Overture—"Summer Time."
The—Popular Medley.
Comedy—Harold Lloyd in "The Eastern Westerner."
Feature—"Other Men's Shoes."
Next Week—"Don't Ever Marry."

Orohmun—
Comedy—"The Eastern Westerner," Harold Lloyd.
Serial—"The Lost City"—13th Episode.
Feature—"The Lone Hand"—Roy Stewart.

Standard—
Overture—"The Virgin of Stamboul."
Current Events—Universal News No. 532.
Comedy—A single reel Lyons and Moran comedy.
Feature—"The Virgin of Stamboul.
Next Week—Frank Mayo in "The Girl in Room 29."

**ST. LOUIS**

William Fox Liberty—
Overture—William Tell—Rossini.
Current Events—Fox News.
Cartoon—Mutt and Jeff in "Nothing But Girls."
Added Attractions—"Outlaws of the Deep.
Soliloquy—Mort Livingston.
Sunshine Comedy—"Dangerous Eyes."
Feature—William Farnum in "The Orange.
Next Week—Zane Gray's "Desert Gold."

Kings—
Overture — The Poet and Peasant.
Kings—*S*pecially edited from all current news services.
Topical of the Day.
Feature—William Hart in "The Toll Gate.
Sunshine—Mutt and Jeff.
Sunshine Comedy.

Marion Davies and Conway Tearle in "April Folly"—by Robert Warwick

Marion Davies and Conway Tearle in "April Folly."

**BUFFALO**

Shea's Hippodrome—
Overture—Selections from "The Golden Girl."
Stage setting—Silhouette scenic setting.
 Vocal—Waltz song from "The Magic Melody."
 Sung by Emanuel List of the Rialto and Rivoli theatres, New York.
 Feature—"The Heart of a Child."—N化妆.
 Comedy—"A Light Weight Lover."—Sunshine.
Current Events—Hippodrome Review.
Next Week—Huckleberry Finn and Gally Curei in "The Madonna of the Smuas."-

Strand—
Overture—Selections from "Tick Tack Toe."
Current Events—Latest Pathé News.
Feature—"The Sporting Duchess."
Alice Joyce.
Comedy—"A Tailor Made Wife."—Teddy Sampson.
Next Week—Tom Mix in "Desert Love."
Family—"The Forbidden Woman."—by request.

**SEATTLE**

Cleminon Theatre—
Overture—Oberon.
Feature—"Duds."—Tom Moore.

Comedy—"Light Weight Love."—Fox.
Next Week—"The Idol Dancer."—

**KANSAS CITY**

Newman—
Overture—The Beautiful Gabirka.
Comedy—School Days—Larry Senen.
Vocal—The Gypsy Sweetheart—Halle Stites.
Features—Alan Jimmy Valentine—BeBe.
Next Week—The Silver Horde—Goldwyn.

Liberty—
Overture—Selection from Greenwich Village Follies.
Current Events—Pathé No. 36.
Comedy—Trotting Through Turkey.
Feature—The Little Shepherd of Kingdom Come—Jack Pickford.
Next Week—In Search of a Sinner—Constance Talmadge.

**NEW ROYAL**

Current Events—Royal Magazine.
Vocal—Venetian Moon, with special scenic and lighting effects.
Arthur Ball, tenor.
Feature—The Sea Wolf.
Next Week—Blind Husbands—Universal.

Regent—
Current Events—Regent News.
Feature—My Lady's Garter—Sylvia Breamer and Wynhand Stading.
Comedy—The Vagabond—Chaplin.
Next Week—Undecided.

Dorio—
Current Events—Kinograms No. 36A.
Comedy—Petticoats and Pans—Christie.
DETROIT

Adams—

BOSTON

Park Theatre—

SAN FRANCISCO

California Theatre—
Feature—"The Sea Wolf."—In default.

Tivoli Theatre—
Universal To Install New Comedy Brand

Beginning early next fall, Universal will release only one brand of two-reel comedies, it was announced recently, upon Mr. Carl Laemmle’s return from the Coast. With the production of one brand, Universal asserts it will strive to turn out a series of comedy gags second to none. They will all be called Centers of Comedy and the Center bathing girls will figure largely and pleasingly in most of them.

Fred Finkle, the leading director for the L-Ko comedies, recently arrived in New York and told the Universal in the idea of a new style of clever comedy. He brought one point work to prove his point. It is called “A Movie Hero” and is a laughable subter on screen idols. It will be one of the first pictures released under the new one-brand schedule.

Educational Has New Brand of Comedies

With the opening of the new Educational Films Corporation exchange a new series of two-reel comedies will make their appearance. These will be known as the Mermaid Comedies and will be released monthly.

Mermaid Comedies will be divided between male and female stars, Lloyd Hamilton of “Ham and Bud” fame and more recently appearing in Sunshine productions, will be starred in six of these while in six others a noted woman player will be seen. In the initial release, “A French Girl,” Marcell Ress, the beauty who was featured by Mack Sennett, will have the stellar part. Jack White, who won such distinction for his directorial work with Mack Sennett and for the Fox Sunshine brand will have charge of these comedies.

Addition of this series provides Educational with three series, each of which will appear once a month the Chester and the Torchy Comedies having already been announced.

E. J. Ratcliffe Is Cast In Metro Special

E. J. Ratcliffe, who has been engaged to play Holloway, the “heavy,” in the S-L all-star production of “Love, Honor and Obey,” a picturization of Eugene Walter of Charles Neville Buck’s novel, “The Tyrant of Weakness,” at Metro’s New York studios in West Sixty-first Street, is a veteran of the stage, remembered by New Yorkers as a member of Daniel Freiman’s stock company at the old Lyceum.

Mildred Davis To Stay In Lloyd Comedies

Mildred Davis, who jumped into fame by her performance opposite Harold Lloyd in his series of $100,000 two-reel comedies distributed by the Rel, has renewed her contract with the Rollin Film Company. This assures her appearance in Lloyd’s second series of two-reeler comedies, the first of which is now under way in the new Rollin Studio at Culver City.

Live News From The Producers

Fox Signs Emile Chautard

Famous French Director to Produce Popular Detective Stories

ONE of the most important announcements coming from the executive offices of William Fox, president of the Fox Film Corporation, during the present spring season is that issued this week regarding the engagement of M. Emile Chautard, the French director. M. Chautard, whose skill in the staging of many of the most successful screen productions has brought him an international reputation, has been signed by William Fox to produce a series of supperspecial films.

Decision has already been reached by Mr. Fox as to the productions which first will go into work. They will be a series of the celebrated detective stories “Fantomas,” the mysterious tales by Pierre Souvestre and Marcel Allain. While small portions of these successful stories are already known to the screen, having been produced in Europe several years ago in a crude manner—it is announced by Fox that all the material which will be utilized for this series will be brand-new and will number twenty-six stories in all. It is planned by the Fox organization, however, with greater possibilities offered by facilities today, to make this a super-special series in every sense of the word, and to dress the productions most lavishly as to settings and property detail.

Not only has William Fox engaged M. Chautard, but in bringing this eminent Frenchman under his trademark the organization is further augmented by the addition of the director’s entire staff of cameramen, art and technical experts, cutters, property men, and assistant directors.

“Little Cafe” a Warm Weather Picture

“The Little Cafe,” scheduled for release by Pathé on June 6, is described as an ideal production for entertainment in the warm months. It is one of the lives, highest comedies of the year, full of the sparkling activity of the French comedians Max Linder, and replete with hilarious scenes in the gardens of outdoor restaurants of Paris.

It is the first hint of the mad, gay flavor of old Paris that has been screened since the outbreak of the war in 1914. All the splendor of the nightlife is there, the life of the cabarets, the theaters, the revues, and the music halls have been filmed.

Mayflower Officials See “The Scoffer”

A critical jury of twelve Mayflower Photoplay-Corporation officials witnessed a pro-release view of Alain Dansis’s latest picture production, “The Scoffer,” recently and the verdict of the twelve was unanimous. It was their belief that this independently created a sensation such as that aroused by the “Miracle Man,” which is still doing a spectacular business.

The cast of “The Scoffer” includes James Kirkwood, Reba Mitchell and Phoe McCullough. According to tentative plans “The Scoffer” will be First National’s second release under the new contract with Mayflower.

Argus Stores To Handle All Fulco Products

Carl Fulton, sales manager of E. F. Fulton & Company, announces that he has just completed an arrangement with the American Lamp & Appliance Company for Argus to handle the entire line of Fulco products at the Argus company’s chain of supply stores, and shipments already are going forward from the big Fulton plant in Chicago to Argus stores in Cleveland and Boston. What is probably the biggest deal of the accessories ever shipped out of Chicago at one time, is also being prepared to go forward to the Argus Los Angeles store, it is announced.

The first of the “super rewind tables” for projection rooms, which Mr. Fulton says feature fur in advance of anything now on the market, are being completed at the Fulton plant and will be put on sale. Educational distributors of Fulco products at an early date.

Vote of Thanks Given First National

After but one year in the film business, the officers and directors of Canadian Photographs, Ltd., celebrated its first birthday by a joint vote of thanks to the First National Exhibitors’ Congress and to Ernest Shipman for the splendid exploitation of their first production “Back to God’s Country,” by James Oliver Curwood.

The treasurer’s report showed that contracts for bookings ahead would soon total $2,600,000 on one dollar mark. This first venture has proven so successful under Ernest Shipman’s experienced guidance, that the big men of the affairs who are interested in this Canadian producing unit, have decided to throw unlimited capital and the vast resources of the Dominion into further productions which they claim will surpass their first effort.

Atlanta Exchange for Educational Soon

For the first time the Southern States are to have film exchanges handling only their stock. Hon. Larry Ginsberg, of the New York offices of Educational Films Corporation, is to arrive here to open the first of these branches. The second will be established in either Dallas or New Orleans. Opening of these offices will complete Atlanta’s own exchange system which will be devoted to short subjects exclusively.

Mr. Ginsberg has been authorized to offer acceptable motion pictures to a percentage of the interest in the Southern exchanges, the control of each to remain in Educational.

Jane Novak to Play in "The Trail's End"

Jane Novak, one of the best known leading women of filmdom, is to appear with House Peters and a notable cast of old timers in Edwin Carewe-directed picture to be presented to the public by Louis B. Mayer. This production is Carewe’s own which he and James Oliver Curwood’s novel, “Isabel.”
Laemmle Pleased By Conditions on Coast

Carl Laemmle, president of Universal, has returned to New York from Universal City, Cal., highly delighted over affairs at the Universal's west coast studio.

"The situation at Universal City never was better," he said in a recent interview. "The morale of players, directors, and working staff is at a high pitch which augurs well for forthcoming Universal productions. "I do not expect any more trouble at Universal City. With the advent of Isadore Bernstein as general manager, there was a decided clearing of the atmosphere. There is not a man nor woman out there who will not put a shoulder to the wheel."

"I am confident that the new form of Commission government for Universal City, with Mr. Bernstein at its head, is doing away with the administrative difficulties we had previously. It seems to be an ideal solution of a vexing problem and I am looking forward to a productivity for the plant that will greatly eclipse anything that has been done there in the past."

Aubrey J. Re-Signs With Vitagraph Company

The amusing antics of Jimmy Aubrey in Big V Comedies are now guaranteed exhibitors for some time to come. The veteran comedian this week signed a new contract with Albert E. Smith, president of Vitagraph for a term of two years.

With Aubrey's new contract goes a new producing unit, organized with Director Jess Robbins at the head. Evelyn Nelson is the new blonde beauty to appear opposite Jimmy in his new series. "Babe" Hardy, who doesn't weigh an ounce over one-sixth of a ton, continues as his "heavy," Irvin Ries, who has been grading Aubrey comedies for some time past, will still be at the camera for the new series.

Goldwyn Head Returning from Europe

Samuel Goldwyn, president of Goldwyn Pictures Corporation, who has been in London for the past six weeks arranging for the distribution of Goldwyn Pictures in England and on the Continent, sailed for New York on the Mauri- tania last Saturday. Gabriel L. Hess, secretary of the company, also is returning. An interesting announcement concerning the handling of the company's pictures in the foreign market, is expected to follow the arrival of the Goldwyn executives in New York.

Charles Ray Sells Two Hoyt Comedies

Charles Ray has completed the sale in Los Angeles of "A Contented Woman," the second of the Hoyt comedies to be disposed of by the First National. Joseph Schenck has acquired the screen rights to this farce-comedy as a vehicle for Constance Talmadge. Mr. Ray disposed of "A Texas Steer" a week ago to Samuel E. Rork.

To Exploit "The Wonder Man"

ALTHOUGH fully cognizant of the tremendous free publicity which has been received, and which will continue to be received by Georges Carpentier, "The Idol of France," who is starred by Robertson-Cole in "The Wonder Man," to be released Memorial Day, the distributing company has to no means overlooked plans for a highly organized exploitation campaign, it is declared by Robertson-Cole in a statement just issued.

The statement follows:

"This has been placed in the hands of a corps of experts who will start the production off with a big smash in the larger cities where the picture will be shown first. After that time the campaign will be taken up and pushed vigorously by the Robertson-Cole publicity men in the branch offices headed by the main publicity force in the executive office, who will correlate and assemble the current news matter, so as to constantly give the picture fresh material for exploitation.

"The personality of Georges Carpentier coupled with the remarkable story of 'The Wonder Man' has the greatest exploitation possibilities of any attraction which has been given to the trade in recent years. In the first place the man is one of the most picturesque war heroes produced by the allies. Next he is a pugilist, the champion of Europe, having won this title through one of the most sensational ring contests which ever took place. These two elements are of irresistible interest to the male patrons of theatres, which represents the sex that is more difficult to interest in a motion picture attraction.

"Starting with these two big selling points from the standpoint of interest to the male sex, Carpentier's personality and the nature of his picture also has many points of interest to women. In the first place the man is young, very handsome and has a most winning smile which is capitalized continuously in the motion picture. Besides his charm, Carpentier's culture, which includes a knowledge of music, literature and art, constantly shines through in his winning ways. To these points of his personality are added the drawing powers of "The Wonder Man" as a dramatic production.

"Treading of a theme which deals in a vivid way with the high society and with international affairs 'The Wonder Man' carries all the elements of love, interest and mystery. The love story is very pretty, one, with Faire Binney opposite Mr. Carpentier and Robert Barrat as second man."

"The motion picture world is due for a positive surprise when it sees the dramatic work of Carpentier, who is an actor as well as a pugilist, a soldier, scholar and gentleman. Exploitation of the picture also will not overlook the elaborateness of the settings. These include scenes in an exclusive club, in the exquisite ballroom of a millionaire's home, at the ring side where a dramatic boxing bout takes place, and in and about beautiful homes of the rich."

"With these points of exploitation, it will be seen that the exhibitors in 'The Wonder Man' has a production which cannot fail to make him money. Robertson-Cole has taken care that no point be missed in presenting to the exhibitors complete exploitation plans for the picture. The entire writing, advertising and art forces of Robertson-Cole have been busy for the past two months on the press book and campaign scheme for exploiting the famous Frenchman.

"M. Carpentier received a rousing welcome on his first invasion of Canada, when he reached Toronto on May 8. When the train pulled in, early in the morning Mayor Church, of Toronto, and the city officials, were on hand and escorted him into the city and entertained him at a breakfast that amounted to a banquet, at the King Edward Hotel.

"In Washington, D. C. arrangements had been made for President Wilson to be on hand at the circus, but owing to the Chief Executive's illness he did not attend."

In Boston a big delegation of exhibitors met the star.
Found: A Business Woman

Eleanor Fried Managed Walpole Expedition to Orient Most Capably

H ere’s another story that tends to discredit that theory about the unimportance of the sex in the question of the behavior of the female of the species. Eleanor L. Fried managed the recent Universal serial expedition to the Orient, during which she had the charge of Miss Walpole and her company and the great mass of luggage, necessary for an overseas campaign of this sort. According to Universal, the business management of this expedition represented a $200,000 job, but Miss Fried, states Universal, acquitted herself in most satisfactory style.

In Japan Miss Fried’s main task was to keep informed of the red tape of Japanese officialdom and to keep the company out of trouble by the infraction of any of these numerous regulations. It was in China, according to Universal, that Miss Fried’s business sagacity was most clearly demonstrated. Following is Universal’s statement of how the young woman handled the problem of the fluctuating exchange rates:

“She found that the American dollar was not worth a dollar in that country. It varied from 78 cents up to 85 cents, due to the peculiar exchange. She also found that its exchange rate varied considerably from day to day, sometimes as much as four or five cents on the dollar.”

Miss Fried, who handled the purse-strings of the expedition, so realized that her official bank account would not last long if she specialized in the yen varied, realized that her official bank account would not last long if she specialized in the yen.

“He watched the exchange rates keenly. When they went down, she would double his until the rate went up again, which generally would be in three or four days. When she could not wait, she would borrow money at the bank to pay her bills from this, and then reimbursed the local banks when the value of the American dollar would jump up again.”

“Human Stuff” Completed

Harry Carey’s New Role Presents Him as Clubman and Ranch Owner

R EEVES EASON has just reported the completion of “Human Stuff,” Harry Carey’s latest Universal photodrama. The story, by Tarkington Baker, differs in many ways from the accustomed Carey feature, it is stated, as it first introduces the popular star as an eastern college man, in the conventional garb of the clubman and as a guest at a pink tea table.

Of course, before many thousand feet of film have been unrolled the locale of the story changes and Carey finds himself in the great west, doing things the audience always expects him to do. The fact that Harry Carey was a star on the legitimate stage before he acted before the moving pictures makes the actor feel at home in any scene, although of late years he has specialized in the rough diamond type of western character.

In “Human Stuff” Harry Carey appears as the son of a wealthy manufacturer who, upon graduating from college, goes on a globe-trotting tour. Australia and its sheep range is in him and he remains there for several weeks. Returning to America his father expects him to take charge of his vast business interests, but the narrow city life, with its social obligations and business ethics, makes him uncomfortable and he longs for the open stretches. An opportunity to buy a ranch in the west decides him to leave the city and the life he has grown to dislike. In the west he is hailed as a tenderfoot and meets with many adventures.

Elaborate settings ranging from the multi-millionaire’s mansion on New York to the vast sheep ranch and the wilder side of the story are added to the strength of the story. Principals in Mr. Carey’s support are Mary Charles, Fontaine La Rue, Ruth Fuller Golden, Charles LeMay, Harold Christian, Frankie Mack, Joe Harris and others.

Promotion at Pathé’s St. Louis Exchange

Robert F. Wheth has been appointed branch feature sales manager at St. Louis, Mo., of Pathé Exchange and Mr. Wheth is a pioneer in the motion picture industry.

“Clothes” Stars Olive Tell

Metro Special to Be a Galaxy of Costly Gowns; Work to Start Soon

M etro announces the engagement of Olive Tell to play the leading role in “Clothes,” an all-star picturization of the Avery Hopwood-Channing Pollock drama, which is to be the next production made at Metro’s New York studios, No. 3 West Sixty-first Street. Miss Tell is already busy preparing an elaborate wardrobe for the picture, which Metro expects to make one of the most memorable fashion displays ever put on the screen. All of the latest costly designs are to be represented, it is stated, and for this reason Metro production officials are reported to be in consultation with a number of the most noted dress designers in designing women’s clothes and millinery.

Work on the continuity of “Clothes” has been started by Arthur Zeller, of Metro’s scenario staff. In the production Olive Tell will play the role of Olivia Sherwood, the part created on the legitimate stage by Grace George, in the production in which she had associated with her Frank Worthing, Robert T. Haines and Selene Johnson.

Miss Tell first became a star under Metro auspices in Kate Jordan’s picture, “Secret Strings,” after the actress had made a sensational success in “To Hell With The Kaiser,” a Metro special.

Actual production on “Clothes” will be started in a couple of weeks. In the meantime, the New York studios are actively busy every day with production of “Love, Honor and Obey,” the picturization by Eugene Walter of Charles Neville Buck’s novel, “The Tyranny of Weakness,” which is being directed by dirección de Cordova, and “The Marriages of Mayfair,” a screen version by Julia Burnham of Cecil Raleigh’s Drury Lane melodrama, directed by George W. Terwilliger.

Pathe Has New Male Star

Herbert Rawlinson Makes Debut in Blackton Picture, “Passers By”

H erbert Rawlinson makes his debut under the Pathé banner, as star of J. Simon Blackton’s screen version of the stage success, “Passers By,” by C. E. K. St. John’s Chambers. Mr. Rawlinson was engaged by Mr. Blackton especially for this production, because of the ideal requirements he possesses for the character of “Peter Waverton.”

Mr. Rawlinson heads a cast that compares with the best seen in any production this year, says Pathé, and one which faultlessly interprets the keen characterization done by Mr. Chambers.

Tom Lewis, Dick Lee, and W. J. Ferguson are seen as the main support of Mr. Rawlinson, and for their various characters they could not have been surpassed. Tom Lewis portrays “Cally,” the lovable, human London cab driver who is one of the “passers by” prominent in the Chambers play. Dick Lee has for years been rated by the foremost character actors of stage and screen, while Mr. Ferguson, for nearly forty years, has held a prominent position in theatricals.

Commode Blackton has transferred the logs of London to the screen, in all their natural density. Fog effects have been attempted many times by directors, with one noteworthy recent instance, yet in naturalness all these efforts are said to be surpassed by Mr. Blackton’s efforts in “Passers By.”
Says Italy Boycotts American Pictures

A. J. Xydias, a well-known exhibitor of the South, recently returned from a trip abroad during which he studied picture conditions in Italy and the Balkan states at close quarters. He declares that after searching vainly for an American picture in Venice and Trieste, he came to Rome and again finding no American productions being screened, he inquired of an exhibitor where he might find an American motion picture. "The exhibitor informed me," says Mr. Xydias, "that American films were being boycotted in Italy and could not be found on the screen anywhere. When I inquired the reason for the boycott, the exhibitor told me he did not know why.

"In the Balkan states," continued Mr. Xydias, "the people want American pictures. The exhibitors are anxious to secure American supplies. This demand, however, is being but poorly met. Moreover, American selling abroad, must realize that in Europe they will not receive the same big prices for their hits that they receive here. That is one mistake that has been frequently made."

Two Characters Played by the Originals

The current William D. Taylor production for Paramount Artaert is, which is temporarily titled "The Boy," will present two characters played by the persons who were responsible for their creation in the story. These two characters are Judge Ben B. Lindsey of Denver and his wife. The author of the story is Julia Crawford Ivers. The story centers around an American boy—one who is saved from the evil influences of bad companionship and crime-breeding surroundings and who becomes a useful member of society.

Judge Lindsey, founder of the Juvenile Court of Denver, is regarded as one of the foremost authorities on the problems of the American boy reared in evil environment. Mrs. Ivers gave the character of the Judge and his helpfulness in the story, and following negotiations, the Judge and Mrs. Lindsey at Mrs. Ivers' urging agreed to "play themselves" in the cast.

E. R. Pearson Completes Tour

AFTER a tour of three weeks during which he visited the principal key cities of the central part of the country, Mr. E. R. Pearson, director of exchanges of the Exchange, Inc., returned to the Home Office. Filled with enthusiasm for future prospects and deeply impressed by the evidence everywhere displayed of the determination of exhibitors to prevent threatened coercive competition. The Chicago Meeting of Independents Exhibitors has re-iterated to a literal tornado of discussion, he states, and everywhere he went the hope was expressed that something in the way of effective protest would be arranged.

Mr. Pearson points out that economic conditions of the moment are decidedly in favor of the exhibitors, and most of them realize this fact. They are enjoying box-office receipts such as they never had before, and the building situation and, more particularly, the chances that they have of loans, is keeping down the construction of theatres to a minimum. Competition is, therefore, avoided except where the producer-distributor controlled competition. The reason for this sort of competition, according to Mr. Pearson, is, to control the market so as to shut out competing producers from the opportunities of production and exploitation.

Mr. Callaghan is the leader of the Independent Exhibitors who seem to have lost the hurricane. Mr. Pearson said that the hopes of a great deal seemed to be earnest hopes that something might come of this movement for their cooperation would really voice an effective protest against what they term the coercion by threatened competition.

"One very hopeful sign is noted in the fact that smaller town exhibitors are rapidly getting away from the notion that he must play only the pictures that get big exploitation. In the key cities as he finds out that many such key city theatres are producer or distributor-controlled and would not, of course, exploit a competitive picture no matter how meritorious."

There are still great over 15,000 independent exhibitors, so many of whom are giving the independent producer and distributor splendid support. Old good productions should be available. Every exhibitor stood exceptionally pleased by Pearson's elaborate plans to send whatever was necessary in promoting productions for its program that would meet such requirements. Among which, together with the Associated Exhibitors' ambitious plans and arrangements, men are no longer dependent source of independent open market supply.

Throughout the entire central part of the country exhibitors are enjoying unparalleled box office receipts.

"Every branch visited found the entire sales force in high glee at the splendid business they were enjoying, enjoying, practically all having broken all previous records in March and some again in April. And with the wonderful subjects being released by the studios, certainly in a combination of record-breaking months which, under Pahe's commission and bonus plan, are of especial interest to its entire field forces."

"Among the recent features that seemed to find a special favor in that section were the 'Fights in Canada,' 'Other Men's Shoes,' 'The Deadlier Sex,' 'Passers By,' 'My Husband's Other Wife,' 'Simple Souls,' 'Sherry' and 'Dollar for Dollar.'"

A. J. Callaghan Seeking Stories

ANDREW J. CALLAGHAN arrived in New York City this week for an indefinite period which he will devote to the purchase of additional big pictures for the Exchange. Mr. Callaghan arrived at the Nationality Shop, the producer of Dickens classic, had been definitely decided upon for future screening by Miss Love, and that a director of prominence was being promised for to undertake supervision of the picture.

Mr. Callaghan came on to New York from Chicago where he conferred with the group of capitalists, who are sponsoring the organization of which he is the head. Mr. Callaghan is the first results of Miss Love's initial production, "The Midlanders," which is being adapted from the famous novel by Charles Tenney Jackson under the direction of Ida May Park and Joseph De Grasse, that Mr. Callaghan and his associates are reiterating their original an- of having this youthful star to the limit in every detail of production.

With this in view, Mr. Callaghan remains in New York until he has accumulated a sufficient number of well-known novels and plays to undertake the needs of the immediate future. Such has been the satisfaction of Directors Ida May Park and Joseph De Grasse and the Callaghan organization Arrives in New York to Buy Vehicles for His Star


"Says Callaghan," Mr. Pearson, "who is one of the rare film producers," says that, "nothing could come of this movement for theirs cooperation would really voice an effective protest against what they term the coercion by threatened competition.

"One very hopeful sign is noted in the fact that smaller town exhibitors are rapidly getting away from the notion that he must play only the pictures that get big exploitation. In the key cities as he finds out that many such key city theatres are producer or distributor-controlled and would not, of course, exploit a competitive picture no matter how meritorious."

There are still great over 15,000 independent exhibitors, so many of whom are giving the independent producer and distributor splendid support. Old good productions should be available. Every exhibitor stood exceptionally pleased by Pearson's elaborate plans to send whatever was necessary in promoting productions for its program that would meet such requirements. Among which, together with the Associated Exhibitors' ambitious plans and arrangements, men are no longer dependent source of independent open market supply.

Throughout the entire central part of the country exhibitors are enjoying unparalleled box office receipts.

"Every branch visited found the entire sales force in high glee at the splendid business they were enjoying, enjoying, practically all having broken all previous records in March and some again in April. And with the wonderful subjects being released by the studios, certainly in a combination of record-breaking months which, under Pahe's commission and bonus plan, are of especial interest to its entire field forces."

"Among the recent features that seemed to find a special favor in that section were the 'Fights in Canada,' 'Other Men's Shoes,' 'The Deadlier Sex,' 'Passers By,' 'My Husband's Other Wife,' 'Simple Souls,' 'Sherry' and 'Dollar for Dollar.'"

Cohn Reports Sales On

Jack Cohn, producer of "Screen Snapshots" which was announced for early release, reports that ex- and becoming interested in this new bi-monthly release and much territory has already been sold.
Morey in Outdoor Story
Vitagraph Star Finishing “The Gauntlet,” a Story of the Hills

Harry T. Morey’s forthcoming Vitagraph feature will be called “The Gauntlet.” The star and his supporting company returns from the mountains of Tennessee where the exteriors were filmed and now has gone with his director, Edwin Hollywood, to San Francisco, where the picture will be completed.

“The Gauntlet” is based on a magazine story by Lillian Bennett-Thompson and George Hubbard, and was put into picture form by Fred Schaefer. Roberta Valentin, who appeared with Mr. Morey in “The Sea Rider” has the leading feminine role. The locale is among the mountainers and moonshiners of the Tennessee mountains. In selecting “The Gauntlet” for Mr. Morey, Albert E. Smith, president of Vitagraph, is fulfilling his promise to provide the star with outdoor life so far as possible. Mr. Morey recently completed “The Sea Rider,” a rugged story of mountain life on the deep and previously to that he was seen in two pictures dealing with mountain life. Edwin Hollywood directed all these features.

“The Gauntlet” presents Mr. Morey in just the type in which he is seen at his best—a stalwart, manly, city-bred chap, surrounded by rugged, hot-tempered mountainers.

Ready for “Tarzan” Picture
Director Harry Ravier Has Everything Set for Beginning Production

Joe Brandt, director general of the National Film Corporation of America, who was to have left for the Coast this week, has postponed his trip indefinitely and will remain in the East temporarily to make preliminary arrangements for the marketing of the new National serial, “The Son of Tarzan,” on which that company is about to start production.

While no cast has as yet been announced for this picture, Director Harry Ravier and Photo Dramatist Roy Somville have everything in readiness for the filming of the first three episodes, and it is likely that the leading man will be selected this week.

Joe Brandt is very emphatic in his promises of big things for this serial. “I want everyone to know,” says Brandt, “that they may expect something very unusual in photoplay art when this picture comes to market. There is no gaining the popularity of Edgar Rice Burroughs’ works. The two previous Tarzan pictures which National filmed, met with unparalleled popularity, I am confident that ‘The Son of Tarzan’ is going to break all serial records.

“We have many surprises to spring as the story offers exceptional possibilities for a serial. Ravier is enthused with his work and promises he is going to show the industry something new in serial production. Somville has injected into its continuity a prologue and a modern tale which will surprise anything that has ever been done in chapter-pictures.

“National will concentrate every available resource to make this their greatest effort to date. ‘The Son of Tarzan’ will be ready for distribution in the early fall. When it is released, I can promise that it will be peerless among serials.”

Zasu Pitt’s Next Due Soon
“The Heart of Twenty” Presents Star in Pleasing Role, Is Report

EXHIBITORS will be interested in the Robertson-Cole announcement that Eulalie Breslin is the Robertson-Cole production of “The Heart of Twenty,” featuring Zasu Pitts, will be released for distribution soon. The picture is one in which Miss Pitts is featured will be welcomed by the trade, it is expected, because of the position the studio has taken over its productions, and the outcome of these productions has come to hold.

The following statement has been issued by Robertson-Cole in connection with “The Heart of Twenty”:

“Without reaching the unnatural effects made by some other pictures, which ever so sentiment and what might be termed ‘sweetness’, Brentwood productions for Robertson-Cole have come to represent a new optimism, which is decidedly agreeable to audiences in these days of economic stress; and a definite financial value to the exhibitor, who finds them eagerly awaited.”

“The Heart of Twenty,” the second of a series of four in which Miss Pitts will be directed by Harry Kolker, although following somewhat the lines laid down by Miss Pitts’ last success, “Bright Skies,” deals with an entirely new theme.

Miss Pitts is given sufficient support by a cast which includes leading man Tom Gallery, who can be opposed by Miss Pitts in “Bright Skies.” Others in the cast include such performers as Jack Patke, Percy Laidlaw, Hugh Saxon, Aileen Manning and Pearl Lindner.

“The Heart of Twenty” is one of those delightful characterizations of a cross-section of American life, which Robertson-Cole, “which recalls vividly one’s youth, were once lucky enough to have been reared in a small town. At this quaint, unaffected girl, who finds love and contentment through her desire to bring happiness to others, Miss Pitts scores another success.”

“Suds” Has Splendid Cast
Well Known Players Surround Mary Pickford in New Picture

Mary Pickford, in her forthcoming production for United Artists, “Suds,” has surrounded herself with a cast of unusual talent and spared no time or money in securing players exactly suited to the roles.

Prominent in her support is Jane Rose, long time one of the leading members of Sarah Bernhardt’s company in Paris and who, since the blockade of war, has appeared in French productions and films and more recently came to California to appear in the silent art.

The principal lead is Albert Austin, an English comedian of note, who for the past four years has been predominant in all of Charlie Chaplin’s productions, and was loaned by the world famous company to Miss Pickford for this production.

Harold Goodwin, who scored such a success in support of Miss Pickford in “The Heart of the Hills,” is also seen in “Suds” and Nadine Montgomery, the English character actress who has played in a number of Eastern productions, but who more recently has appeared at the Little Theatre in Los Angeles, is given a starring role.

The scenario of “Suds” was adapted from Charles Frohman’s production of Frederick Fenn and Richard Pryce’s play, “Op o’ Me Thumb,” in which Maude Adams scored such a triumph. The production was made under the direction of Jack Dillon and Charles Roder presides over the camera.

Flying A” Race Ends
Results in Many New Bookings; Winners to Be Announced Soon

The “S. S. Hutchinson Memorial” of the American Film Company comes to a glorious close on April 30th. The last few days, valuable as a final opportunity to make a big record, one winner in the contest, enjoyed the climax of a month of victory. It will take at least two weeks, says C. A. Libson, general sales manager, “to find out just how each salesman stands and decide who the winners are.”

Each week has superseded the one preceding it with the result that the American has been booked in the cumulative enthusiasm in big results of the $10,000 prize.

“Exhibitors who were not on our books before,” says S. S. Hutchin-son, president of the “Flying A,” “have been doing all of our special contests, beginning with “Six Feet Four” and going right through the deals to the last feature included in the contest. This is given our artists, the Piece of Silver.” We have been listing any number of new theatres, Richard Pryce’s plan “Op o’ Me Thumb,” which I did not know were on the map. It all goes to show the universal appeal the movies are making, and the wide range of “Flying A” subjects and produces is sure a welcome for them in all localities.”
Harry Garson Presents
Clara Kimball Young
in her greatest artistic triumph
"FOR THE SOUL OF RAFAEL"
The Picturization of Marah Ellis Ryan's Magnificent Love Story of Old California

Distributed by EQUITY PICTURES
EVERY theatre in the land, particularly every first run theatre, knows oftimes before a picture is released, whether it is a big winner or not.

There is an unspoken "something" in the trade that prompts first run theatres to book and play such a picture without even reading a line of advertising or without any selling persuasion on the part of the Producers.

Such was "Eyes of Youth," Such also was "The Forbidden Woman" and such also is "FOR THE SOUL OF RAFAEL," unquestionably Clara Kimball Young's most elaborate production to date.

At Grauman's magnificent Rialto Theatre in Los Angeles, where none but one certain Producer's pictures have ever been played, the rule was broken for the first time by the presentation of Clara Kimball Young in "FOR THE SOUL OF RAFAEL."

In Los Angeles, the very heart of the industry, "FOR THE SOUL OF RAFAEL" was hailed by press, public, and critics as the picture DE LUXE, exactly as it will be hailed in every city, town, village and hamlet in the land. Just as a fine painting by a master needs no eulogy so neither does Clara Kimball Young in "FOR THE SOUL OF RAFAEL" need descriptive adjectives. One needs but to witness an exhibition to be impressed with the character of this production.

In keeping with the character of the picture we have produced a press and advertising brochure that surpasses in practical helps and exploitation possibilities, anything ever prepared. A copy of this book will be forwarded on request to any theatre by any Equity Franchise Holder. Secure a copy of this wonderful book and arrange your playing engagement—NOW— thru your nearest Equity Franchise Holder.

EQUITY PICTURES CORPORATION
AGOURA HALL ..... NEW YORK
Blondes of Many Types Besiege Eddie Polo

Eddie Polo, the Universal serial star, having completed his latest serial, "The Vanishing Daggers," arrived in New York recently and immediately started a search for a young woman to pose as the heroine of his next picture. He advertised in the dailies, specifying that only ladies of the blonde type would qualify. No motion picture experience was necessary. Mr. Polo has since been swamped by applicants. A convention of blondes was called for session recently in the grand ball room of the Hotel Majestic. Polo selected several and put the tests of them. He has not decided which one he will choose. Meanwhile, the siege continues. In person, by telegram and by letter, aspirants for screen honors—some genuine blondes, others not so genuine—besiege Mr. Polo until that gentleman becomes blonde-shy, even on the street.

J. Warren Kerrigan Has Competent Support

The W. W. Hodkinson Corporation points out as one of the strong features of the new Kerrigan starring vehicles, "No. 99," the cast which supports the star. Eri Brunette, who played opposite J. Warren Kerrigan in "The Luck of the Irish," again adds another victory to her score as the charming little debutante. Lila Leslie, a former Bebeo actress, has the part of a wealthy widow out to obtain a husband by fair means or foul. Emmett Krig, John Steppling and Thomas Gomez are seen in strong character roles: William W. Mong gives a masterful performance as "Jake Treb," the crafty Czar of the underworld, and Charles Arling is artistically villainous as the perilous political graftor.

"The Dangerous Talent" Proving Success

According to a statement of the American Film Company, "The Dangerous Talent" is proving to be an unusual success and an object of much favorable comment from various sources. The emotional acting of the star, Margaret Fizer, has come in for a special round of praise according to the American Film's report, which submits the following verdicts for attention:

"A real picture," says the Chicago exhibitor. "A model of dramatic construction," writes the critic; "A money maker" affirms the Flying A producers of "The Dangerous Talent." "The Golden Gift" was the original name of the novel by Daniel F. Whitembough, and the name will remain in line with the returns on it.

Opera Star Sees "Huck Finn" in Atlanta

During Caruso's recent visit to Atlanta, where the Metropolitan Opera Company had its opening, the star, in his impersonation of the immortal story, "Huckleberry Finn," was being shown in pictures.

Power Takes Over Big Building

Projection Concern Takes Over Building in New York

The New York Sun, Tribune and other metropolitan dailies accorded considerable attention during the past week to the new building of the Nicholas Power Company signed by President Earl, was described by the New York Press as "one of the largest ever marking in the Old Wharf." Involved as it does a sum amounting to $1,200,000, the newspapers also spoke of the Nicholas Power Company as one of the large manufacturing concerns of this country.

The "Wharf" district, one of the oldest and most important business sections in New York is close to the City Hall, Brooklyn Bridge, Woolworth Building, Municipal Building and other noted civic and commercial structures. Nearby are the great buildings and publications. Most important, however, for the needs of the Nicholas Power Company is the proximity of the "Wharf" district to the Maiden Lane manufacturing jewelers and to the hundreds of machine, tool and pattern making shops which dot this locality. It is a veritable Mecca in New York for high grade toolmakers, machinists and other skilled metal workers of the kind required by the Power Company to manufacture the complicated and delicate mechanism of the Power's projector.

The building just taken over by the Nicholas Power Company will be used for its executive offices and more important manufacturing departments. Two other buildings in the vicinity are also used by this company for storage and only spaces. The building just leased will be the Power's plant. The Nicholas Power Company is seriously considering erecting its own factory in one of the outlying portions of the city, but its present location is so excellent, for some of the reasons already mentioned, the building situation is so sound and the demand for the Power's product so great, it was decided it would be unwise to risk the possibility of delay and inconvenience to exhibitors by making a change at this time. It may be of interest to many in the film industry to learn that it was estimated it would cost over $75,000 to move the machinery of the Nicholas Power Company.

The vast array of machinery in the Power's plant is the development of the little business started twenty years ago by Mr. Polo on Nassau street—a shop started to manufacture a toy incited to satisfy the passing whim and curiosity of a small and easily pleased public. That "whim," has not yet passed and the "curiosity" grows every month. The manufacturer of the "toy" finds it has become a fair rival of the printing press and that American projectors are in demand in every part of the civilized world. In the great capitals and in many of the most remote places on all continents, Power's projectors will be found helping to entertain and educate the peoples of those far lands. The export business of the Nicholas Power Company was an early development and it is stated that "over 50 per cent of the Cinemas in Great Britain are equipped with Power's."
Appeal of "Humoresque"

The Pathos, Humor and Humaneness of Story Attracted Its Director

In a statement just issued from the offices of the Cosmopolitan Productions, the House responds to the favorable criticism which has greeted the first showing of the "Humoresque," and endeavors to place credit where credit is due. His statement follows:

"A great source of personal gratification for me have so kindly received "Humoresque," my first subject for Cosmopolitan Productions, but I felt that I was very fortunate in having the proper materials and conditions to work with and under, and I wish therefore to take this opportunity to give credit where credit is due and to explain a few things concerning "Humoresque" and its filming.

"It came to me when I first read Fannie Hurst's story in Cosmopolitan, and I decided that this was the story I had been looking for ever since I became a director. To me it represented an opportunity to portray all of human expression—the expression of mother love which is the most dramatic, that of the beautiful sensitive woman, and the most beautiful of all emotional themes. I saw immediately that "Humoresque" was a story of human interest, of human experiences, of human dramas, and I felt that I had never been more inspired."

"While I am personally much gratified to have been the director of "Humoresque," at the same time I feel that the result achieved could not have been accomplished without the splendid cooperation of the entire Cosmopolitan Productions organization."

"School Days" at Capitol

Larry Semon Comedy Shown at Famous Theatre in New York

"School Days," the newest Vitagraph-Larry Semon comedy, was shown for the first time at New York's Capitol Theatre, on May 9th. Managing Director Bowes booked it for a full week.

The comedy was screened for the Capitol Theatre staff prior to the public showing and as a result of the impression created, it received prominent space and position on the 24-sheet stand adjoining the Capitol attractions for the week of May 9th. It was the only comedy on the Capitol bill for that week.

Ben H. Atwell, director of publicity for the Capitol, made some special arrangements in connection with the showing of this comedy. He sent out personal invitations to every member of the staffs of the New York Evening Sun, the New York Telegram and the New York Telegraph, the three local newspapers on which Larry Semon has been a daily feature for many years. The evening before the showing of "School Days," the members of the Evening Telegram staff were present, but as several of the staffs in the "School Days" actually showed Larry in the act of cartooning, Mr. Atwell gathered in all the boys who remembered the comedian when he used to call at their office. He called this special occasion "Larry Semon Fellowship Night."

Wally Reid and Bebe Daniels in "The Dancin' Fool," Reid's latest starring vehicle for Famous Players-Lasky release

Goldwyn Buys Old Play

"The Concert," Ten Year Old Comedy, Purchased for Picturization

With the purchase of "The Concert," the comedy of which Leo Driehtrichstein made a tremendous success some years ago, the Goldwyn Pictures Corporation adds another well known play to its list of future productions. Recently "The Great Lover" was purchased for picturization by this company, and the addition of the former Driehtrichstein success to the list of coming Goldwyn pictures is indicative of the kind of comedy that this company seeks to present on the screen.

"The Concert," in its play form, was an adaptation by Leo Driehtrichstein from the German version of Herman Bahr. It was produced at the Belasco Theatre on October 4, 1910, and, after running more than a season in New York, played for several years on the road. The play has since been produced by many stock companies throughout the country.

An interesting sidelight on "The Concert" may be seen in the person of the original cast. Supporting the star were Janet Beecher, Jane Grey, Catherine Proctor, Nora Witherspoon and Alice L. Pollock, who has since become well known as a playwright. The men in the cast were William Morris and John W. Cope.

In presenting "The Concert" on the screen much of the exposition carried in the dialogue of the play may be visualized, and the delightful lines related by the characters presented as comic situations. The Goldwyn company intends to present "The Concert" with as fine an east as can be assembled, and no means will be spared to give the play an excellent interpretation as a motion picture.

Reels That Will Endure

Exploits of Sea-Raider Moewe Are Graphically Shown in Film Series

The news reels, depicting the exploits of the German sea-raider, Moewe, which are issued by the International Film Service and released through the exchanges of the Universal Manufacturing Company, are destined to live as one of the greatest achievements in the annals of the motion picture industry. The story that the camera caught from the deck of the sea-vill as ship after ship was sent to the bottom of the ocean and which is now unfolded on the screen is one that stands unequaled for sensational situations and thrilling incidents. And the effect is only augmented, when one realizes that some of these scenes are not merely rehearsed bits of play-acting but graphic records of actual occurrences.

As striking as are the scenes of the removal of passengers from sinking vessels, they are merely incidental to the astounding main scenes that unroll before the eyes. In one instance a torpedo is discharged. For a moment there is a thrilling suspense as the missile of death travels through the waves directly towards a huge steamship. But a few hundred yards away, then follows a terrific explosion as the torpedo reaches its mark, and the monster vessel turns over on its side, and in an unbelievably short time disappears from sight, leaving only a ribbon on the surface of the sea.
Reception at New Fox Studio

Formal Opening of Big Building to Be Held May 24

Dooley’s Five-Reeler Is Finished, Says Radin

Johnnie Dooley's newest creation, "Skinning Skinners," a five-act farce comedy, has been completed and is ready for immediate release to state right buyers of the country through Radin Pictures, which company controls the world's distribution rights of the Dooley Comedies. Dooley made his bow to screen fans some little time ago in a series of two-reel comedies and the instant success of these laugh producers, due to the personal efforts of the Ziegfeld Star and the instant demand for a feature for longer length, prompted his managers to make the five part feature just completed.

“Purple Hieroglyph” is Bought for Williams

"The Purple Hieroglyph," a story of adventure on the Pacific Coast and an American romance shrouded in Oriental mystery has been purchased by Albert E. Smith, president of Vitagraph, as the next Earle Williams production to follow "The Master Stevedore." Chester Bennett will direct the star in this feature, and is now finishing the script in collaboration with J. Grubb Alexander. Filming will soon start at Vitagraph’s California studios. The story is by Will F. Jenkins and recently appeared in a popular magazine.

“The Heart Line” to be Adapted by Mullin

Eugene Mullin, former scenario editor of Vitagraph, Universal and Goldwyn, has associated himself with Arthur E. Beck, president of Gibraltar Pictures, and will signalize his new connection by adapting Gelett Burgess "The Heart Line," production of which will begin shortly at the Robert Brunton Studios, Los Angeles, recently leased by Gibraltar. "The Heart Line" pictorial rights were bought by Arthur E. Beck two months ago in a highly competitive market for $25,000.

New Exchange System Ready

EDUCATIONAL FILMS CORPORATION announces that it expects to be serving the motion picture trade of the entire country through its own exchange system by June 1st. These offices are said to offer the first national specialization in short subjects offered by a film organization. The entire force of each office will be confined to Educational product and no picture longer than two reels will be handled.

Contracts have already been signed for the exchanges in Boston, Philadelphia, New York, Philadelphia, Cincinnati, Columbus, Indianapolis, Chicago, Detroit, Los Angeles, San Francisco and Seattle. Announcements of the contracts for St. Louis, Kansas City, Denver and Seattle are expected early today. One of the officials of the New York office has been sent to the southern territory to arrange for exchanges in Atlanta and either Dallas or New Orleans.

Educational’s new exchange system marks something new in motion picture distribution in that local exhibitor interests own a portion of the stock in each office, though the control of the entire exchange office is vested in the parent company. This system is expected to have the result of increasing the 1st day, profit and assuring the exhibitor of the fullest cooperation, while the fact that Educational itself retains control over the maintenance, exhibits and purchase opportunity. Each exchange will be under the direct supervision of a district sales management in New York and Chicago and will receive the entire exploitation and exhibitor service from the main office.

Some weeks ago Educational decided to discontinue its service through the independent exchanges which have been handling its releases and therefore the pictures that have accumulated in the meantime have not been placed on the market. The company will start distribution through its own exchange service with what is claimed to be far greater number of new short subjects ever offered by any organization. These prints, with a necessity, be new, yet at the same time be in harmony with our plan of exploitation. We have already taken advantage of the benefit of the pre-release showings at leading New York theatres and have seen the various films and have been impressed by the values in the trade press.

"We feel that we have completed an epoch in our organization," said E. W. Hammons, vice president and general manager, in making the announcement. "We Educational began its activities it was generally regarded as an experiment though we were convinced that there was a demand for a company before the company was organized. We have always looked forward to the day when we could have our own distribution organization, but we have had to wait until there was a volume of product that warranted the establishment of these offices. We first had to establish the merit of our own product and then to win for it a place in the public estimation. We now believe that the fruits of this labor will be seen in the coming months, and we are confident that the educational exchange system will be a complete success.

The corporation is planning to continue its program of excellence and will continue to offer a wide variety of films suited to the needs of the educational market. The company is also in the process of developing new programs tailored specifically to the needs of educational institutions. With the establishment of the exchange system, Educational Films Corporation is poised to become a major player in the educational film market.
BURNING DAYLIGHT

HIS MASTER NOVEL with an ALL-STAR CAST headed by:

MITCHELL LEWIS

Produced by C.E. SHURTLEFF, Inc.
Scenario by A.S. LEVINO
Directed by EDWARD SLOMAN

METRO
Summer Releases Are Named

WITH production sources for next season guaranteed to new sub-franchise owners in Associated First National Pictures, Inc., for contracts on which stars and directors are now working, and which provide what exhibitor officials of the company term "the most sanguine advance expectations in feature picture annals," announcement is made this week by Frank Holm of the announcement of seven productions to be released as the prelude to the fall season.

The total of releases for the 1920-1921 period, to be made under the sub-franchise plan, will give exhibitor members productions from more than a dozen studios devoting their entire time and facilities to the making of First National attractions.

This schedule is subject to increase by the inclusion of copyright protection rights to independent special feature attractions which may be offered to Associated First National by producers other than those now affiliated with it.

Each studio organization contracts with the stars, directors and producers whereby the shows assigned to the independent exhibitors by Circuit official, is arranging its activity to comply, as nearly as possible, with the framing schedules of exhibitors by the exhibitors. In no case will production units identified with Associated First National be obliged, by contract demand of exhibitors, to speed their work or stress the normal facilities of their staffs to meet the screening requirements of the franchise owners.

The first of the summer releases in "The Yellow Typhoon," an adaptation of the story by Harold McGrath, and starring Anita Stew- art. This was released in the first week of May and has not been offered for the so-called summer season. Following this will be "The Splen- did," a story of the management of a strong cast headed by Henry B. Walthall and presented by Mayflower. This, according to present plans, will be given in its first run presentations on May 31st.

Constance Talmadge will have a small part in the production of "Hemingway" in which she will star for the first time in her series for First National. This will be "The Perfect Woman," a production scheduled for release about the 28th of June. 

To Norma Talmadge falls the distinction of starring in the only production the Circuit will offer during July. This will be "Yes or No," and has been placed on the schedule for July 21st. August, when the fall season begins to get under way, will bring three features into regular exhibition. The first of these will be "Curtain," starring Katherine MacDonald. It is an adaptation of the story of the same title, written by Rina Weinman and published in the Saturday Evening Post. It is listed for August 2nd. On August 19th the first run house will present the sequel to "The Victor" production for First National, entitled "The Jack Knife Man," from the story of the same name by Ellis Parker Butler.

Another important release for the month will be on August 23rd, when the initial First National attraction from Charles Ray will be available to exhibitor members.

This is the color version of the stage classic, "Forty-Five Minutes from Broadway," which its author, Ruth McEwen, has made the equivalent of five features, and which, in screen form, will realize a few hundred more legacies of six figures proportions.

The schedules for September, October, November and December are expected to be completed as the stars and producers have had an opportunity to determine what will be a safe and reasonable summer load for each of the stories obtained for fall and winter release.

First contracts pledge the lead in independent features, who will hold subfranchises in Associated First National fall productions from the independent sources: Norma and Constance Talmadge, Charles Chaplin, Marion Davies, Katherine MacDonald, Charles Ray, Mack Sennett, Whim- man Bennett, who is producing a series of four pictures staring Johnnie Walker and the Dwan, Raoul Walsh, Sydney Franklin, M.G.M., and Mrs. Carter De Haven, Mildred Harris, Chaplin, Anita Stewart, King Vidor and Henry Lehrman.

Seven Pictures on First National Schedule

**Career of Fox Star Reviewed**

HE elevation of Eileen Percy to stardom by William Fox is made the subject of statements just issued from the Fox offices. Miss Percy's career before the camera is traced with considerable detail and some of those who have worked with her in the past. The first of those to do with her success on the screen.

The Fox statement follows:

"For nearly three years Miss Percy has been playing the leading female roles opposite the biggest male stars in pictures. She started in pictures as leading woman to Douglas Fairbanks, and did four features with that star; during the past year she has been a welcome addition to the screen from the Broadway stage.

"Here is a beauty of the sort sometimes referred to as charming, and cream. Her eyes are large, round, grey-blue and wide apart, high cheeks, high developed arti- culate sense and depth of feeling. It was her youthful beauty which gained for her in New York City the oppor- tunity to appear in the famous Mather- ing fairy tale "The Bluebird," which made her real as the heart of the metropolis at the Century theatre. Here and on the road, for a period of three years, the refresh- ing star was麾 to the delight of every child part in The Blue- bird, including Tybalt and Myhill, the two child principals about whom the story is woven.

Career of Fox Star Reviewed

**Statement Recalls Past Work of New Star, Eileen Percy**

Eileen Percy went into Elsie Janis' company, then playing "The Lady or the Slip- per. Here she was a member of the Joan Family, and ascribed her success to her specialty dancing and singing.

"This experience stood the new Fox star in good stead during her early screen career; but it was her experience in both the musical comedy and the straight dramatic field that really gained her Fox work she has done and which she now has before her in Fox productions.

"With the late Gaby Deslys, Miss Percy made a distinct hit in musical numbers, and her dancing is still re- membered by Broadway and those who keep pace with the season's successes. Later she played the doped girl in Mary Nash and Held (Holly in The Man Who Came Back); this last she was engaged in the midnight show at the Folies. Recently Harrison Fisher selected Eileen Percy for one of his favorite creations, Mildred of the Girl Series, and her beauty has adorned many magazines and periodicals, which have brought her admirers from the far corners of the globe. It was while she was appearing at the Century Roof that she was discovered by a well- known screen star and signed up for series of film features.

"With the success she has achieved in the parts she has already assumed before the camera, she is expected, in time, to fill the minds of those who know, as to the outcome of the decision by William Fox to make her a star.

"Besides appearing as leading woman in 'Wild and Woolly,' 'Down to Earth,' 'The Man From Painted Post,' and 'Reaching For the Moon,' opposite Fair- banks, she carried off high honors with Bert Lytell in 'Hitting the Hour,' won for 'The Bluebird,' and 'One-Thing-At-a-Time O'Day.'

"Eileen Percy has already completed her first starring vehicle for William Fox, it is a screen adaptation of Aline Van Ness Hite's stage success 'Her Honor the Mayor.' This will be announced for release shortly. Already her next two plays have been secured by Fox. They are: 'Myra Meets the Minister,' 'A Post story by F. Scott Fitzgerald, and 'Beware of the Bride,' a novel by Edgar Franklin, which will soon appear and which is now available in most bookstores. She has appeared on every page of one of our most popular magazines. Such a good start for such a charming new star as Eileen Percy.
Art Exhibit Praises F. P.-Lasky Inserts

When the American Institute of Graphic Arts opened its annual exhibition of fine printing, engraving and allied arts at the National Arts Club, New York City, on May 5, the trade paper insert advertisements published by Famous Players-Lasky Corporation were well represented.

Of the many advertisements offered to the judges for exhibition at this showing of the highest and most representative forms of printing art, three trade paper inserts issued by Famous Players for Paramount Arcturus Pictures advertising, were selected.

American Cinema Film Handled by Pioneer

Under the terms of a contact made this week between Walter F. Nichols, president of the American Cinema Corporation and M. J. Hoffman, general manager, of the Pioneer Feature Film Corporation, the latter corporation has acquired the sole distribution rights in the State of New York and northern New Jersey of the entire series of American Cinema Productions in the next twelve months. This includes immediate delivery of "The Inner Voice," starring E. K. Lincoln, "Stolen Moments," starring Marguerite Naunara and "His Brother's Keeper," an all-star production, now being completed in the American Cinema Corporation's studio, under the direction of Wilfrid North.

Tracy Novel Near Ready

"Silent Barrier" Being Titled; Author Knighted by King George

"The Silent Barrier," first picture by Sir Louis Tracy to be filmed under the Gibraltar banner by Louis Tracy Productions, Inc., will be ready for preview within a few days. It is now well advanced in the titling stage. The author was knighted by King George of England while the picture was in the process of production.

There are sixteen striking interior sets in "The Silent Barrier," four of these being of unusual beauty. The reception set, in which sixty persons are on the stage at once, is said by Director William Worthington, to be one of the finest interiors of recent film history. This scene alone cost $35,000 to stage and the picture was completed for $130,000. It is a five-reel offering.

Director Worthington is now on his way to California where he is to direct Leah Baird's next picture play. He was accompanied on his journey by his assistant, William J. Ryan, Robert S. Stevens, technical expert of the Gibraltar forces and Virgil Miller, staff cameraman.

"The Silent Barrier," includes Sheldon Lewis, Ada Rehan and Blanche Walsh, Gladys Hulette and Donald Cameron, who played the male lead in "East is West," and Corrine Barker.

Pathe Ads a Huge Success

Exhibitors Compliment Officials on Campaign for "The Third Eye"

The Pathe branch offices have been highly complimented by exhibitors for the service they have rendered in connection with "The Third Eye," the fifteen episode serial which has been elected to succeed "Daredevil Jack" on Pathe's schedule.

Manager Stombaugh, of the Minneapolis branch reports that the twenty-four sheet poster has made a big "hit" with the exhibitors in his territory. It is in three colors, showing a striking handling of red, yellow and blue. The paper, caption cards and other advance matter have been in the hands of exchanges for some time now and exhibitors who have, already booked "The Third Eye" were supplied the means with which to open up their campaigns immediately, an item of high importance to the showman.

In addition to the extensive billboard advertising campaign mapped out for "The Third Eye," Pathe has made a large money appropriation for special newspaper advertising. The method to be adopted in distributing this newspaper advertising applies a co-operative scheme between the exhibitor proper and the exchanges.

George L. Sargent Will Direct Alice Joyce

George L. Sargent is Alice Joyce's new director at Vitagraph's Brooklyn studio. Mr. Sargent was engaged by Albert E. Smith to direct the production of "The Prey," to follow the Alice Joyce special production, "Dollars and the Woman," which will be released this month.

Bryant Washburn Seen in Farce Comedy

Bryant Washburn comes back to make things merry for motion picture patrons in the Paramount-Arcafaert version of a famous old farce-comedy, "Mrs. Temple's Telegram." The release date of which is May 9. Washburn's current vehicle was booked for the present week at the Rialto theatre, New York. The authors of "Mrs. Temple's Telegram" were Frank Wyatt and William Morris, both of the actors as well as playwrights.

Mr. Washburn's role is that of Jack Temple. Wanda Hawley, who has the role of Mrs. Temple, is featured, as is Walter Hiers in the role of Frank Phillips. The siren and clever character roles are interpreted by Sylvia Ashton, Leo White and Anne Schaefer. James Cruze directed the production.

Harry I. Day Resigns from Cosmopolitan

Harry I. Day, for the past year director of advertising and publicity for Cosmopolitan Productions, has tendered his resignation effective June 1. Mr. Day is now engaged in associating himself in an executive capacity with a new combination, details of which will be announced later.

Day has handled some extensive advertising campaigns for Cosmopolitan Productions, among them the campaign for "The Miracle of Love," "The Cinema Murder," "April Folly," and "Humoresque."

American Film Wins in Central America

American films have wrested supremacy from French and Italian films in Central America and the northern part of South America, said Monroe Isen on the eve of sailing for Panama several days ago to resume his duties as manager of Universal's branch office in the Republic of Panama. Six months ago, said, French films were all the rage and were shown almost to the exclusion of the standard American product.
NOT in vain did Robertson-Cole promote the film in America “the greatest picture to which it so far has put its smite” in “The Fortune Teller,” the Albert Capellani triumph, with Marjorie Rambeau as its star, if the New York press is to be believed.

Judge on the heels of the unanimous applause which was given the Sir Ernest Shackleton South Pole picture, which opened at the Broadway last season, in a picture production-flattering notices for the second Robertson-Cole picture. The best support which the Capellani machine “so far done” is the verdict of the New York papers for “The Fortune Teller” at the opening of its engagement at the R. S. Moss Broadway theatre.

The papers emphasize particularly the pictures which are一律 in presenting by Robertson-Cole in presenting the picture. “The Fortune Teller” is a production of the greatest human appeal, telling a story which relates itself deep appeal to the heart for its effects. So, in this way, the general support which the picture by the press points out its future as a box office attraction, and gives to the man, seeking to look in the eye with the broadness of the picture, the support of an unbiased force.

“The Fortune Teller,” declared by the French master director, Albert Capellani, to be the best picture he has made, is released by Robertson-Cole as the first of a series of productions to set a new standard for Robertson-Cole attractions, and to give an idea of the quality of the for the exhibitor when the new contracts providing for a greater length of time, and a greater expenditure on each picture begin to yield products.

“The Evening Mail,” a newspaper which pays especial attention to the new and meritorious things of the screen, led off its motion picture column, on the next day after the opening, with a very flattering review of “The Fortune Teller.”

The Mail said: “At the Broadway theatre, Marjorie Rambeau, who is at present starring in ‘The Sign of the Don’ at the Republic theatre, can be seen on the screen this week in the same role that she created on the stage in the ‘Fortune Teller,’ adapted to the celluloid by Albert Capellani. As a stage offering, Princess Wallack, Zazu Pitts in “The Heart of Twenty,” a Robertson-Cole picture.

The Spring of the new productions released under the Pathe banner, according to committee reports, “Simple Souls” is from the novel by John Hastings Turner and was especially selected for Miss Sweet. She is seen in the role of the Eastern girl—a soul so simple that even marrying a Duke doesn’t impress her or overburden her with love. He is just another simple soul to her and the Duke himself is a regular fellow who knows he is a simple soul. But his relatives are sure they have a monopoly on all the blue blood in the world and therefore hangs the tale.

In a deliciously humorous way the two simple souls confound the aristocrats who worry about them and who are sure that every picture is certain to find great favor in this country because of its exposure of the sins of aristocracy, but which instead would love story, and an appealingly sympathetic revelation of the sweetness of a simple heart.

The picture will be released on May 23rd and already a number of advance contracts have been released. The result of the contracts is from exhibitors who have played the previous productions but there are several who were delayed in coming on the others and who desire to be on the most up-to-date one.
Handbook on Films Issued
General Information in Booklet Published by Dept. of Interior

A necessary step in the encouragement of the schools of the country to devote more attention to motion pictures has just been taken by the Bureau of Education of the Department of the Interior with the issuance of a booklet entitled "Motion Pictures and Motion Picture Equipment." It is a handbook of information that will be especially valuable to all of those who are seeking to get technical knowledge of motion picture exhibition, since it explains the technicalities in a popular manner. An interesting portion of the booklet is devoted to the nomenclature of industry. The booklet was written by Mr. Carl Anderson, now with the Motion Picture Corporation, during the period that he was serving with the Bureau of Education in connection with F. W. Reynolds, the extension division of the University of Utah.

It is interesting to note that the booklet was prepared with the direct purpose of answering the hundreds of inquiries that were received by the bureau after a questionnaire seeking motion-picture information had been sent out. Mr. Anderson carefully compiled these inquiries and then set out to answer them, the result being that the booklet supplies practically all of the information that should be sought by one about to engage in the non-theatrical exhibition of motion pictures.

One of the first subjects is the difference between the standard and narrow width films, it being made clear that the film furnished by the section of visual instruction is standard and cannot be used in the odd-sized machines. Attention is also given to the throw of the picture, the adaptability of various currents explained, and many details of the actual projection of pictures given.

Realart Sets B'way Record
Twelve Broadway Showings in a Row Gives Realart Clean Sweep

The record for Broadway runs now being established by Realart took a sudden spurt this week when another new production was booked for big Rialto houses, jumping the total from nine in a row to twelve. As a result the month of May will see Realart paper plastered over the nearly White in quite a liberal fashion. The young actress in the swing stage age Hotel building is scheduled to make a couple of complete loops in celebration of this.

"Sinners," which was the star boarder at the Capitol theatre during the week of April 25th was listed in the Realart record books as Number Eight. A short time ago "The Stolen Kiss" was on the verge of breaking the Rialto theatre for a week. It holds a place in history as the ninth rung in Realart's ladder of Broadway successes.

For a day the record remained there until this week when Realart introduced a new Mayflower special production called "A Retrieved Euthan." After seeing it Edward Bowes, managing director of the Capitol theatre, called for a fountain pen and a contract and ordered it wrapped up and sent to his big playhouse.

The Deep Purple, an R. A. Walsh production, presented by Mayflower Photoplay Corporation, occupied the Capitol during the week of May 2nd. It is an adaptation of the famous stage success of a decade ago by Paul Armstrong and Wilton Mizen.

Suddenly tipped Dr. Hugo Riesman off that "Miss Hobbs," Wanda Hawley's first Realart picture was to be a winner. He followed the tip up and took a contract for the production for the Rialto theatre during the week of June 6th.

Manager of National Exchanges on Tour
Hunter Bennett, vice-president and general manager of National Exchanges, Inc., leaves New York next week on an extended trip embracing the principal exchange centers throughout the country. Mr. Bennett's trip is for the purpose of completing negotiations for franchises in National Exchanges, Inc., and study conditions on the ground first hand.

Mr. Bennett stated that his organization, which is receiving financial backing from the Johnson & Hopkins Company, intends to release a limited schedule of high-class productions which will be strongly exploited.

"The Harvest Moon" is Given Preview
A preview of "The Harvest Moon," the latest Augustus Thomas drama to be filmed by Detrich-Bick, Inc., for Gibraltor Pictures, and starring Doris Kenyon, was given last Monday night at the Detroit theatre, Detroit, Mich., under novel conditions. The occasion developed into a sort of professional reunion, Miss Kenyon making a speech, after the showing, followed by Mr. Cumberland, who plays in the opposite role.

Tom Moore Will Star in Mystery Farce
Word is received from the Goldwyn studios at Culver City, California that the mystery farce, "Stop Thief!" will soon be placed in production with Tom Moore as the star. In this, as in "Officer 666," which he has just completed, Moore will be directed by Harry Beaumont. Although the cast for "Stop Thief!" has not yet been selected, it is announced that Hazel Dalby will be the star's leading woman.

In common with "Officer 666," "Stop Thief!" has the distinction of being one of the most successful plays ever staged by Cohan & Harris. It ran for a full year at the Curitiz theatre, New York, where it was first presented in the fall of 1913.

State Right News
Page 4337
A RIOT OF ROLLLICKING FUN!

HAROLD LLOYD
in AN EASTERN WESTERNER
A TWO REEL COMEDY

Listen!
Harold Lloyd is a giant in filmdom to-day.
His comedies are generally billed bigger than the feature, because they pull bigger than the feature.
Just read a few of the comments on the last Lloyd comedy, "Haunted Spooks":
"One of the funniest and cleverest comedies yet registered."
——Morning Telegraph.
"A word of blessing for 'Haunted Spooks.' Hilarious enough to cause even a medium to cease for the time being to take ghosts seriously."—N. Y. Sun.
"Astonishingly fresh and diverting."—N. Y. Tribune.
"The audience roared. It's the funniest comedy of the season."
——N. Y. Evening Sun.
"Lloyd made a hit."—N. Y. Globe.
"Brightest spot on the Strand program this week. 'Haunted Spooks' brought down the house."—Wid's.
"Contains a flock of snickers. An object lesson to comedy producers."—Variety.
"Brightest spot on the Rivoli program. Comedy in the real sense."—Variety.
"The man who discovered Harold Lloyd deserves a vote of thanks. If you never heard laughter, come in sales you will when you see his latest comedy."—Minneapolis Tribune.
"Haunted Spooks' attains the supreme heights of comedy. Not an inch of wasted film. Every scene counts as a laugh. The gags are startling, original and sidesplitting. Lloyd is a big league comedian, his company is big league and whoever does the directing is big league."—Wid's.
Can the daughter of "common" parents marry the blue-blooded millionaire and both be happy?

Can the one step up without... the other stepping down? Or is similarity of soul the only thing that counts?

Jesse D. Hampton

presents

BLANCHE SWEET IN SIMPLE SOULS

adapted from John Hastings Turner's famous novel
Directed by Robert Thornby

Judged from every standpoint of acting, direction, story production and human appeal, "Simple Souls" stands among the real achievements of the screen.

Judge it for yourself;—see it at the nearest Pathé Exchange!
The Reason Why

WHY does the RITCHEY LITHO. CORP. advertise when it is the busiest poster producing concern in the world, and when we are now working night and day to keep even with our orders? We feel that we owe it both to the buyer of posters and ourselves to advertise. Ours is an educational advertising campaign undertaken as a mutual protection against the mediocre poster. We wish to implant into the poster buyer's mind the highest possible standard, wherewith he will judge all posters. Then we will have achieved that purpose.

Few people stop to consider that advertising is one of the great arts—and that poster advertising is its highest and most complex development. Indeed it is so highly complex that it is not possible for the average business man to have an expert knowledge of the qualities of posters, although he realizes perfectly well the great importance of having good ones. It is that fact which enables a lot of lithographers, advertising agents and publicity men to put over a lot of stuff that is quite valueless. This is pure waste, and these advertisements are written in an effort to overcome that waste!

The ultimate result of this campaign will be to convince the buyer that there are just two ways of getting great posters. One way is by making a life long study of the subject—the other way is to insist upon having RITCHEY posters!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York

Telephone Chelsea 8388
Editorial and Otherwise

Why the Guarantee?

In two cities, Baltimore and Spokane, exhibitor action that is almost of a concerted nature has blocked the course of percentage booking. Other sections, while not reporting definite action, give signs of a growing storm of opposition to percentage.

We can't say, after looking at many forms of contract on percentage, that we can blame exhibitors.

Percentage, in theory, means a gamble—a gamble in which both parties share. Percentage, in the show game, called for both parties to take a showman's gamble.

But there is little of the showman about most of the contracts we see—with their large guarantee, usually equal to or in excess of the amount an exhibitor would consider a fair rental for the production.

Percentage will not be hastened on such a basis.

Percentage must mean equity—else there will be no percentage.

The Right Idea

J. WILLIAMS saw deep into the seat of much of the exhibitors' troubles when he declared at Chicago, "Let your majority rule. Be good soldiers. Bury your personal whims and stand by your leaders as long as the majority votes them your leaders. If you don't like them, throw them out—if the majority feels the way you do."

Minority cantankerousness has been the rock on which national exhibitor organization has always foundered.

But there are two kinds of majorities in exhibitor bodies. There is the supposed majority created by credentials committees, steam rollers, convenient proxies, etc. There is the real, all-wool majority of theater-owning exhibitors, each having his say, and no one else having a word.

Mr. Williams points the way; let someone else bar the way to politics; and then—may the majority rule.

The Direct Route

EVERYTHING in the picture business is tending towards direct action. Now it is the Associated Producers who have decided, after months of propositions from various other organizations, to establish their own distributing system.

Chicago's High-light

The outstanding point of the Chicago convention of independent exhibitors was the evident and impressive earnestness of those present, the sincere desire for a real national organization.

Politics may have attempted to enter the scene, but the stay was short. And as the convention found its footing and gathered coherent shape, personalities and politics beat a hasty retreat.

No self-seeker could stand long against the exhibitors of the South, presenting facts and figures from their own experience to show the need of protective, national organization. No politician could stand unabashed before the sincere self-effacing attitude of such men as Sig Samuels and Willard Patterson, who called the convention, or of Frank Rembusch, who shouldered the burden of chairmanship.

If the Cleveland convention of the Motion Picture Theatre Owners Association profits by the addition of the energetic men who gathered in Chicago, if, out of the three days session in June, there emerges a solidified national organization—exhibitors will be grateful for the calibre of their representatives in Chicago.

[Signature]
THE THIRD

A PATHÉ SERIAL

with

Warner Oland
and

Eileen Percy

Produced by ASTRA
Story by H.H. VanLOAN

Melodrama, actionful, vivid, sensational—story, spilling over with situations

Yours, for
is the keynote of this serial. It’s an adventure from the first to the last episode. better business!
Edgar Lewis' Production of Sherry
From Geo Barr McCulcheons novel
Personally directed by Mr. Lewis

He was the town joke, the "horrible example!"

Slave to a weakness, shunned by the "best people" and yet once he was of them!

A man does not often "come back." He did. The very persons who knocked the hardest were the proudest to shake his hand!
Activities of the Independents

STATE RIGHTS - EXPORT

Kohn Plans More Comedies
Will Produce Series of Ten a Year to Fill Exhibitors' Demand

WITH a definite program already mapped out, Martin H. Kohn, head of the Marion H. Kohn Productions, Inc., announces that he will produce a series of ten comedies, costing $25,000 or more, each year in addition to his popular priced short subjects starring "Smiling Bill" Jones and Polly Moran.

With the larger producing and distributing organizations breaking away from two-reel comedies and the larger two-reel producers making five-reel comedies, there is an appalling shortage of high-quality comedies for the theatres in the larger cities," states Mr. Kohn, "and that shortage must be filled." With two of the largest programs without a single comedy release, and a third about to withdraw its last remaining short subject, I firmly believe that unless we independents make up this shortage there will be an awful howl, both from exhibitors and from the patrons.

"I don't care to discuss why the large distributors are 'laying off:' subject, but I can see the exhibitors angle and he wants comedies for his bill of fare and is willing to pay the price for the class of pictures his customers demand."

Lejaren a Hiller Takes Up Production Work
Lejaren a Hiller, illustrator and painter, whose work is familiar to magazine readers, is the latest knight of the brush and palette to turn his art "moviewards." His first production, "The Sleep of Cynba Rogel," a seven-reel drama of romance and intrigue, will be ready for a trade showing in a few weeks. This is the first picture of a series that Mr. Hiller will make under the general title of "Never Told Tales of a Studio." Helen Gardner will be featured in "The Sleep of Cynba Rogel."

Falkner-Tyrol, Inc., to Produce Pictures
A new production corporation under the firm name of Falkner-Tyrol, Inc., has opened offices at 117 West 46th Street, New York, Fred W. Falkner is the president and general manager, and Jacques Tyrol is the secretary and treasurer. The company, which is incorporated for $200,000, plans to make pictures only of the special type which have had a long run on Broadway or legitimate plays. According to Mr. Tyrol, it is planned to make four pictures a year, each picture to have special exploitation and to be publicized with a heavy advertising campaign.

Arrow Film Company Moves Its Office
W. E. Shallenberger, president of the Arrow Film Corporation, announced that his company has found it necessary to make another move. Larger quarters have been secured on the fourth floor of the Candler Building, 220 West Forty-second street, New York City, just below those formerly occupied.

Pearl White, the William Fox star who returns from abroad this week to begin production of a new feature for the Fox program under Charles Gilbey's direction.

Variety and Splendor in Koskim Serial
Lavish sets will be one of the features of "The Hope Diamond Mystery," a serial made for Koskim Film, Inc. Several of the episodes are laid in India in the sixteenth century and the splendor of Hindu temples and Indian bazaars is said to have been faithfully reproduced.

The story, which was written by May Yoke, traces the sinister history of the Hope diamond, which causes death and sorrow to follow in its wake. There is plenty of variety of setting, for the serial opens in India, shifts to America, then to England, and finally returns to India in the sixteenth century. May Yoke was a recent visitor at the studios in Hollywood, where she met Director Stuart Paton and members of the company. She will herself appear in several episodes.

This is the first time George Klein, president of Koskim Films, has produced a serial since "Gloria's Romance," with WillBurke as star.

New Officers Elected by Pioneer Film

A. E. Lefcourt has been elected to the presidency of the Pioneer Film Corporation. Mr. Lefcourt is one of the most successful figures in New York business and financial circles. M. H. Hoffman has been elected vice-president and still remains active directing head as general manager. The other officers elected recently were Louis Haas, secretary and treasurer, and Morris Rose, vice-president.

During the past year the number of exchange which the Pioneer Film product has increased from two in number to twenty and to be found in every exchange center in the United States and Canada. The volume of business handled by the Pioneer organization for the month of April more than doubles that of any previous month in the history of the corporation.

"Empty Arms" Rights Go to Pioneer Film
After bidding among several New York State buyers, the film "Empty Arms" went to the Pioneer Feature Film Corporation, who have acquired the rights for New York State, including Greater New York and Northern New Jersey.

The Pioneer Film Corporation which is located at 150 West 46th street, New York, requests all managers in their territory to address them directly. At the present moment, scores of theatres are communicating with the Photoplay Libraries, Inc.

Merit Film Exchanges Open New Branches
In order to care for the growing volume of business received from Indiana and Wisconsin territories and to give satisfactory service to these exhibitors, Merit Film Exchanges, of Chicago, have opened branch offices at the Toy Building in Milwaukee, and at 122 West New York Street in Indianapolis, according to an announcement just made by D. Paddock, general manager. The Indianapolis branch office is under the management of W. W. Everett. The Milwaukee office is expected to be in operation shortly.

Rhea Mitchell, who is appearing in "The Great Physichus," the seven-reel special feature produced by Screen Crafts.

Jean Paige, who will co-star with Joe Ryan in a new Vitagraph serial, "Hidden Dangers."
E. H. Kaufmann Opening Coast Offices

Eugene H. Kaufmann, manager of the accessory department of Inter-Ocean Film Corporation, arrived in Los Angeles last week. Mr. Kaufmann left New York last week for California to establish West Coast offices for Inter-Ocean, through which it is expected to broaden the distribution of motion picture accessories in that territory; and which offices, it is stated, are to serve as depots to accelerate shipments of motion pictures and accessory products to the Far East.

Mr. Kaufmann advises that a suite of offices has already been obtained in the heart of the Los Angeles business district and that plans are already under way for the formal opening of this office. Mr. Kaufmann is understood, will proceed to San Francisco and Portland, shortly, where he will likewise open additional branches.

Foreign Sales Reported on Goldwyn’s “Tarzan”

Arthur Zichem, manager of foreign sales for Goldwyn Distributing Corporation, has just closed record-breaking deals in which the foreign rights to “The Return of Tarzan,” the presentation of Edgar Rice Burroughs’ book, produced by Numa Corporation, Mr. Zichem completed the negotiations with the foreign buyers a few days after the Goldwyn Corporation had signed contracts for the handling of the picture.

The picture is in the first territorial release in Australia, Brazil, Bermuda and Ceylon. Another contract covers South Africa, a third the Dutch East Indies, the Straits Settlements, the Red Sea Malay States and Siam and a fourth Porto Rico and Santo Domingo.

Jans Pictures Finished “A Woman’s Business”

The final touches have been applied to “A Woman’s Business,” the Jans Pictures, Inc., starring vehicle for Olive Jell, the direction of which was finished recently by B. A. Rolfe of the Jans organization.

The picture will be released on June 11th, it is an adaptation of the novel “Nooning a Year,” by Charles Belmont Davis.

Albert Boasberg Sells for Inter-Ocean

The sales department of Inter-Ocean Film Corporation, under the supervision of C. H. Thayer and District Manager for the West Coast, has been further augmented by the recent addition of Albert Boasberg, who has assumed the charge of the Western Coast ranks. Mr. Boasberg was assistant manager of Inter-Ocean’s Technical Film Department.

Eight-Year-Old Child Heads Own Company

Gloria Joy, known as “the sweetest girl in pictures,” is now heading her own motion picture company, the Gloria Joy Productions, Inc. Although the little girl is only eight years of age, she perfectly able to portray characters up to fifteen years of age with ease.

Motion Picture News

Franklyn Farnum Will Be Starred in Series

With his return from the coast after a two week’s stay with Colonel William N. Selig, Jack Weinberg, president of the Canyon Pictures Corporation, announces that a deal has been consummated by which Colonel Selig will produce a series of six Franklyn Farnum features, for which the deal involves $350,000 and production will be started May 24.

Mr. Farnum is at present working out the details of his first production, and has secured a well-known story title of which will be announced later. Each of the series will present this popular star in his famous western parts, while the locales will vary in the East and West, with Mr. Farnum equally able to portray either part.

Territory Selling For “Illiterate Digest”

Joe Braudi, Eastern representative of the Marion H. Kohn Productions, Inc., by special arrangement with the Goldwyn Pictures Corporation, are producing the weekly series, “Illiterate Digest,” by Will Rogers. Reports that the demand for this short subject is proving to be greater than all expectations.

“The Illiterate Digest” features the clever quips and gags of the famous N. Y. Police star and also shows him in action, performing the stunts which have made him famous.

National Film Studios Prepare For Action

There is a great change apparent in the studios of the National Film Corporation of America since C. A. Willard, the National’s new general manager, assumed charge of the plant on the west coast. Mr. Willard, states a communication from the National studios, has “cleared decks for action,” and recently, for a contract, promises Mr. Willard, production on several new features, short subjects and well under way.

A total of eleven units will be busy at that time, according to the same news source.

Bennett Story Bought By Art-O-Graph Film

According to an announcement of Jay Casey, president and general manager of the Art-O-Graph Film Company, his company recently closed a deal with Bennett who has the picture rights to “Out of the Depths,” a Robert Ames Bennett story. Edmund Cobb and Violet Mears will be starred and the production will be under the direction of Otis B. Thayer.

Dog To Be Starred In Unique Film Comedy

What is said to be the most unique comedy of the year will be the offering of the Unique Films, Inc., starring Braco, known industry slang with the human brain.” Preparations are under way to start production on the first of these series of two reel comedies and the shooting will begin about May 10th.

Screen Craft to Sign Stars

President Lawson to Visit New York and May Close Contracts

H. M. LAWSON, president and general-manager of Screen Crafts, Inc., one of the newest organizations of film producers, contemplates a trip to New York soon for the purpose of communicating with certain well known artists of the screen, whom he plans to bring back with him to his studios in Cuyler, Cal. At the same time he will negotiate release contracts and discuss plans with New York headquarters of his company for the launching of a tremendous exploitation campaign for forthcoming Screen Crafts productions, now in the making at the company’s studio.

At present Screen Crafts has two companies busily engaged in the production of plays for the screen, one being an all-star company headed by Bob McKim and Rhea Mitchell, which is making “The Great Physicist,” a seven-reel metaphysical story, under the direction of Chadwick Ayres, and the other

headed by Bumps Adams, who is featured in a series of two-reel athletic comedies.

While no definite announcement is at present issued by President Lawson, it is thought he will offer contracts to a number of popular screen artists in the Eastern metropolis with whom it is known he has been in almost daily correspondence during the past few weeks. Mr. Lawson states, however, that it is the plan and purpose of his organization to make its studio one of the leading film emporia on the West coast and four and possibly five companies will soon be engaged in production there, he declares.

“Great Physician” to be Ready in Ninety Days

“The Great Physician,” a Screen Crafts picture, is to be the first of a series of three productions of the same general character to be made during the year.

Kohn Extends Production

Production Schedule to Include New Series of Ten Comedy Films

WITH a definite program already mapped out, Marion H. Kohn, head of the Marion H. Kohn Productions, Inc., announces that he will produce a series of ten comedies costing $50,000 for each, aside to his popular-priced short subjects, starring “Smiling Bill” Jones and Poli Moran.

“With the larger producing and distributing organizations breaking away from two-reel comedies and the larger two-reed producers making five-reel comedies, there is an appalling shortage of high-order comedies for the theatres in the larger cities,” states Mr. Kohn, and that shortage must be filled.

“With two of the foremost programs without a single comedy release, and a third about to withdraw its last remaining short subject, I firmly believe that unless we independent make up this shortage there will be an awful howl, both from the exhibitors and from the patrons. I don’t care to discuss why the larger distributors are ‘laying off’ the short subject, but I can see the exhibitor’s angle, and he wants comedies for his bill of fare and is willing to pay the price for the class of pictures his customers demand.

“I talked with the foremost exhibitor in California on the short subject question, and he told me only last week that he is absolutely at the mercy of the short subject distributors, simply because there is a dearth of good films of this character and because he must give his patrons comedies along with features.”
Pioneer Records Broken by "Jekyll and Hyde"

Pioneer's version of Dr. Jekyll and Mr. Hyde in which Sheldon Lewis plays the stellar roles has broken all previous records during the month of April. The contract department at the Pioneer home office in New York, has just fulfilled their tabulation of the bookings played during April, which shows that in each of the twenty Pioneer exchanges throughout the country, "Jekyll and Hyde" outdid all the other released both in the number of showings as well as the gross receipts.

Film Specials Reports Sale of Comedies

Film Specials reports the sale of the entire foreign rights on their "Jolly Comedies to the M. P. Sales Agency, Ltd., of London, Eng. A great part of the Western territory in the United States has also been sold on these comedies.

Reelcraft Reports Sale Of Frankey Comedies

The Reelcraft Pictures Corporation Sales Department reports a heavy sale of the one-reel series, featuring Billy Frankey, now being produced at the Hollywood studio of Reelcraft. Release date has been set for May 17th in several of the territories.

Another Polly Moran Comedy is Ready

The second of the series of two-reel Polly Moran Comedies being produced by the Marion H. Kohl Productions, is now ready for release, according to an announcement from Joe Brandt, eastern representative of the company.

Big Return Business on "The River's End"

A high water mark in rebookings and return dates that the world is in confidence is anticipated by J. R. Grafinger, in charge of sales for a Marshall Nelan Productions, on "The River's End."

L. Hiller Likes "Mary's Attic"

A significant announcement this week in connection with the great comedy feature, "Up in Mary's Attic," which is being released by Fine Art Pictures, Inc., on the independent market, is the fact that L. L. Hiller has purchased a substantial interest in this big production. Mr. Hiller's judgment is another endorsement of the magnitude and huge possibilities for the independent buyer, with "Up in Mary's Attic."

"During all my experience in the state right field," says Mr. Hiller, "I have never seen a picture which contains the colossal box office possibilities of this great comedy feature, 'Up in Mary's Attic.' And I have been identified with some of the biggest productions in the field. 'Up in Mary's Attic' arouses my enthusiasm from the very first. It contains every element of success and I feel, and am in a position to know, that it is the greatest comedy feature ever released. In fact, it is more than a comedy. It runs the gamut of every human emotion. It registers a big human appeal without the hackneyed triangle love affair. It brings forth genuine hearty laughter without the slapstick buffoonery that is becoming so tiresome to a public saturated with nonsense of this kind. It holds the interest from first to last without effort and the usual make-shifts.

Reelcraft Expands Its Facilities

The demand for Reelcraft short subjects exceeds the present supply, according to the announcement of R. C. Cooper, president of the Reelcraft Pictures Corporation, who has just returned to New York after a three-weeks' trip visiting the different Reelcraft Exchanges and their allied distributors in the eastern and central states. The Standard Film Service of Cleveland, Cincinnati, and Detroit; the S. & S. Film Supply Company of Pittsburg; the Dooley Exchanges, Inc., of Buffalo and Syracuse; the R. D. Marson Attractions of Boston, all distributors of Reelcraft releases, and the managers of the Reelcraft branches in New York, Chicago, Milwaukee, Indianapolis and Minneapolis, report an unprecedented number of requests for short subjects.

During convention week in Chicago, a conference of Reelcraft managers was held at the Chicago office. Managers Carl Harthill, of the Chicago branch; George Wilson of the Philadelphia branch; Larry Stiles, of the Milwaukee branch, Harry Muir, of the Minneapolis branch; Julius Singer, of the New York branch, and Erskine J. Ireland in Charge of Productions at the Chicago Studio were present with President R. C. Cooper, at which time many important matters concerning Reelcraft distribution were considered. The future plans of the producing department were outlined to the managers.

Discussion relative to the coming series of educational pictures to be made by Reelcraft brought forth many interesting facts, not generally known. It appears from facts offered, that the United States Department of Agriculture is one of the largest buyers of educational educational subjects in the United States, not conforming the subjects to one and two reels, but owning at least one hundred feature length educational films. Another picture which has been made by Reelcraft brought forth from cotton planters in certain sections a hundred subjects have been filmed, ranging from a one-reel educational, titled "Why Eat Cotton Seeds" to a valuable photographic illustration of how to make hens lay more eggs. Moreover, these educational films are being produced in such a manner as to be not only instructive but graphically interesting as well. Reelcraft plans its Educational numbers to be along these same interesting lines.

Increased production at the West Coast Studio has complicated Studio Manager Nat Spitzer to build addition to the studio to accommodate Reelcraft producing companies. Three companies are working at the Hollywood studio, each company having its own production unit. Texas Guinan is busy making a series of two-reel Western dramas and Billy Franiey, under the direction of George Jiske is producing a series of one-reel comedies, and has been working nights and Sundays endeavoring to have some productions completed before May 17th, which has been set for the first release. Milburn Moranti is at work on a series of two-reel comedies, while Alace Howell is producing her series of two-reel comedies. Reelcraft officials spent considerable time at the Hollywood Studio filming the series for an additional production unit. The out-town managers were kept busy directing films from their local territories, showing them around the studio while Alice Howell was making her "Cinderella Cinderella" production. The projection room was also running overtime screening the coming releases.
Motion Picture News

News Notes from the West Coast

By J. C. Jessen

ROBERTSON-COLE

THERE is but one point of similarity in the four Robertson-Cole productions, and that is the fact that the stars in all of these—Sessue Hayakawa, Dustin Fairman, Fred Stroey and Bessie Barriscale—all play dual role parts.

Sessue Hayakawa this week worked in the final scene for his sixteenth and last production under the original contract, which is titled "An Arabio Katjil." This is a story of adventure in Egypt, directed by Charles Swickard, which has a big cast including Lillian Hall, Jean Acker, Marie Pave, Elaine Hanisoune, Harvey Clark, Fred Jones, Roy Colston and Thomas Dattle. Mr. Hayakawa departed for New York this week, his first trip east in five years. While in the city he will spend several days at Philadelphia where he will make personal appearances at first-run theatres showing his productions.

Up on Hayakawa's return to Los Angeles, work will be started on the very well known play by Frances Parkinson, "The Gay Life." This is a Chinese story placed under option a long time ago, as the result of many requests from picture lovers to see Hayakawa in this production. It is to be made as a big special, as well as all of the future Hayakawa subjects, this star has been allotted six productions each year.

Colin Campbell is making the final scenes for the initial Robertson-Cole Dustin Fairman production, "Big Happiness," which is an adaptation from the story of the English author known as "Pan." Supporting Fairman in this dual role play are Kathryn Adams, Troth Leonard, Malatesta, Violet Schram, William Brown, and Aggie Herrington. As soon as the shoot is ended, producer Gordon Thalberg will go to the motion-picture company to go the finer quality for exteriors, and it is an adaptation from the novel, "The Trail of The Aze."

The initial Robertson-Cole release starring Ed Storpy is now completely edited, and it is expected will be released shortly. The picture is titled, "Moon Madness," which is from the original photoplay by J. Griffith Alexander. Colin Campbell directed this production, and the cast is one made up of exceptionally well known people, some of the players being Wallace MacDonald, Joseph Swickard, Sam de Graff, William Courtright, Frederick Starr, Little Frankie Lee and Irene Hunt. Continuity will be ready in a few days for the filming of "The Beach of Dreams," which is adapted from the novel of that name written by H. DeVere Saville.

Bessie Bannscalcie is to be starred in bigger productions that will be of the nature of specials, and the first of these is at present known as "Life's Twist," being an adaptation from the magazine story of that name written for the screen by Harvey Gates. Woman, Christy Cabanne is directing this film, and Walter McGrail is the leading man. King Baggot has an important role, and Claire Dubyn is the feminine lead. William V. Mong plays a leading character role, and Trudy Shakam and Martha Mannion make up the cast.

The final scenes have been taken for the third Lew Cody, "The Mischievous Man," by Elmer Forst, directed by James W. Horne. Betty Blythe, Lillian Rambeau, Elinor Jan, Dorothy Wallace, Cleo Ridgeway, Paul Bern, William Sherry and Lloyd Hamilton make up the cast.

After this Picture is now being made for the first Pauline Frederick Robertson-Cole special, and these provide the star with her own individual studio, and are placed in the near future, as all this scenario can be prepared and working organization established.

Our Skimmer is to come to the coast early in June to work in his Robertson-Cole production adapted from his most famous stage play, "Skimut." No details concerning the Skimmer production have been worked out.

The Cinematone Company have contracted to produce a series of "Arne Lupin" stories for Robertson-Cole which will feature Wedgwood, the title character. Script for the first of this series is now being prepared, and will be titled, "The Kid." J. L. Simrak will direct this production.

The Christie Company is giving the "Chuck Sales" picture, "The Smart" and "Storey and Stinnett" it will be shipped cast this week. Plans at this studio provide for the filming of "So Long Leuty." Work will be started in about two weeks.

UNIVERSAL

BEFORE his departure for New York, President Carl Laemmle gave his official O. K. to a production schedule for Universal City that will keep this producing plant busy for the next six weeks. Additional plans will be O. K'd by Mr. Laemmle from New York, prior to July 6th, on which date we will call for a trip of several months in England. Laemmle will be accompanied by his family and several others, the party numbering fifteen in all.

Mr. Laemmle will visit pictures made in the country of the British Isles, giving particular attention to the latter with respect to the presidency of the Universal establishing a producing studio in London. Laemmle will also engage to make contracts with a number of European authors for screen rights on their stories, Irving Thalberg, secretary to President Laemmle, will remain in Los Angeles to represent the president on the advisory board of the production company.

The productions now in the making, which will take the time of the Universal casting staff for the next six weeks are "Marrakes," being directed by Norman Daven and starring Edith Roberts in a South Sea Islands setting, "The Red Lane," being directed by Lynn Reynolds from the Holman story "Road to Marrakes," "The Girl in the Rain," directed by Rollin Sturgeon and starring Ann Cornell, "Fighting Joe," by H. H. Van Loan, starring Harry Carey under the direction of Reeves Eason, and the Eddie Lyons and Lee Moran comedy, "La La Luella," from the musical comedy by Fred Jackson.

Carmel Myers, who was featured in a number of Universal subjects, and who has since been playing in musical comedy in New York, has been secured by Universal, and is returning to this stage some time this month. The first version of this star will work in is titled, "The Case of the Missing Alone," which is from a story by John Colton.

Two other stories have been purchased by Universal. One is "The Isle of Life," by Stephen French Whitman, and the other is the story, "Out of a Clear Sky," which will serve as a vehicle for Edith Roberts.

The Universal is to continue to give particular attention to short subjects and this week added the fifth company which will devote its attention to the making of two reel comedies. The Universal recently purchased the series of stories by Paul Amukier, known under the title of "Spike," and being the adventures of the same character. Leo D. Maloney, well known in films for the past five years, and who has been working as serials as leading man for Helen Holmes and Helen Gibson, has been engaged for six months, to play the first character in this series. Mack Wright, who has been directing two reel subjects for Universal, has been engaged for director of the "Spike" Maloney Company.

"Hoot" Gibson, the Universal comedian who was recently starred in short subjects and serials, will direct himself in forthcoming subjects, and this week began work this week on the first of a series of character. This will be titled "The Fighting Terror." Lee Kohrman, the character actor and star of Universal, who recently came to Los Angeles with a road show attraction, has been engaged by Universal to play in a series of comedies, and working under the direction of John L. Robertson in the filming of the first of this series, and will be titled, "The Last Bottle."

Four other comedy companies are at work in Los Angeles, producing "A Hero 'Newerything," William Watson is producing a two reel Comical comedy; James Davis is making a comedy, a comedy already a favorite in this city, starring "Brownie," the wonder dog, and F. C. Windemere is making a two reel comedy titled, "An Awful Skit."

NATIONAL

ANNOUNCEMENT is made this week by C. A. Willats, the new general manager of the National Company, that the companies will be at work at this plant from the next fortnight. In addition to a total of two short subject units, the serial company making "The Son of Tarzan," there will be feature companies put to work on big productions. In the period we have in mind the National has three short feature units working making Buddy Post in "The Son of Tarzan," or Thelma and Edwards comedies, and the serials three units are at work on Marion H. Reel Productions, the list including Cecil Shannon, "Le Roi," and "Smiling" Bill Jones units.

All parts for the cast of "The Son of Tarzan" have been filled with the exception of one, and pro-
Jans Pictures, Inc.
presents
Olive Tell
in a series of special productions
Olive Tell
IN
"A Woman's Business"
JANS PICTURES INCORPORATED
There can be no question but what this elaborately produced story of the girl who loved not wisely but too well will pack every theatre showing it.

It has punch, spice and appeal that makes it alluring to both sexes.

A star, a story and a production of remarkable attractiveness. An unusual super-feature that can be heavily advertised with confidence that it will live up to such advertising and—

All the accessories required to give it such advertising.
"Love Without Question"

HAS created enthusiastic praise wherever shown. Hard boiled New York critics said it was a triumph for all concerned in its making.

YOUR patrons will claim it the most alluring screen story they have ever seen.
SILAS BLACKBURN, an aged and wealthy recluse, resides with his ward, Katherine, and a butler. The man is possessed of a great fear, as it is of impending danger, expression of which causes his ward to worry concerning his welfare.

On a dark and stormy night, Katherine comes to her foster father and finds him extremely nervous and irritable. He informs her that he is going to charge his bill, cutting off his ward and a grandson of whom he disapproves because the young man is dissolute. He accuses both Katherine and his grandson, Robert, of conspiring to secure his money. Katherine denies the accusation and defends Robert, although admitting that there is no longer a romance between them. The old man in anger orders her to her room. Katherine obeys but is unable to rest or sleep owing to a presentiment that something is about to occur. She rises and goes down stairs, there to find that old Silas is about to retire in the abandoned room, so called because it is never used since three generations of the family have met death while sleeping there.

Katherine begs the old man not to spend the night in the room but he insists, giving as a reason that he is afraid to sleep elsewhere. Later, still restless, Katherine and the butler enter the abandoned room and find that the old man is dead, with a pin-like wound at the base of the skull, evidence that he has been murdered.

On the same night Robert, the grandson, is pursuing the path of pleasure in the rooms of an actress. He has been drinking heavily in spite of the protestsations of a friend of the family, supposedly, Carlos Paredes. Paredes, unable to persuade the boy to leave the actress and go to his uncle's home where he has had an appointment, departs, leaving the two people.

In the morning Robert comes to his senses in an abandoned farm house near his uncle's home. In the meantime a detective and the coroner, who happens to be a friend of Katherine's, have been called to the house to look into the mystery of the murder of old Silas. They are making their inquiry, the detective questioning Katherine sharply and inferring that Robert is the guilty person, when the old man has recovered from his attack of aphasia, comes to the house.

He is questioned as to his whereabouts on the previous night and is unable to give an account of his actions. The supposed friend, Paredes, does not attempt to come to his aid. All the persons present, including Robert himself, are suspicious that the boy has had something to do with the murder of his grandfather, although the coroner is inclined to be charitable and

suggest that the crime was committed during the attack of aphasia which Robert had experienced.

The detective continues his investigation and mystified as to how the murder was committed in the abandoned room, all doors having been securely locked, determines to sleep in the room. He retires and in the morning is found dead, having been killed in the same manner as was Silas Blackburn. After a few days later, Silas Blackburn is buried and a new detective comes to attempt to unravel the mystery of the double murder. In the meantime Katherine has learned that Paredes is in communication with the actress who had detained Robert on the night of his uncle's murder, and learning of an appointment the two have, goes to the place where they are to meet, accosting both persons of knowing something concerning the murder and expressing her conviction that Robert is innocent and her determination to prove that he is. In the hope of finding clues which will lead to the guilty party, Katherine begins an investigation of her own. She is seen by Robert kneeling about through the forest, and while he keeps the knowledge of himself, begins to worry if she will not be concerned in the murders. That night Robert, in an attempt to learn how the murders have been committed in the abandoned room announcing that he will sleep there, he retires to the room but does not go to bed, sitting near a window through which the moonlight comes strongly through so he can watch the bed in which the two men have come to their death. Late in the night, he sees a hand reach through the wall at the head of the bed and rushing to the spot grasps the arm. The member is that of Katherine, she having opened a secret slide door into the room from the hall. Robert accuses Katherine of having been instrumental in murdering his grandfather and the detective but she denies the acts and upbids him for his lack of faith in her.

The following night old Silas is found sitting in his favorite chair in front of the fireplace. The old man refuses to explain where he has been and expressed anger at the reference that he had died. The coroner who had pronounced the two persons who had slept in the abandoned room dead, now proposes that the grave in which the remains of Silas Blackburn had been laid be opened. This is done and the casket is found to be empty. The mystery is deeper than ever.

Fate now takes a hand in unraveling the mystery. Mario, the actress, comes to the Blackburn home. At the sight of the girl, Silas draws a revolver from his clothing and shoots himself.

Explanations then are forthcoming from the butler, who is an old family servant. On the night of the story, a twin brother of Silas Blackburn's, from whom he had stolen a large sum of money while both were in South America, had come to the house and threatened to expose the old man. The butler had found the brother should remain over night on the plea that a settlement could be agreed upon in the morning. The brother was shown to the abandoned room. While Silas was at the door after leaving his brother inside, Katherine had appeared and disarmed some plans the old man had. He had intended to murder his brother and hide the body, but after telling Katherine that he intended to sleep in the abandoned room himself was forced to let the body of his brother be mistaken for that of himself. He had gone away for a few days but had finally returned. Mario, the actress, was the daughter of Silas's brother. She had known that either her uncle or her father had been killed. She came to the Blackburn home to determine which one it was. Paredes proved to be a lover of Mario who was attempting to aid the girl's father to recover his property from old Silas. Robert and Katherine are reunited, Robert promising to mend his ways.
"Love Without Question"

YOU can't deny that a photo-drama having tense dramatic scenes, a bit of spice, an absorbing story and a talented, beautiful star will fail to draw big business.

THAT'S why you owe it to yourself and your patrons to book this picture. It's made to order to break box office records.
Exploiting the Picture

LOBBY DISPLAYS

An effective lobby display, one easily constructed and at a very moderate cost, would be to build a room to represent that which is featured in the picture as the abandoned room from which the story takes its title.

The walls of the room should be covered with some old fashioned, dull looking wall paper which can be used as wallpaper. A single door, preferably of old fashioned design and in colonial style, can be installed as the entrance to the room. On the opposite side from the door a window with small panes of glass and disclosing the fact that the window had not been cleaned long enough would be erected. Old fashioned window curtains and a black and dull blue dress the window. The door and window covering should be of the old fashioned type, with corner blocks and a moulding about the outside, or painted to represent this. The point on the window, door and curtain, should be painted white. On one side of the room an old fashioned, turned post bed should be placed, and the other one, known as a "cord bed" in lieu of springs on which the bed clothing is placed would be best. A striped cotton coverlet of some kind can be placed on the ropes. For a coverlet an old fashioned patch work quilt would be best. Near the window place a chair which will match the bed and general appearance of the room. A rug carpet can be used to advantage on the floor. On the table a tall candle in one of the old time pewter candles should be placed with a pair of "snuffers" along side the candle. For further atmosphere, such articles as pie tins filled with red plush covers, a colored "turkey red" tablecloth for the stand, rag rugs and other hair cloth furniture such as settee, a wardrobe, with old time sheet music lying about, and old pictures in black walnut frames would be best.

If you use a border for your wall paper, which should be done, select one which is wide enough to permit a painting of the title on it, extending on the three sides of the display you erect. If your wall paper looks "new" it would be an easy matter to deaden the new appearance.

WINDOW DISPLAYS

The opportunity for a window display along the lines suggested for use in the lobby is particularly good in connection with furniture stores. The "abandoned room" atmosphere could be attempted on one side of the street or in a modern up to date room in the other end. Appropriate sign cards for these to become a part of the display, and this the "light without question depends on some material comforts, which you think would best cultivate the interest of the people." She abandoned this room to dwell in the other with love without question asked.

THE CAST OF "LOVE WITHOUT QUESTION"

Katherine ............................................ Olive Tell
Robert Blackburn ................................. James W. Morrison
Silas Blackburn ...................................... Mario Marjaroni
Cus Paredes ............................................. Cus Paredes
Dr. Groome ............................................... Phil Donahue
Charles Mackie ........................................... Charles Mackie
Robinson .................................................. Horatio Bottomly
Marie .................................................. George S. Stevens
Jen ............................................................. Floyd Buckley
Howells ...................................................... Jules

Directed by B. A. Rolfe. Adapted from the novel by C. Wadsworth Camp. Produced by Jans Pictures, Inc.

Another plan would be to construct a ball between the two rooms with a wax figure of a man and a woman in the modern room in a position that would suggest she was listening to something that had occurred in the abandoned room. In the abandoned room bed place the wax figure of a man whose face could be made up to represent the character of Silas Blackburn of the picture. This figure would have a wax head suspended over his head with a hat pin protruding. Use a sign which reads: "Who Killed Silas Blackburn?" Then ask the question of "Love Without Question" the play off play feature plays. This complete picture would be a strong feature for the sale of the picture.

The picture being an adaptation of C. Wadsworth Camp's popular mystery novel, "The Abandoned Room," will be able to arrange for window displays with bookstores in which your advertising will figure. Arrange as many of these as you can using stills from the picture and attractive sign cards as a basis of your portion of the display.

UTILIZE THE LIBRARIES

Some time before your opening date purchase a goodly number of copies of the novel and place them with the different libraries in your city. In your newspaper advertising announce that you have presented the books in order that every person who desires to read the novel before seeing the picture may have an opportunity to do so. Keep harping on this up to the time you open with the feature.

HOW TO STAGE A CONTEST

If you desire to hold a contest for which you can offer substantial prizes you are given an opportunity in the fact that this is a mystery story. Invite your patrons to compete by sending them the novel and then from the point where the second murder has been committed write an original solution of the mystery as to who is guilty, how the crimes could have been committed, with plausible reason back and make it give an outline of a new way to develop the plot from this point. State that there are a number of opportunities for explaining how the men could have been killed and the assistants escaped unneccessed, for logically telling how Silas Blackburn could apparently have been hurt and still remain alive. It might be well to print a synopsis of the story up to the point of the solution of the mystery and offer your prizes for a completion of the story in the way the various connective could it might have been finished.

PROLOGUE SUGGESTIONS

For a prologue the scene from the picture where Robert has entered the abandoned room to attempt to learn how the murders with every probability of its proven interesting.

Set your character playing Robinson at the window. With lights town and a blue flood through the window showing "Robert" and striking across to the bed and the wall next to its head, open the slide door and have a woman reach through groping for something. Robert goes hastily but noiselessly across the room and grasps the hand. They struggle a moment and then Robert attempts to hold the woman with one hand and open the door with the other. She wrenches away from him and runs. The person should be dressed in a black cloak and be heavily veiled. The audience does not see her face as she rushes by the door clushing Robert, who clutches at her garments but does not detain her. Robert exits in pursuit.

The room as shown in the picture as the "abandoned room" can be easily duplicated.

This scene may be staged prior to the screening or be cut in at the place it occurs in the film and used in place of the strip itself.

BALLYHOO SUGGESTION

A veiled woman with black flowing cloak walking mysteriously along the streets at night with no explanation as to the reason therefor, if played judiciously would be almost sure of being a big feature newspaper story and the space provided it is not overdone. We would suggest that the "woman" keep on the darker streets and move about the walls daily in parks, vacant lots, etc., early in the evening just after it becomes dark. If approached she should hurry away, but not run unnecessarily.

LESS forced to do so, just before you are ready to open your engagement throw the woman to be caught, by the right parties of course.

If you stand in pretty well you can create a framework to write the news stories yourself, but you don't, take a chance on the stunt being good for a "peeping Tom" article or two.

NEWSPAPER DISPLAYS

Those who go in for the "tender form of advertising have an exceptiontly subject in this mystery story. Varying styles of teasers may be used even the stereotyped "Who Killed Silas Blackburn?" being good for this picture.

If you wished to use an illustrative one with your story, a figure holding a candle over a bed with the lights shining dimly on the scene of a man would be appropriate.

For straight selling displays we would suggest the use of a scene from the picture where Silas Blackburn is lying on the floor with the other characters in the cast grouped around him. Play up the mystery part of this scene, but not the novel from which it was adapted rather than Olive Tell or the people of the story. If you have any players are especially popular in your city. Your catch lines and selling talk should dwell on the mystery part of the story. Let your catch lines be introductory to your selling talk, calling attention to it, rather than as a part of the picture, and in your selling talk mention the crimes which were committed, the fact that a number of people could be suspected. There is also a lead in the apparatus of the story where Silas Blackburn coming back into the picture after being supposedly dead. It might be good to inspire in not too blunt a manner if your patrons believe in ghosts, or a spiritual world, especially the latter since at this time there is considerable talk about the occult world, etc.

We would buy large space for your displays where a descriptive cut-out was used. For newspaper stories which might be put over in a tie-up there is the local hamited house and abandoned room which are good for articles if properly written. The "haunted room" story would work excellently and get your attraction attention in a lot of places which could not be reached by display advertising.

USE OF ACCESSORIES

The use of 24 sheet stands placed in good locations, especially close to your entrance and display windows and lobby display windows on the second floor, window cards, tack cards and heralds will be especially good for this picture.
"Love Without Question"

YOUR public will want to know who killed.

SATISFY that curiosity by showing this wonderful filmization of C. Wadsworth Camp's thrilling novel "The Abandoned Room," the most exciting story ever penned made more exciting than ever on the screen.
PROGRAM READERS

Who killed Silas Blackburn, the wealthy old recluse who lived alone with his ward, Katherine, and her supposed one family servant? That is the problem that is finally solved in "Love Without Question," the seven-reel special feature which has been booked for showing at this theatre beginning —

The old man retired in the "abandoned room" so called since three generations of Blackburns had met sudden death in it. In the morning he was found with a small wound at the base of his brain. Who could and who had reason to murder him? His grandson or beautiful ward, both of whom had been cut off in the drawing of his latest will? The old servant who might have some secret grudge? Some unknown person who had planned revenge? The supposedly friend of the family whose past was a dark mystery? The actress who evidenced such interest in the solitude of the old man? All these might have killed the old man as he slept. Some of them knew more than they were telling, that was evident. But who is the guilty person?

That is the story of "Love Without Question," an absorbing mystery picture adapted from C. Wadsworth Camp’s popular novel, "The Abandoned Room."

The star of this picture is popular Olive Tell, and her support includes James Morrison, Ivo Davison, and other well known players.

Olive Tell in the leading role appears to excellent advantage. She is given opportunity for some fine dramatic work the performance of which is faultless and also her beauty makes a fine impression. James Morrison, one of the best known leading men in pictures appears opposite Miss Tell. The balance of the cast is more than adequate. The picture is fine in every detail, produced by the Jans Pictures, Inc, with B. A. Rolfe directing. The production was adapted from C. Wadsworth Camp’s well known novel, "The Abandoned Room."

Mystery stories usually make fine screen entertainment, and "Love Without Question," a seven-reel drama from the studios of the Jans Pictures, Inc, with Olive Tell in the starring role, and the attraction at the —— theatre, is no exception.

The picture is a well produced melodrama principally concerned in solving in a logical manner of how two persons were mysteriously murdered in the "abandoned room" of the Blackburn home; why Silas Blackburn, after being supposedly dead and buried, is found sitting in his favorite arm chair and the reason for the old man’s committing suicide when an actress whom the audience does not know he had ever seen, calls on him.

The production has been adapted from C. Wadsworth Camp’s well known novel, "The Abandoned Room. Miss Tell gives a wonderfully expressive performance as the heroine, and James Morrison is ideal in the role of the grand son and Miss Tell’s lover. The balance of the cast is exceptionally capable and well balanced. B. A. Rolfe directed and is responsible for a fine continuity that builds well to the picture’s climax. The production has suspense and action two of the prime requisites for success in a production of this type. It can be recommended to theatre-goers who enjoy the mystery melodramatic picture.

READY TO CLIP READERS

Olive Tell, popular star of the stage and screen, supported by a strong cast including James Morrison, will be seen in a new photoplay produced by the Jans Pictures, Inc, "Love Without Question," at the —— theatre beginning ——

The production is an absorbing mystery melodrama adapted from the novel "The Abandoned Room," by C. Wadsworth Camp in which dramatic tension and suspense are built into the solution of the crimes committed in the "abandoned room." Miss Tell as the heroine has a role which gives her ample opportunity for the display of her remarkable talents. "Jimmy Morrison," one of the favorite leading men of the screen, is Miss Tell’s leading man, while the cast is made up of such well known players as Charles Mackey, Peggy Parr, Floyd Buckley, Gordon Hamilton and other performers with extensive experience and ability.

For every person who enjoys the mystery story, one which can not be "guessed out," as to the way it will end, "Love Without Question" can be recommended.

"Love Without Question," an adaptation of the popular novel "The Abandoned Room," by C. Wadsworth Camp will be the picture attraction at the —— theatre beginning ——

The star of this production, which is a well developed interesting mystery-detective story, is Olive Tell, one of the most popular players of the stage and screen and well represented for her performance in such successful features as those produced by the Mutual, Metro, and other standard producing organizations. Some of Miss Tell’s pictures in which she starred with unusual success was "To Hell With the Kaiser," "Secret Strings" and others.

In support of the star in "Love Without Question," are such well known and favorite performers as James Morrison, Peggy Parr, Charles Mackey and Ivo Davison. The production was directed by B. A. Rolfe, one of the recognized producers for many years and especially excellent in stories of the type of "Love Without Question," a melodrama where suspense and intrigue are paramount virtues. The picture is released by the Jans Pictures, Inc, a guarantee that no expense and pains have been spared in its production and that it can not fail to be considered good entertainment by all who enjoy a mystery-detective story.

"The Abandoned Room," the mystery-detective story by C. Wadsworth Camp has been adapted to pictures under the title of "Love Without Question," by the Jans Pictures, Inc, with B. A. Rolfe as director and Olive Tell as the star and will be the attraction at the —— theatre for a —— days engagement beginning ——

The popularity of the novel, together with the splendid atmosphere and well developed story, promise much for the production and show fans who enjoy the picture that can not be "guessed out." The mystery of "Love Without Question," arises from the fact that two persons are murdered in the "abandoned room" of the Blackburn home and no one can be proven guilty although many persons can be suspected with justice. How Olive Tell as Katherine, old Silas Blackburn’s ward, finally is instrumental in finding out who committed the crimes makes an absorbing seven-reel picture well deserving the title of "special." In support of the star are such well known players as James Morrison, Ivo Davison and Charles Mackey.

For Program and Editor

ADVANCE REVIEWS

"Love Without Question," a seven-reel mystery photodrama playing at the —— theatre for a —— days engagement proved to be an interesting and well produced picture, equal in merit to the best of feature pictures of its type. The plot revolves about the committing of two crimes and the solving of the mystery of who is guilty of the murders.

"Love Without Question," an absorbing mystery drama from the Jans Pictures, Inc, with Olive Tell in the starring role, and the attraction at the —— theatre, is no exception.

The picture is a well produced melodrama principally concerned in solving in a logical manner of how two persons were mysteriously murdered in the "abandoned room" of the Blackburn home; why Silas Blackburn, after being supposedly dead and buried, is found sitting in his favorite arm chair and the reason for the old man’s committing suicide when an actress whom the audience does not know he had ever seen, calls on him.

The production has been adapted from C. Wadsworth Camp’s well known novel, "The Abandoned Room." Miss Tell gives a wonderfully expressive performance as the heroine, and James Morrison is ideal in the role of the grand son and Miss Tell’s lover. The balance of the cast is exceptionally capable and well balanced. B. A. Rolfe directed and is responsible for a fine continuity that builds well to the picture’s climax. The production has suspense and action two of the prime requisites for success in a production of this type. It can be recommended to theatre-goers who enjoy the mystery melodramatic picture.

"Love Without Question," an adaptation of the popular novel "The Abandoned Room," by C. Wadsworth Camp will be the picture attraction at the —— theatre beginning ——

The star of this production, which is a well developed interesting mystery-detective story, is Olive Tell, one of the most popular players of the stage and screen and well represented for her performance in such successful features as those produced by the Mutual, Metro, and other standard producing organizations. Some of Miss Tell’s pictures in which she starred with unusual success was "To Hell With the Kaiser," "Secret Strings" and others.

In support of the star in "Love Without Question," are such well known and favorite performers as James Morrison, Peggy Parr, Charles Mackey and Ivo Davison. The production was directed by B. A. Rolfe, one of the recognized producers for many years and especially excellent in stories of the type of "Love Without Question," a melodrama where suspense and intrigue are paramount virtues. The picture is released by the Jans Pictures, Inc, a guarantee that no expense and pains have been spared in its production and that it can not fail to be considered good entertainment by all who enjoy a mystery-detective story.

"The Abandoned Room," the mystery-detective story by C. Wadsworth Camp has been adapted to pictures under the title of "Love Without Question," by the Jans Pictures, Inc, with B. A. Rolfe as director and Olive Tell as the star and will be the attraction at the —— theatre for a —— days engagement beginning ——

The popularity of the novel, together with the splendid atmosphere and well developed story, promise much for the production and show fans who enjoy the picture that can not be "guessed out." The mystery of "Love Without Question," arises from the fact that two persons are murdered in the "abandoned room" of the Blackburn home and no one can be proven guilty although many persons can be suspected with justice. How Olive Tell as Katherine, old Silas Blackburn’s ward, finally is instrumental in finding out who committed the crimes makes an absorbing seven-reel picture well deserving the title of "special." In support of the star are such well known players as James Morrison, Ivo Davison and Charles Mackey.
"Love Without Question"

It's the great winning combination. Superb story, love and mystery; a star with a big following and a production par excellence. Can any exhibitor ask for more?

It spells BIG BUSINESS, satisfied patrons and an enlarged bank account for the live wire theatre manager that shows it.
May 22, 1920

"Love Without Question" Given Big Send Off at Newark

View of the lobby display and special exploitation which the Goodwin theatre, Newark, N. J., gave "Love Without Question"

The management of the Goodwin report that the attraction proved one of the most pleasing as well as lucrative bookings to be played this season.
"Love Without Question"

LIVE wire exhibitors will at once recognize the business pulling possibilities of a story that tells, in a most original way, the manner in which a young girl embarked on her "Great Adventure."

IT'S the lure that lures the dollars.
"Love Without Question"

LOVE, mystery and astounding drama related on the screen in the most captivating way. The popular appeal of the story will pull extra business. The name of the star will pull extra business. Everything connected with this feature tends to bring extra people and extra dollars to your box office.

IT'S a great "buy" for any theatre, large or small.

IF IT'S BIG, WE HAVE IT!
"Love Without Question"

SEX attraction and mystery, two of the greatest "selling arguments" for a photodrama, are the outstanding features of this attention compelling, lavishly produced screen masterpiece.

YOUR public will be easy to convince with such "arguments."
Jans and His Big Plans

THE Jans Pictures, Inc., despite what its name suggests, is a picture plant that has been in business for only a few years. It has been driven by an idea to become a major factor in the motion picture industry. Its first production, the classic ! "Woman Without Question," starring Olive Tell, has put the company on the map. The success of the film was not accidental; it was the result of careful planning and execution. The Jans Pictures Corporation, under the leadership of Herman F. Jans, the president, has been working hard to ensure that the company's future is secure. The success of "Madonnas and Men" has proven that the Jans Pictures Corporation is on the right track.

The Jans Pictures organization began the actual work of producing on December 15, 1919. Since then, the company has produced four pictures, three of which have been starring vehicles for Olive Tell. The first, entitled "Woman Without Question," was released March 31, 1920. The second, "The Woman's Business," is now in the cutting stage, and will be given a premiere showing in the near future. The third, "Wings of Pride," is also awaiting the finishing touches. The last scene for "Madonnas and Men" was filmed last week, thus completing the fourth feature turned out by Jans Pictures since the company's inception.

"Love Without Question" was given its first public showing on Wednesday, March 24, at the Strand theatre, New York. The play's press reviews were uniformly favorable, and the unusually heavy bookings which have been registered since for this production further testify to favorable impression made upon the trade.

Fred C. Backer, the general sales manager, declares that within six weeks after the date of release the picture's territorial rights have been secured for the entire country, except for eleven per cent of the United States territory. "This," says Mr. Backer, "marks a new record for rapid selling of picture rights on a state rights production.

The heavy exploitation put behind "Love Without Question" has done much to bring the picture before the public. The book has been syndicated and has appeared serially in some of the larger dailies in different cities of the country. The screen version is an adaptation of the novel, "The Abandoned Room," by C. Wadsworth, a novel that is of the mystery type, centering around the murder of Silas Blackburn, a wealthy mining magnate. The story is a classic example of the crime story, and the plot is a masterpiece of intrigue and suspense. The picture is a thrill-building, edge-of-the-seat experience, and the audience is kept on the edge of their seats throughout the entire film. The cast is a who's who of Hollywood celebrities, and the acting is superb. The picture is a true masterpiece of the mystery genre, and it is sure to be a hit with audiences everywhere.

Concerning the third of Olive Tell's series, "Wings of Pride," no formal statement as to the story or cast has been issued by the Jans Pictures Corporation. However, it is known that the plot is a typical Olive Tell adventure, with her character facing a series of challenges and obstacles. The picture is expected to be a continuation of the success of "Woman Without Question," and it is sure to be a hit with audiences. The cast is expected to be a who's who of Hollywood celebrities, and the acting is sure to be top-notch. The picture is a true masterpiece of the adventure genre, and it is sure to be a hit with audiences everywhere.

With the completion of "Madonnas and Men," the final scenes of which were taken last Sunday, the Jans Pictures Corporation will cease production activities for about six weeks. This period of inactivity will be for the purpose of allowing the releasing department to catch up with the production. Speaking of release dates and a set production schedule, Mr. Jans declared himself opposed to hold these practices. He said that he did not intend to establish any arbitrary dates for the release of his pictures and then compel his producing forces to rush the production so as to have the picture ready upon the date agreed. "It is my plan," said Mr. Jans, "to have the time necessary upon a single picture to make it a perfect production. I am limiting myself to set schedule for the year. I find that the market wants big spectacular features, and I will supply this demand, taking all the time necessary to perfect each picture in all its parts. We are under no contract to finish films prematurely, and I will not allow the prestige value of our pictures to suffer. We will present our pictures to the exhibitors, note their effect and regulate our activities and policies accordingly.

The Jans Pictures, Inc., have been producing at the old Peerless Studios, Fort Lee N. J., where B. A. Rolfe directed the three Olive Tell's vehicles as well as "Madonnas and Men," and Mr. Rolfe has been actively in charge of all the producing activities for the Jans Pictures Corporation.

Mr. Jans recently toured all the Western key cities in behalf of the productions to be released by his company to New York. He left about three weeks ago, having secured many contracts for the currently showing "Love Without Question," and the assurance that his second release would be booked and released in the Western territories.

The cast of "Madonnas and Men" is of an all-star character, the aim being to present a well-balanced array of dramatic talent rather than to concentrate attention upon one or two members. Each member has been carefully selected for the role of the character to be portrayed, and the result is a well-balanced cast that is sure to please the audience. The production is a true masterpiece of the dramatic genre, and it is sure to be a hit with audiences everywhere.

The Jans Pictures Corporation is a true masterpiece of the motion picture industry, and it is sure to be a hit with audiences everywhere. The company is on the right track, and it is sure to be a leader in the industry for years to come.
"Love Without Question"

The name of Olive Tell is known the country over as that of a real artiste. The fame of B. A. Rolfe as a director is known wherever motion pictures are shown as that of a producer of reel successes. C. Wadsworth Camp's great novel "The Abandoned Room" has been read wherever books are sold.

Such advance advertising is of untold value to the exhibitor.

An elaborately produced feature photodrama made with the idea of providing exhibitors with an extraordinary attraction. It provides the theatre owner with a super-feature, a real special attraction.
Photos That Will Dress Your Lobby and Sell the Goods

In addition to the strong line of ad cuts, posters, and cuts for the editorial columns of newspapers available on "Love Without Question," there is a plentiful supply of photos for lobby display use. Illustrated hereewith are eight 11 x 14 and two 22 x 28 hand colored photographs which may also be had in an artistic soft green tint.
"Love Without Question"

A FEW of the REPRESENTATIVE NEW JERSEY BOOKINGS
GOODWIN THEATRE, NEWARK, INDEFINITE RUN
NOW BREAKING ALL RECORDS

Montauk Theatre  Passaic  Lyric Theatre  Rahway
Proctors  "  Plainfield  Arcade  "  Ridgefield Park
Capitol  "  Elizabeth  Park  "  Newton
Monticello  "  Jersey City  Ditmas  "  Perth Amboy
Appollo  "  "  Jersey City  Clinton Sq.  "  "
Strand  "  "  Jersey City  Liberty  "  Newark
Danforth  "  "  Jersey City  Lyric  "  "
Liberty  "  "  Jersey City  Mont. Clair  "  Newark
Strand  "  "  Montclair  Red Bank  Palace  Mt. Clair
Playhouse  "  "  Liberty  Dover  "  "
Ferbers  "  "  Lyric  Lakewood  "  "
Lyric  "  "  Asbury Park  Lyric  "  "

Englewood Theatre  Englewood
Exchanges Which Handle “Love Without Question”

Royal Pictures, Inc., of 1420 Vine St., Philadelphia, Pa., controlling east Pennsylvania and southern New Jersey, is under the direction of J. Emmett, David Segal and Harry Greer. Mr. Greer is a prominent exhibitor and controls a circuit of theaters in eastern Pennsylvania.

Jules and J. J. Allen, of Toronto, who control the Monarch Film Co., Ltd., throughout Canada, have purchased the entire series of Olive Tell productions.

Commonwealth Film Corp., of 1401 Broadway, N. Y. C., is controlled by Sam Zeirler, president, and their territory consists of the entire State of New York. He started in business with the Equity Pictures, featuring Clara Kimball Young, and handles nothing but big productions. Minty, United Amusement, Detroit, Michigan, with James M. Minty as president, witnessed the screening of the picture in York and immediately purchased it for the State of Michigan.

Greater Stars Production, Inc., with Floyd Brockwell and Clyde Elliott control Illinois and Indiana. They are two energetic exchange men, and are associated with L. & T. who are the leading exhibitors of Chicago. They expect to release this production on or about May 16, and already have several downtown windows booked.

Masterpiece Pictures Co., control the territory of Ohio and Kentucky, and have as their president Leon D. Nette. They have an exchange in the Standard theatre building, of Cleveland; also the Film Exchange building, of Cincinnati. Their first runs in Toledo, Cleveland, Akron and Cincinnati are already signed up.

Greater Productions Company, located at 100 E. Locust street, Des Moines, Iowa, controls the States of Iowa and Nebraska. N. J. Frisch is manager. It is a new company, sanctioned by A. H. Blank, of the Blank Enterprises. Their first runs have been obtained in downtown houses of both Des Moines and Omaha.

Wisconsin Film Corp., controls both this exchange located in the Toy building, Milwaukee, as well as the First Film Co., of Minneapolis. They handle nothing but big productions, which include Equity’s Clara Kimball Young series. When H. E. Jans, president of the Jans Pictures, Inc., and F. E. Backer, general sales manager, visited Chicago they telephoned B. L. Hadfield, general manager of the company to come to Chicago in order to witness the screening. When he arrived at the Greater Stars Productions, Inc., Chicago office at three o’clock, he signed the contracts and was able to make the five o’clock train back to Milwaukee without any trouble. We claim this to be a record sale.

N. J. Rolfe Film Co., of 729 Seventh Ave., controls northern New Jersey. M. M. Brodie, general manager of the exchange, has already booked his first run in many of the cities throughout New Jersey, which includes the Fabian Circuit, who control the First Nat. for New Jersey, as well as Proctor’s and the Goodwin theatre of Newark, and it looks as if they are going to break all records of their exchange with this picture.

First National Exhibitors Exchange, of 412 Ferry street, Pittsburgh, Pa., control western Pennsylvania and West Virginia. When Mr. Jans, president of Jans Pictures, Inc., and F. E. Backer, general sales manager, got into Pittsburgh to screen their production for Jos. Skirbo, general branch manager of the above company, it was ten o’clock and at twelve o’clock they had signed contracts and were on a train to Cleveland.

Hatch Photo Play Service, 42 Melrose street, Boston, Mass., controls the New England States. Charles Hatch is president and a prominent exhibitor in Boston. He visited New York with his general manager, H. M. Davis and John H. Foy, manager of the Hatch theatre, and after witnessing the screening of “Love Without Question” immediately bought same for their territory.

Specialty Film Co., Inc., 107 S. Poli street, Dallas, Texas, control Texas, Oklahoma, and Arkansas. W. G. Underwood is president and is one of the hustling exchange men of Texas. After witnessing the screening of “Love Without Question” in New York, Mr. Underwood immediately booked the series of Olive Tell productions, and has been successful in placing the picture in a number of houses throughout the territory controlled by the S. A. Lynch Ent.

Export & Import Film Co., Inc., 729 Seventh Ave., N. Y. C., control the foreign rights exclusive of Canada on the Olive Tell series. They have already sold a number of countries the series. They have also secured the foreign rights on “Madonna and Men,” the super special being made by the Jans Pictures, Inc., Benjamin Blumenthal is president and has associated with him Mr. Auerbach.

Baltimore State Rights Film Co., Inc., controls the territory of Delaware, Maryland, District of Columbia and Virginia. Geo. E. Easter is president of the Exchange and is one of the young energetic hustling exchange men of the South. They own their own building at No. 420 E. Lexington street, Baltimore, Md., which is the only up to date building in the territory, and they run offices to all the prominent exchanges.
Dramatic Moments from “Love Without Question”

Three of the big scenes of “Love Without Question” in which beautiful Olive Tell and James Morrison play the leading roles. Left—Miss Tell as Katherine anxious concerning her foster father’s welfare. Below—The fear that Robert may have committed a crime while a victim of asphasia. Bottom—Jealousy and suspicion that the friend is not playing straight.
"Love Without Question"

No better attraction, no better magnet to draw people to your theatre has ever been made than this absorbing story of an innocent girl's love and the screen's greatest mystery tale.

Booked in all the leading theatres of Texas operated by the Lynch Enterprises.
"Love Without Question"

WHY do newspapers play up risqué stories concerning beautiful women? Because it builds circulation.

AND you'll build increased business by showing and playing up this story of a girl who gave her love without thinking of the possible consequences.
Posters That Will Sell “Love Without Question”

Herewith are shown some of the posters that are selling “Love Without Question” for exhibitors.

Below, at the bottom of the page, is shown the corking twenty-four sheet chosen for the production.

In the center a reproduction of the six sheet appears.

On either side of this material appears a selection from the one and three sheets available. There are still more posters obtainable on this production, offering plenty of opportunity to the exhibitor who makes strong use of poster display.
THE very fact that we know many women love without question is the very fact that will pull business for you. Let the desire of us all to see how others fill your theatre by showing this extraordinary feature.

EXHIBITORS CAN BOOK THIS WONDERFUL PRODUCTION AT THE FOLLOWING EXCHANGES.

HATCH PHOTOPLAY SERVICE
42 Melrose Street, Boston, Mass.
NEW ENGLAND STATES

MINTER UNITED AMUSEMENTS
Film Exchange Bldg., Detroit, Michigan
STATE OF MICHIGAN

FIRST NATIONAL EXHIBITORS
1401 Tulane Ave., New Orleans, La.
LOUISIANA AND MISSISSIPPI

ROYAL PICTURES, INC
1220 Vine Street, Philadelphia, Penna.
EASTERN PENNSYLVANIA & SOUTHERN NEW JERSEY
VITAGRAPH

The extreme activities at the Vitagraph plant have made necessity the addition of new staffs of all departments, which working scheme was inaugurated this week. This plan means that delays caused by producing units waiting for settings or properties will be obviated in the future, and much of the new work heretofore carried on during the day, can now be done at night, thus preventing annoyance to the companies and adding efficiency to all producing units.

Veda Vale has been selected as leading woman for Earle Williams for "The Purple Hieroglyph," and the story was put in production this week under the direction of Chester Bennett.

The Tom Terris Company filming "The Girl Out of the Sky," adapted from a Gouverneur Morris story, has returned to the studio for interior scenes after filming hydroplane, and many of the exterior scenes at Laguna Beach and Catalina Islands. This special production will require at least another month's work at the studio. Wallace MacDonald and Marguerite De La Meteere are the principals.

Six massive settings covering ten acres of ground are being used by William Duncan in the final episode of "The Silent Avenger" serial. The largest of these is a railroad tunnel 600 feet in length which had to be constructed above ground that it would serve for photography.

Stephen Smith, Jr., chief cameraman of the Vitagraph plant, has worked out some new lighting and double exposure effects which will have lots of lightning at the time a man's finger sustained for long periods instead of short flashes. Other effects show how minute dots on the film, invisible to the eye, are located. These effects will be used in the Joe Ryan-Jean Paige serial which is spoken of as having a triple X-ray plot.

The Antonio Moreno Company, including Plaudit Curley as leading woman, and directed by Webster Callison, is now working at San Pedro making airplane scenes after a week at Catalina Islands.

"The Stage Hand" is the title selected for the next Senon comedy now in the making, and at the present time the company is working on a complete theatre stage at the studio built to fit the needs of this story, which shows the life and happenings in a three-a-day vaudeville house.

James Aubrey has been placed under contract for another year by Vitagraph and will continue as featured comedian in Big V Comedies. Jess Robbins is directing Aubrey at the present time.

BRUNTON

The work of keeping pace with the twelve production units working at the Robert Brunton studios, is proving a strenuous task which requires a constant improvement for the big plant which now has equipment of every kind necessary for the successful and economic production work of twelve filming units. Plans made during the past week, which are now being carried out, provide for increasing the capacity of the Brunton lumber mill to double its present output. This will enable more speedy construction of settings and all wooden properties.

Early this week the foundation was laid for the fourth office building, which in size will be the same as the three previously built. Each of these has ample space, rooms and furnishings for the executive staffs of twelve producing units. Another improvement completed is a new concrete garage, additional scene docks and other minor improvements.

The last Robert Brunton production, starring I. Warren Kerrigan, title "The Coast of Opportunity," was finished this week by Director Ernest Warde for W. W. Hodkinson, distributing through Vitagraph. The story is adapted from the Paige Phillips novel and has a Mexican locale. Fritz Brumette plays the lead opposite Kerrigan. With the completion of this subject Kerrigan completes his contract for ten productions with Robert Brunton.

Two Mayflower organizations are at work. Sidney Franklin is making the final scenes for the Sylvia Breamer subject titled "Athalie," adapted from the Robert W. Chambers novel, and Alan Dwan has put his last Mayflower picture in production. Mary Thurman is to be featured in the latter. Other members of the cast will be selected during the week, and production is to be started in a few days.

Final editing of "The Scoffer," made by Arthur Herman for Mary Thurman and James Kirkwood, has been completed, and negative and positive prints were shipped to New York this week.

The East Indian picture, "The Palace of Darkened Windows," which is to be a spectacle for the National Picture Theatres, is being finished this week by Director Healy Keeler. The cast for this includes Claire Anderson, Arthur Carewe, Jay Balesco, Nicholas Duncan, Gerald Prang, Christine Mayo, the late Oliver Hardy Boardman and Virginia Colwell.

Production work is continuing on the Olive Thomas production, "Jenile," and the subject starring Owen Moore, "Stop That Man." Selznick Production Manager Harry Rapp gave a showing for members of "The Invisible Dirvorce" cast, the Selznick production organization's friends at the Windsor theatre, last Friday, April 30th, preceding the shipment of this production to New York.

METRO

Following the completion of the final scenes for "The Price of Redemption," filming made this week, Bert Lytell will leave for New York, where he expects to work in several productions at the eastern Metro studios. It is very probable that this Metro star will appear in one or more Broadway productions produced by the Metro Company in the stage in connection with the completion of the story, "The Coast of Opportunity," and the last production with I. Warren Kerrigan, "The Palace of Darkened Windows."
with film productions of the same
play. No definite decision has been
reached on this plan, but it was
talked over at length by Marcus
Low, President Richard Rowland
and Lytell when the two execu-
tives were on the coast recently.

Following the completion of the
Winchell Smith production, "The
Sap-Head," Herbert Blache will
go to New York to produce for Metro.

Plans now provide that the
Winchell Smith production, which
is featuring Buster Keaton, will be
completed within a week, and work
will then be started on the first
Metro comedy featuring Keaton.
Director Eddie Cline is now at
work preparing script and settings
and will give his personal attention
to the direction of this first Keaton
picture.

Work was started May 6th on the
filming of the third Drury Lane
melodrama, "Hearts Are Trumps," un-
der the direction of Rex Ingram.
The working script for this was
written by June Mathis, and the
cast selected includes Francesa Bil-
ington, Winter Hall, Frank Brown-
tee, Joseph Kilgour, Normand Ken-
dy, Howard Crapton and Ed-
ward Connelly.

Marc Robbins has been added to
the Screen Classics scenario depart-
ment following similar affiliation
with the west coast Fox studio and
seven years' identification with the
film industry, for the first few years
as an actor.

Elliott Clawson has completed the
producing script for a northern-
western story titled "Big Comes,"
which is to be produced with an
all star cast.

The Alice Lake Company, being
directed by Edmund Mortimer, is
again at the studio working on in-
terior scenes for "The Misfit Wife'
from the Hearn play, "The Outs-
ider," following a week on loca-
tions in the Santa Monica moun-
tains.

The Shurlette-Metro company,
filming the Jack London story,
"The Mutiny," is back at the
studio after two weeks abroad shot
between San Francisco and Los An-
gles, Edward Sloan is directing.

The opening scenes for Nazi-
town's next film, "Billions," have
been taken and practically all scenes
for the subject have been photo-
graphed. The delay in taking the
few opening scenes was occasioned
because of the massive settings
required for this. There are laid
in a fictitious city of a fictitious Slavic
nation and have a pre-war atmos-
phere. It was necessary to build
several blocks of street scenes, and
so accurate have been the details
that many who have viewed the
rushes were surprised to know that
the scenes were taken at the Metro
plant, they thinking some of the
atmosphere scenes might have been
taken in a Slavic city. The picture
is said to have a swiftly moving ac-
tion with many comedy touches.
Throughout simplicity has been
the keynote, and it is believed a plot
has been conceived which the the-
aire patrons will not anticipate
the sequels of.

GOLDWYN

THE picturesque Inciveille ranch
is serving as an exterior loca-
tion for the visionary section of the
Maury Roberts Kuyckhout story, "Em-
pire Builders," where the Goldwyn
Company has erected a village
which will be populated by Abores-
in which will serve to make that
section of "Empire Builders" de-
scribed in the book at the island
where an empire is founded. E.
Mason Hopper, who is directing
this picture, will have several hun-
dred extra people in these scenes.

Director Harry Beaumont has fin-
ished the filming of the Tom Moore
"Oleander 666," production, and
plans to start the making of "Stop
Policeman," adapted from the stage
play early next week. Hazel Lively,
known as the "honey girl of the
screen," who played the part of
"Honey" in the Bryant Washburn
Skinner pictures for Essanay, has
been engaged to play opposite
Moore in this picture. The remain-
der of the cast has not been named.

The Mabel Normand Company,
directed by Victor Schertzinger,
is at San Francisco making bay, duck
and ocean scenes, and Director Al
Green is leaving this week with the
Jack Pickford Company for a num-
ber of scenes for "The Man Who
Had Everything." The parking or-
dinance recently enforced in Los
Angeles has caused a change in the
appearance of Los Angeles streets,
and as the script calls for a great
number of automobiles the Goldwyn
Company decided to send the troupe
to San Francisco for these pictures.

The Goldwyn Company has
leased a schooner for making the
sea scenes of the Ben Ames Wil-
lams story, "The Black Paw,"
which will feature Russell Simpson
in the title role.

The Knolls
Mount Vernon
N. Y.

The Knolls is
Magnificent
Country Home
on the Edge
of the City

Property of the late James A. Batley

For Sale in Order to Close the Estate's Holdings

ONE OF THE MOST BEAUTIFUL RESIDENCES IN WESTCHESTER COUNTY

Elevator from Basement to Top Floor

THE GROUNDS WOULD AFFORD AN IDEAL SETTING FOR MOTION PICTURE SCENARIOS

comprising as they do, 35 acres superbly landscaped with over 1,200 large selected transplanted trees, a lake, conservatories, formal
gardens, apple, pear and plum orchards, extra large stable and garage, gardener's dwelling, double barn, henmery, etc. The prop-
erty will be found to be of exceptional interest to discriminating persons.

For particulars apply

327 FIFTH AVENUE, NEW YORK
TELEPHONE: MURRAY HILL 6526

F. P.-LASKY

ANNOUNCEMENT of a num-
ber of productions that are
shortly to be made at the Famous-
Players-Lasky studios, was made
this week, and contains the activi-
ties of four of the directors.

Roscoe Arbuckle, who is now
working in the final scenes for "The
Life of the Party," under the direc-
tion of Joseph Henabery, is next
to play in "The Traveling Sales-
man."
The Claudia Stockey play, "Ros-
ane Oszmne, has been adapted for
the screen by Mary H. O'Connor,
and will be directed by Tom
Fornan as a starring vehicle for
Ethel Clayton. Miss Clayton is now
working in "The City Sparrow,"
under the direction of Sam Wood,
with a cast that includes Walter
Hiers, Clyde Fillmore, Lillian
Leighton, Sylvia Ashton, Robert
Brougher and others.

"The Corso Hamilton story, "His
Friend and His Wife," is to be the
next play filmed by William C. De
Mille. Mr. DeMille is now mak-
ing the final scenes for "Conrad in
Quest of His Yolk," and this week
marked the introduction of the two
leading women, Kathleen Williams
and Margaret Lovins, in this pro-
duction. Tom Meighan, who is play-
ing the same role in this production,
will leave for New York as soon as
his scenes are all taken where he is to play in one picture, "The Frontier of the Stars." William D. Taylor is making the final scenes for "The Boy," and everything will be in readiness for the filming of "The Furnace," by Pan, which has been adapted for the screen by Julia Crawford Ivers.

Elzer Harris has the continuity ready for "The Old Homestead," which is to be filmed by George Melford, and production work will be started as soon as Milton Sills, who is now ill, recovers sufficiently to resume work.

Cecil B. DeMille is expected home from a short business trip to New York, at which time his recently made production will be ready for final review. The title, "Something to Think About," is to be the permanent name of this production.

J. D. HAMPTON

Paul Scardon has been engaged by Jesse D. Hampton to direct a series of features starring Blanche Sweet, and the first of these will be the Kenneth B. Clark story, "Port o' Capriee." Following this the Marah Ellis Ryan, "The Girl Montane" will be filmed. The first Scardon directed picture will have Albert Roscoe as leading man, and one of the important character parts will be taken by Edwin Stevens. Director Scardon is one of the oldest of the film industry, he having become a director in 1913, following twenty years as an actor on the speaking stage. His most recent work was with the Goldwyn Company.

Henry King is to be seen in the Blanche Sweet subject, "Leona Goes a Hunting," which has just been completed, as leading man, and, in addition to working before the camera, he served as director and hydroplane pilot during the making of this film. Many of the scenes for the subject are taken in a hydroplane, and script requires that King, the leading man, steer the naval ship. King will be remembered as featured leading man in many films made by the Lubin and other companies in the years of 1913, 1914 and 1915, but for the past three years he has been given all of his time to the direction of films. Other players in the subject are Jay Belasco, Frank Leigh, Tom Jefferson, Mayme Kelso, Harry Lorraine and Jean Aeker.

Another Jesse D. Hampton unit producing the Robert Thornby special subject is working aboard ship between San Francisco and Los Angeles for the sea scenes of the Frederick Isham story of San Francisco and the sea, titled "Half a Chance." Lilian Hall is playing opposite Malton Hamilton in this, and other important players are Sidney Ainsworth, John Gough and little Mary MacAllister.

Ex-Governor's Daughter to Write Continuity

Ethel Gillette, daughter of ex-Governor James N. Gillette of California, has been added to the continuity staff of the Anita Stewart Productions and Chaplin-Mayer Pictures Company.

Maurice Campbell to Direct for Famous

Maurice Campbell, well-known as a stage producer, has been engaged by Famous Players-Lasky as a director. The following statement, regarding the new director, has been issued by Famous Players:

"Although the new director has had over twenty years of stage experience, he felt that he needed a thorough grounding in motion picture technique before entering actively into the work. He has spent the last six months as assistant to Cecil B. DeMille, Donald Crisp, and other well-known film makers, learning the business from the ground up. Combined with his acknowledged understanding of dramatic values, Major Campbell's new practical training makes him ready for production of motion pictures."

Maurice Campbell has been assigned to produce "Bargain Proof," a new Paramount-Artcraft comedy, featuring Bryant Washburn.

Hundreds of Extras in Metro Battle Scenes

With members of his company and more than 800 extra people, Bert Lytell is at Chatsworth, Cal., where scenes for the mammoth battle spectacle, "The Price of Redemption," are being filmed. The mountainous region about Chatsworth offers an ideal location for the battle scenes for Mr. Lytell's new Metro special production.

"Bill" Rogers in his newest Goldwyn picture, "Jes' Call Me Jim."

Dorothy Dalton Picture Almost Completed

Harley Knoles and the Dorothy Dalton company have returned after a three-weeks' trip to Charleston, S. C., where the company have been working on "locations" for the forthcoming production, titled "This Woman—This Man." to be released by Famous Players-Lasky. Exquisite shots of the famous Magnolia Gardens have been secured, it is stated, despite almost continuous rainy weather. An accident scene is to be taken in New York, and this will mark the completion of the picture.

Box Office Reports, that popular feature with Motion Picture News readers is now appearing every other week due to the paper situation. Next week's issue will include the Box Office Reports and Index to the Complete Plan Book.
Projection - Camera - Music Hints and Ideas About "New Theatres"
Pages 4369-4398

An interesting detail found in the Regent at Flint, Mich.
The Motiograph De Luxe
The Projector Predominant

Never in Motiograph Company's History Have the Demands for Motiographs Been so Heavy

There's a Reason

It's the excellent service that the Motiograph is giving.

To meet this big increase in Motiograph sales, the factory has taken on more space, purchased more machinery and increased its working force so as to continue to make prompt deliveries on Motiographs and parts.

Motiograph Will Always Give
“Service that Serves”

Write for Literature

The Enterprise Optical Mfg. Company
564 West Randolph Street, Chicago, Ill.
Some of the men behind Recent Theatre Construction Projects

W. S. Butterfield, president and general manager Bijou Theatrical Enterprise Company, of Battle Creek, Mich.

Below: W. S. Barbee, manager Barbee’s Loop theatre, Chicago

Left: H. C. Harater, managing director, Pantheon theatre, Toledo, Ohio

Right: Will M. Elliot, manager Allen theatre, Winnipeg, Canada
Lobby and Two Auditorium Views of the Regent, Flint, Michigan
The Regent Theatre, Flint, Michigan
Located in the Automobile District
An Attractive Theatre of Spanish Design

In Flint, Mich., there has just been opened a picture playhouse that is the show place of that fast growing automobile town. It is W. S. Butterfield's Regent theatre, a roomy, commodious and artistic amusement place seating 1,800.

Already controlling four downtown theatres, Mr. Butterfield in selecting the site for the Regent decided to build on North Saginaw street and Lomia, eight blocks north of the principal business intersection of the city. Although on the route to the immense Buick plant to the casual observer it seemed an odd location for a first run Paramount-First National house in a city of 90,000, business, however, since the theatre's opening, March 10, has been extremely big.

The Regent theatre represents a total investment of approximately $200,000. John Eberson, of Chicago, who is now building the half-million-dollar Butterfield theatre at Lansing, Mich., was the architect in charge of the Flint Regent.

The auditorium is 80 feet in width by 170 deep, will seat 1,600 on the main floor. A mezzanine floor approached by marble stairways from the centre of the foyer, will seat 200. Here brass railings divide individual loges, each with a seating capacity of eight persons.

The architect employed the Andalusian Spanish motif in construction and interior decorations. As a result there are bright trimmings about the proscenium arch, the latter being supported by marble columns of warm coloring. The foyer represents the sunny walk of a typical Spanish patio. The adaptable effect is further heightened by wide spreading archways. A gaily colored fountain is half hidden in a slight recess in the centre of the foyer. Amber and blue lights in fixtures of artistic design soften the many colors so that they blend into a harmonious whole.

The lobby, 60 by 22, is finished in marble, tile and walnut, with upper portion of the walls and ceiling in keeping with the interior decorations. Twenty candelabras, containing from three to six lights each are used for lobby illumination. Exceptionally adequate provisions were made for advance display and it is possible to place ten complete sets of photos of coming attractions in the racks along the side walls.

The projection room is located in the rear of the mezzanine floor. It is 14x20 in size and has both outside and roof ventilation. It is completely equipped with Powers machines, spot light and all accessories. The Herter Trans Verter used is the largest that has been made by that company and the projection is said to be equal to any in the country. To provide for any emergency an additional transverter, slightly smaller in size, was purchased. In the event of any accident to

the large machine the current can be cut over to the smaller and the show proceed without delay. The projection distance is 160 feet at almost direct angle. A Minuse screen 17½ feet by 22½ feet gives a picture somewhat larger than is ordinarily shown.

The blower system is utilized for both heating and cooling. Located, as it is on a corner, the Regent is ideally equipped with exits. Ten double doors at the rear, front and on the street side permit the emptying of the house in a very short space of time.

The box office at the front of the lobby is equipped with a National Ticket Registering machine. Intercommunicating phones connect all departments of the playhouse.

An ornate and effective electric sign manufactured by Shumate and Chonopal, Lima, Ohio, is employed. Almost two thousand colored lamps are used in the permanent portion of the sign. Below this is a four line, interchangeable letter, attraction announcement space. The sign is by far the largest in Flint.

Spot lights set on ornamental standards are located at the right and left of the orchestra pit. These lights and the spot lamp are utilized during the orchestral overture, harp specialties and other musical interludes.

Special attention is given to the playing of pictures by an orchestra of eighteen. Every detail of the feature, comedy and news weekly is carefully rehearsed in advance. As a result the opening performances are almost as well handled as the closing.

John Prescott is resident manager of the theatre. Mr. Prescott is a showman of many years' experience. In the early days of the picture industry he directed one-reel westerns, has had charge of stock companies in several large cities and been company manager of such well known stars as Robert Edeson and Elsie Ferguson. Edward C. Beatty, general manager of the Butterfield circuit, attends to all booking. Arthur A. Frudenfeld the circuit's general press representative is in charge of exploitation.

W. S. Butterfield now controls twenty theatres, all of them with one exception—the Regent, Lima, Ohio—being located in the State of Michigan.
The Latest in Light Control for Motion Picture Studios
Remote Control System as Installed at International Proves Success

A BOUT a year ago the International Film Company took over an old dance hall at 128th street and Second avenue, New York City, for a studio. The building was without electrical facilities and incoming power lines. But this instead of being a handicap proved to be the nucleus for a wonderfully complete lighting system, equal to or better than that of any studio then existing. The International studio is 290 feet long and 60 feet wide with an unusually high roof. Its physical characteristics made it especially suitable as a housing for a studio.

When the studio was first taken over, Mr. William Sistrum was placed in charge of the structure. He is known to practically every studio man in the country. He it was who worked out the technical equipment for Universal City when that institution because of its extensiveness was known as one of the world's wonders. He is the type of man who is never content with the present development of an idea or satisfied with the temporary success of a device. He is continually looking ahead in an endeavor to better things, to produce results more efficiently and to further the progress of the art and industry. His characteristics were a fortunate

Fig. 1—Wiring diagram for remote control

advanced method of studio lighting control worked out by Mr. H. E. O'Brien, studio expert for the Westinghouse Company on the west coast. Through its principles of action it was called "the remote control system."

To those who are not acquainted with studios and their equipment a few words about the older control systems may with advantage be added.

Probably, if traced far enough back, it would be found that the first studio electrician was an old theatrical stage electrician. He thought and talked in terms of "stage cable." When a new light unit or a bank of lights were needed, a few feet of stage cable was laid from the switchboard or from a stage outlet to the light or lights. A switch on the main switchboard controlled the unit. This was the stage method. So, when the first studio was set up and illuminated it was only natural that similar methods should be used.

Up to within a year, practically all studios have used an adaptation of these methods. Cables were strung or laid from wall pockets to spider box and then to the lights. Wall pockets were controlled through the main switchboards. Normally, this meant an annunciator system with a man at main switchboard or a man at every light.

Such a system, while not seeming so in print, was in reality a cumbersome and unflexible affair. William Sistrum recognized this and strove to improve upon it. The remote control system proved to be the solution. Under this system it is possible for one man standing at one spot to
To-day is the day

to make up your mind to prepare your theatre for the coming hot summer weather.

It is an easy matter to provide a perfectly cool and well ventilated theatre by installing the

TYPHOON COOLING SYSTEM

Why worry along through the hot summer months operating a stuffy, ill-ventilated house, with every day a loss in receipts.

Get in your order for Typhoons early and pay for your outfit through the increased admissions a cool theatre is bound to bring you.

We can make prompt shipment too.

Write for Catalog "N"

Typhoon Fan Company
ERNST GLANTZBERG, President
345 W. 39th Street, New York, N. Y

1044 CAMP STREET
NEW ORLEANS, LA.

255 No. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
control any and every light on any set. Generally this is done by an electrician, seated beside the director, and having a control station within reach.

Jack Kelley, studio electrician at the International also contributed a number of important features that have been worked into the whole and have helped to make the operation a success.

**Fig. 3—6 unit contactor box (below) and push button station (above).**

Method of operation at the International:

The three-wire Edison circuit comes into the main switchboard which is located on the gallery. On this switchboard is provided a main line switch and a feeder switch for each remote control box, the latter properly safeguarded by fuses.

From this point, the feeders, instead of running down walls to a studio floor switchboard, are supported on overhead bridge work. Each feeder in its conduit stretches from its switch along this bridge work to the contactor box. These boxes have been so arranged about the studio that one or more is easily accessible to every stage wherever they may be placed.

At the International Studio the contactor boxes have been symmetrically staggered on either side of the center line of the building, thus covering the studio floor space in all directions.

The contactor box might well be called the heart of the remote control system, for it is here that all connections are made and broken, and being located in an inaccessible place it is imperative that the contactors work on and off with but occasional inspection and adjustment.

Leading from each contactor box is a seven conductor flexible cable. This cable drops down to the portable push button station managed by the electrician seated at the director's elbow. From this push button station or series of stations (since all may be connected together) any light or combinations of lights can be controlled by one or more of the push buttons.

**Main Switchboard:**

This is a standard incoming feeder board located out of the way in a room off the balcony.

**Contactor Box:**

This is shown diagrammatically in Figs. 1 and 2, and photographically in Fig. 3. At the top are the contactors and directly below them the fuses protecting each set. Each two-pole contactor handles a Kliegl six-way spider box with a total capacity of 250 amperes. Kliegl three-point receptacles and plugs are at the bottom of the contactor box.

The boxes themselves are constructed of ten gage sheet iron with removable top or back according to its location. Either two piece or single piece front doors are provided for purpose of inspection.

The contactors are rated for continuous duty. They are light in weight with self-wiping contact faces.

Tracing out the various circuits in Fig. 1 will show how it is possible to control either one contactor or the entire number of contactors. The single contactors are actuated by any one of the push buttons and after these have been brought into play the whole may be controlled by the master button at the right hand side of the push button station.

**Push Button Station:**

The push-button station is a small box of sheet metal with a top consisting of a common brass gang plate having openings for thirteen push button switches.

There are seven push buttons on the top row and six in the bottom. The Station is carried about by means of a handle at one side.

The push buttons on the top row are numbered 1, 2, 3, 4, 5, 6 and "M." the latter standing for "Master." These buttons are the ordinary house type with simple "on" and "off" registrations.

The buttons in the lower row differ in that they are the three way type.

By studying the diagram, Fig. 1, it will be seen that one side of each of the "on" and "off" buttons is connected to binding posts on the outside of the box. These binding posts are numbered to correspond with the push button numbers. The remaining side runs to the middle point of the three way buttons in the lower row.

There are still two points on the three-way switches to be accounted for. One of these points, it will be seen, goes via a common wire to the "off" side of the "Master" button, while the other side connects to a common wire leading to the other side of the same "Master" button.

This method of remote control has had a lengthy try-out at the International studio with complete success. It is probable that several of the studios now under construction by other producing companies will employ the same method to control their lighting effects.
The Fabrikoid Process adds beauty and long life to fabrics; some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof.

In foyer and lounge as well—Fabrikoid

UPHOLSTER your theatre throughout with Fabrikoid. It gives the service you demand of upholstery in the house-chairs. In addition it bears worthily the closer scrutiny of foyer and lounge and it is ideal for the smoking room.

Craftsman Fabrikoid is made in many styles and colors—one to blend perfectly with any decorative motif.

It is sanitary, comfortable, beautiful. It will not fade nor absorb perspiration. It is grease-proof, dirt-proof and water-proof—you can wash it with soap and water. It is remarkably economical.

Plan on Craftsman Fabrikoid for your next upholstery. Write for samples showing styles and colors.

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE
Report on Theatre Construction Week of May 17th

This report is published weekly by the Equipment Service Department of MOTION PICTURE NEWS and sent free to all names on our mailing list.

ALABAMA

Mobile—It is reported that Major Olin Shiner is to erect a motion picture theatre in Mobile.

Godfrey—The Lynch Enterprises will commence work next week on its new motion picture theatre at Broad and Fifth Streets.

CALIFORNIA

Fresno—Construction work on the new Kimball Theatre cost to be located on J Street between Merced and Tuolumne Streets, will commence. The Kimball Theatre Company will erect and own the new house.

Fresno—The Liberty theatre has recently been reopened after thorough renovation. Mr. George F. Sharp is Managing Director.

Henley—Construction work on the new motion picture theatre will commence in the spring according to the plans of Manager William Martin. The building will be 54 x 120 and will seat 700 people. Improved heating and lighting will be among the features of the new house.

Long Beach—W. F. Linberger and J. S. Linberger and Courtland Hite have purchased a lot on American avenue, south of First street. A 1,600 seat house at a cost of $213,000 will be constructed there. It will be ready for opening in January, 1921.

Los Angeles—C. Gordon Parkhurst and George J. Cleveland propose the building of a $90,000 motion picture theatre at Vcuuse. The proposed building will be of brick and concrete construction with a frontage of 106 feet and a depth of 175 feet. It is planned the deal will figure $300,000.

San Francisco—William Klein, representing a San Francisco syndicate, is looking for a site on which to locate a theatre.

Selma—J. F. Unger expects to erect an air-conditioned theatre soon.

Stockton—Contracts have been signed for the reconstruction of the Yosemite theatre according to plans by Day and Weeks with MacDonald and Kahn as the builders. This theatre will open about September 1st under the name of Lee's Metropolitan. When completed this theatre will have seats for 1,750 persons. Reconstruction costing about $140,000.

Visalia—Construction of the $90,000 motion picture theatre for the Pantages circuit will begin within thirty days. The house will have a seating capacity of 1,700, and a special heating, ventilating and cooling system.

COLORADO

Denver—The famous Tabor Grand Opera House will be torn down to make way for a million dollar motion picture theatre. This playhouse will be christened “The Colorado” and will seat 3,000 persons. A pipe organ costing $50,000 is to be installed. The theatre will be built on the lines of the Capitol theatre in New York City and the California theatre of San Francisco.

ILLINOIS

Englewood—Work is progressing rapidly on the new Strafford theatre at 63rd street and Union avenue. May 1st is set for the opening date of this theatre, which will have a seating capacity of about 3,000 persons, and is the largest theatre building in the city.

Rockford—W. C. Currell has been awarded the general contract for the new Sarna theatre on South main Street. The building will cost $195,000, and will seat approximately 300.

INDIANA

Clinton—Sumner Sollitt Company of Chicago is the contractor in charge of the new Clinton theatre on Main street. The H. W. Gross Electric Company of Indianapolis has obtained a contract for the electrical equipment. Steel for the structure is to be furnished by the Toledo Bridge Company. It is expected that the theatre will be completed by the 15th.

Columbus—The Crump theatre on Third street is being entirely remodelled and equipped. Total cost of its remodelling will be approximately $20,000. Robert Hill is the architect.

Evansville—The Standard Realty Company will erect a new theatre at the corner of Main and Sixth streets. F. H. Gruneberg, A. F. Brenninger and P. P. Olson are the Directors of the corporation.

Goshen—A contract for decorating the new Spohn Motion Picture theatre has been let to J. Leitner & Son.

Huntington—A new theatre is soon to be opened here which will be the best in that section. Nearly all the equipment has already been installed. Cass. M. Spry, of Bluffton, is to be the manager of the theatre.

Noblesville—The opening of the New American theatre which has just been completed at a cost of $45,000 has been announced. It was erected by J. H. Wise and W. D. Cullen, who will be the managers. The house will have a seating capacity of 1,500 persons.

Richmond—the Vetor Theatre Company of Fort Wayne will erect a modern motion picture theatre at Ninth and Main streets. G. H. Oxen is the manager of the theatre. The house will seat about 1,500.

KENTUCKY

Daville—M. G. Weissger has purchased property on Fourth street between Main and Broadway on which he proposes to build a modern and up-to-date theatre building. The lot has a frontage of 248 feet and depth of 228 feet.

Paducah—The erection of a modern playhouse is soon to commence here. The new theatre will have a seating capacity of 2,000 and will be entirely fireproof. The cost will be $100,000.

LOUISIANA

West Monroe—Work will commence soon on a motion picture theatre having a seating capacity of 500. The building when completed will be leased by the Ouachita Amusement Company.

MASSACHUSETTS

Boston—The proposed theatre to be erected on Washington street with frontages on Province Street and Province Court will cost $160,000. Gordon and Shoolman are the owners and Mowll & Rand the architects. Plans are to be announced shortly.

Fall River—Property on South Main street has been purchased by Louis Sherman, who intends to construct an up-to-date motion picture theatre. The plans have already been completed and the work of construction is to begin very soon.

New Bedford—Within the next month ground will be broken for the new theatre at Elm street. James S. McIntyre of New Bedford is drawing up plans for the building. Construction bids will be filed soon.

MINNESOTA

Chatfield—Mr. Campion, manager of the Gem theatre, is to erect a new motion picture house in Chatfield.

MISSOURI

Jefferson City—Plans for a new theatre on High street have been prepared by Architect F. B. Miller. R. R. Armstrong and others interested in the theatre are examining plans for the construction work.

NEBRASKA

Winside—Fred Weibie has had plans drawn up for a new theatre to be started at once.

NEW JERSEY

Jersey City—A site at Bergen avenue and Newkirk street, has been chosen by the Argonne Realty Company for a new motion picture theatre.

Long Branch—Walter Read, owner of the Broadway theatre, has purchased ground adjoining the present theatre site. Mr. Read intends to erect a new moving picture theatre with a seating capacity of 1,500 persons. Architect Leon Cubberley has designed the plans. The new building will be constructed of steel and brick and Chas. E. Brown will be the contractor.

Rutherford—A 1,000 seat combination theatre is to be erected in Rutherford just off Valley Brook avenue. D. J. Livelli is handling the project.

NEW YORK

Albany—James Block and Arthur Strenge are to open a new motion picture theatre in Arbor Hill. It is probable that some building will be purchased and remodelled to accommodate the theatre equipment.

Schenectady—A new theatre on Barrett street is being constructed. The structure is being built for A. B. Van Vosland and has been leased by John J. Walker, who at present owns and operates the Lincoln theatre on Brandony avenue.

OKLAHOMA

Oklahoma City—The town of Chandler is to have a new up-to-date motion picture theatre. The site has already been purchased and work will be commenced.

PENNSYLVANIA

Freeland—The Refowich Brothers of Ma-

honey City and Pottsville, Pa., have purchased a plot of ground 60 x 150 feet on Center street near Main street. Freeland, Pa., and in the near future will build a modern up-to-date motion picture theatre. The Refowich Brothers now operate the Refowich theatre of that town.

Johnstown—Mrs. A. R. Long has closed a deal for a site on Market street and contemplates building a theatre here.
Does hot weather “get” you?

Do you find that business falls flat when the thermometer touches ninety?

Then you need help in a hurry. You need the Monsoon Cooling System.

It will make your house delightfully cool and breezy—a place of real comfort. It will boost your ticket sales way up; keep the dimes and quarters rolling in steadily all through the hottest summer.

And pay for itself before summer is over.

It will pay you to find out what Monsoons can do for you. The coupon below will bring you our booklet, “A Better Summer Business,” by return mail.

MONSOON COOLING SYSTEM
INCORPORATED
Dept. 756, 70 West 45th St., New York

Monsoon Cooling System, Inc.,
Dept. 756, 70 W. 45th St., New York, N. Y.

We would like to know how Monsoons will increase our summer business. Will you please send us, without obligation, a copy of your booklet, “A Better Summer Business”?

NAME ........................................

ADDRESS .....................................

FRANK NETSCHERT, 61 BARCLAY STREET, NEW YORK
Sixteenth Anniversary of “House of Swaab” Observed Recently
Has Grown From Small Affair to Largest in Pennsylvania

THIS is Mark Swaab's anniversary.
For 10 years he has been in the supply business and all of that time in Philadelphia. He is one of the pioneers in the equipment and of the industry. Back in 1904 he first started in business for himself when he opened a store at 338 Spruce Street. The store was a converted dwelling with the show windows made from the front windows of the house. Packing boxes were used for shelves and everything else in the establishment was on the same order. The store took up the first floor while Mr. Swaab and his family took over the second floor as their apartments.

What surprised most of Mr. Swaab's friends was that he started the business with practically no capital and consequently they expected that it would be a matter of but a few weeks or months when a failure could be expected. But Swaab had something else in mind. He believed that if he gave his customers a fair deal all round and treated them in a human manner they would reciprocate by coming back for additional orders. This policy worked out to perfection. Instead of failing, the business grew rapidly and almost before the founder realized it he was forced to seek new quarters with more floor space. This was about the time that the film industry was getting under way and his business reflected in its sales the expanding industry.

He moved to North Eighth Street, where he combined a picture exchange with a supply house. Then realizing further the size of the industry confronting him he organized the Interstate Film Company, which is still in existence and known as one of the leading exchanges in Philadelphia.

The supply business was now well on its way to success, and even though Swaab applied his ability now and then to outside affairs it continued to grow and keep in step with the industry. As a result he again found it necessary to seek new and larger quarters. This time the moving vans took him to 1327 Vine Street, where he has since been located.

Several of the illustrations show the exterior and interior of his present place of business. Although not pretentious in size when compared to a department store layout, nevertheless the amount of business done over these counters mounts up to a respectable figure. Mr. Swaab still sticks to his original policy of treating every customer in such a way that he

(Continued on page 4384)
Standing the Test—16 Years

The House of Lewis M. Swaab has kept pace with the rapid growth of the motion picture industry for over 16 years—a record to be proud of.

Sixteen years of successful business dealings, constantly on the lookout for better equipment—Equipment to improve the picture—Equipment to bring added profits to the Exhibitor.

This alertness has caused the name of “Swaab” to be considered as a symbol of perfection. To say that Swaab handles the product is to say that the product must be good. This prestige has spread from the buying Exhibitor to the manufacturer of equipment.

Manufacturers recognize the prestige of Swaab. For that reason we are given the first opportunity of adding to our line their latest developments. This preference permits us to select the highest class theatre merchandise on the market.

Exhibitors are saved the annoyance of shopping around for their equipment. They know the House of Swaab carries all the latest developments that are of high quality and mechanically perfect. They know that we stand behind everything sold. They know, too, that the House of Swaab stands for satisfaction and Service at all times.

We are exclusive distributors of the SIMPLEX Machine in the following counties of Pennsylvania: Adams, Berks, Bradford, Bucks, Carbon, Chester, Columbia, Cumberland, Dauphin, Delaware, Lackawanna, Lancaster, Lebanon, Lehigh, Luzerne, Lycoming, Monroe, Montgomery, Montour, Northampton, Northumberland, Perry, Philadelphia, Juniata, Pike, Schuylkill, Snyder, Sullivan, Susquehanna, Tioga, Union, Wayne, Wyoming and York; also Southern New Jersey, including Trenton, all of the State of Delaware and the following counties on the Eastern Shores of Maryland: Caroline, Cecil, Dorchester, Harford, Kent, Queen Anne, Somerset, Talbot, Wicomico and Worcester.

Successful Theatres Are Equipped Throughout By

LEWIS M. SWAAB
1327 VINE STREET PHILADELPHIA, PA.
Keeping Up with the Industry for Sixteen Years

Attractive window displays carefully arranged and frequently changed have helped to make and keep customers for Swaab-

At the lower right is Mr. Swaab's son, to whom falls the task of superintending the installation of equipment and of seeing that all details are ready for the opening performances.

(Left) Interior of supply house looking toward the offices in the back.
—and in Philadelphia
EVERY MOTION PICTURE
THEATRE ON MARKET
STREET
is
SIMPLEXIZED
while every
STANLEY-OWNED
HOUSE
too
is equipped with the
PEERLESS
Simplex

IT PAYS TO BUY A MACHINE
THAT IS SOLD ON MERIT
will want to come back again. It is this policy, he says, that has been the reason for his success.

At the present time Swaab is distributor for a number of world-known makes of equipment. Included in the list is the Simplex Projector, Superlite Screens, Electra and Speer Carbons, Lightning Coin Changer and Fort Wayne Compensures.

THEATRE NOTES

C. V. Yeager, manager of the Fulton Opera House of Lancaster, Pa., has decided to adopt the policy of playing pictures the first half of each week hereafter.

C. A. White, proprietor of White's theatre, Frackville, Pa., was in Philadelphia last week, calling on the different exchanges.

It is understood that an 1800-seat theatre will be erected in Collinswood, N. J., and that work will be commenced at once. It is also reported that another large theatre will be built in Chester, Pa., at no distant date. Full particulars will be given later.

Floyd Hopkins, the Wilbur & Vincent manager at Harrisburg, states that the firm has purchased the garage building on 13th Street near Dairy St., which formerly was a movie and that the place will be remodeled and opened in early summer as a classy neighborhood theatre.

Manager Lynch of the Hippodrome, Williamsport, Pa., will carry out alterations this summer which will increase the seating capacity of the theatre considerably.

The Family theatre of Milton, Pa., will soon close for alterations and improvements.

Jake Krause of the Grand theatre, Ephrata, Pa., has bought out his partner and is now the sole owner of the theatre.

Lou Brennerman of the American theatre, Pottsville, Pa., has installed a new $18,000 Hope Jones Organ.

E. G. Ryan of the Peoples theatre, Georgetown, Del., will close the first of May and tear down the old building and erect a 600-seat house on the site. Theatre to be 33 feet by 88 feet. He was in Phil-

The Herity Brothers, who are erecting a moving picture theatre at 345 North 6th Street, Allentown, Pa., state that a pipe organ will be installed in the theatre when completed but thus far are undecided as to what make will be installed. Work is being pushed rapidly but it will take several weeks to complete the job.

Under the able management of Dr. Studebaker the business in the New Strand Theatre at Allentown has increased to such an extent the theatre will be enlarged, giving an additional seating capacity of 400 chairs.

A pipe organ will be installed in the National Theatre in Wilmington, Del. This is a modern theatre, built especially for the colored people, and is owned and controlled by colored people, there being about 1200 colored people in the city.

B. Lubin, of the Lubin Amusement Co., of Vineland, N. J., reports that their Grand Opera House which is being erected for road shows and movies will be completed and ready to open in about two months.

Mr. Lubin was in Philadelphia March 29th and stated plans were being drawn for a 1000-seat theatre which they will call "Globe." Work will start on this theatre at an early date. The Opera House will seat 1500.

W. A. Cohn, manager of the Lincoln Theatre, 20th Street and Jefferson Avenue, Newport News, Va., was in Philadelphia on the 29th of March looking after a new stage setting and other equipment for the theatre which was destroyed by fire on March 15th. The fire originated in a junk shop adjoining the theatre and destroyed a part of the roof and stage of the theatre. It occurred at 8 o'clock in the evening and the theatre was filled with people. On account of numerous exits the theatre was emptied in a very few minutes without accident or any undue excitement.

WHERE SWAAB OPENED HIS FIRST SUPPLY STORE IN 1904

Associated with Mr. Swaab is his son, Mark Swaab, and on whom much of the active management of the supply house has fallen, since the elder Swaab spends as much time as possible on the road amongst the trade.

An interesting fact concerning the "House of Swaab" is that the first establishment at 338 Sprace Street was in the same house where the song "Hail Columbia" was written by Joseph Hopkinson, its author.

MOTION PICTURE NEWS

THE CARBON FOR PERFECT PROJECTION

ELECTRA

PINK LABEL

CARBONS

HUGO REISINGER, 11 Broadway, New York
The Acme of Screen Perfection
SUPER-LITE SCREENS
AND STRETCHER FRAMES

Your Patrons Will Appreciate This Screen—Why?

Because it is the easiest screen on the eyes—gives a soft white picture—no flare-back—brings the picture out clear and distinct giving the proper tones and color value to the image. If you are having any screen trouble, get in touch with us. We make your screen to meet the requirements of your theatre. It will not oxidize.

Adapted as the Standard by the Stanley Company of America. Installed in numerous leading theatres throughout the country. The Rialto Theatre, 42nd St. and Seventh Ave., New York City, installed a SUPER-LITE screen to secure the best in projection. Lewis M. Swaab, the oldest supply house in the country, handles the SUPER-LITE and has had better success with the SUPER-LITE than with any other screen he ever handled.

DISTRIBUTORS:

PHILA.—Lewis M. Swaab, 1327 Vine St.
BOSTON—Boston Motion Picture Supply Co., 54 Broadway.
NEW YORK CITY—Independent Movie Supply Co., 729 Seventh Ave.
CHICAGO—Wertsner & Wild, 314 S. Franklin St.
BUFFALO—United Projector & Film Co., 69-71 W. Mohawk St.
SEATTLE, WASH.—Seattle Stage Lighting Co., 2028 Third Ave.

If you cannot get the Super-Lite from your Supply House write us.

MANUFACTURED BY

C. S. WERTSNER & SON
211-221 North 13th Street
PHILADELPHIA. - PA.
Development of the Mazda Lamp for Projection Purposes
A Series of Interest to All Projectionists

(Continued)

With Mazda lamp projection several new ideas must be incorporated in the housings.
First, the housings must have sufficient ventilation to insure the lamp against overheating.
Over-heating of the Mazda lamp is a serious proposition. The bulb, which is made of glass, cannot stand an indefinitely high temperature. The housing chosen should be scientifically designed to provide for adequate ventilation.
Sufficient ventilation also keeps a mirror cool. It might be noted here that mirrors will, as they are continually used, depreciate in reflecting value. The rate of depreciation is dependent to a large extent upon the temperature of the mirror. A large mirror, therefore, while not reflecting any more light than a smaller one, will run cooler and stand up better in service. Where proper ventilation is supplied or a 5 inch diameter mirror is adequate.
The larger the mirror the larger the radiating surface and consequently the cooler it will run. A small mirror must reflect just as much light and just as much heat as a large one. But with a smaller surface the heat cannot be radiated as rapidly.
Second, means must be provided for the quick replacement of lamps should one burn out while the picture is being projected. With an arc the length of the carbon tells the projectionist how long his light will last. The Mazda projective requires accurate work. The adjustment must be quite fine. In some housings adjustment of the lamp must be made in the housings after the lamp is inserted. A device recently introduced, however, enables the lamp to be prepared, and accurately adjusted outside of the housing and thus is in readiness for instant insertion should the need arise.
The matter of current control apparatus for Mazda lamps is of the utmost importance. Good lamp performance demands a control which will not allow the lamp to be injured by overamperage. Several devices are on the market which answer this purpose. An ammeter is supplied to enable the projectionist to know when his lamp is at correct amperage. Mazda lamps operate equally well on d. c. or a. c. With a. c., however, the control apparatus is greatly simplified and therefore Mazda projection is best adapted to theatres where the current supply is a. c.
Regulators are made both for 25 and 60 cycles. (Cycles refer to the number of alternations per second of the alternating current.) 60 cycles is most common. They are also made for both 110 and 220 volts.

Altering currents are controlled very simply, since the transformer principle is used. A transformer enables the voltage to be stepped up or down with very little loss of power. On D. C. to step the voltage down the usual method is to place a resistance in series.
For instance, to get 900 watts or 30 amperes at 30 volts from 110 volts A. C. requires with the A. C. regulators or transformer, a loss of only 90 watts. On D. C. however, where a straight resistance is used, to obtain 30 volts (30 amperes) i. e. 900 watts, 2,400 watts must be wasted in the resistance.
On D. C. for efficient operation a motor generator set to change the current from direct to alternating, is best practice.
The alternating current thus developed is readily controlled by an efficient A. C. regulator.
When straight resistance is used, the reduction in current consumption over an arc projector is not great.

ACCESSORIES TO GOOD PROJECTION
To enable Mazda projection to be used for long throws and the larger pictures, a reflecting type screen is recommended. The Mazda lamp with its soft light is peculiarly adapted for use with such type of screens—that throw a large amount of the projected light back—instead of spreading it after the manner of a muslin sheet. A reflecting type screen is coming more and more into use where first class projection is desired.

(Continued on page 4930)
February 10, 1920.

Nicholas Power Company,
90 Gold St.,
New York, N.Y.

Gentlemen:

Your #6B Power's Projection Machine
which is in constant use in our Projection Room,
has given every satisfaction, and you may safely
depend upon the continuance of our business.

Thanking you, and assuring you of our
co-operation, we are,

Yours faithfully,
THE CHARLIE CHAPLIN FILM CO.

By            Manager.

AR. NBB
Practical Electricity—XI
Study Lessons for the Projectionists

Primary Batteries

A PRIMARY battery or cell is a device for the direct transformation of chemical energy into electrical energy, and consists essentially of dissimilar plates in a solution which acts more readily on one being than the other. A difference of potential is found between two such plates so that if they are joined by a wire an electric current will flow in this wire. The magnitude of the e. m. f. set up is dependent on the material used for the plates and the electrolyte, and for a certain combination of plates is dependent on their area.

A simple cell may be made up as shown in Fig. 34, by placing a plate of copper and a zinc rod in a dilute solution of sulphuric acid and connecting the terminals of these two metals with a wire. The current in the wire or the external circuit flows from the copper to the zinc, and in the solution from the zinc to the copper. When an electric current flows, bubbles of hydrogen are formed on the immersed part of the copper plate, and the zinc rod wears away forming zinc sulphate with the solution.

The term battery is usually applied to an assembly of identical units in series, while the word cell denotes a single unit as assembled for the production of electrical energy.

A primary cell differs from a storage battery in that the chemically reacting parts require renewal, while in the case of the storage battery the chemical condition after a partial or complete discharge may be restored by reversing the current flow, i. e. placing the battery on charge. The separate parts going to make up a primary cell are: the containing jar, electrodes with suitable connections and an electrolytic solution either as a liquid or saturated into some absorbing material. In some types of cells the two electrodes are in different electrolytes which are separated by a porous cup.

Primary cells may be classified as wet batteries, dry batteries, and standard cells.

The wet battery was generally used at one time for laboratory testing, telephone, bells, and other devices requiring a small amount of energy. However, in recent years the dry cell and small storage battery has largely supplanted its use.

A battery consists essentially of two metallic conductors dipped in an electrolyte. Copper or carbon is commonly used for the positive pole and zinc for the negative pole. The electrolyte may be sulphuric or nitric acid, sal-ammoniac or other salt.

On a closed circuit, i.e. when current is flowing, the battery has a smaller e. m. f. or potential difference than an open circuit because of the internal resistance, the polarization, and the exhaustion of the battery. If E is the open circuit e. m. f. and V the potential difference when the current I is flowing, then the internal resistance of the cell may be computed from the formula: E = (E - V)/I. The value of E should be obtained by opening the circuit and measuring the e. m. f. across the terminals because of the polarization effect of the battery.

Daniell cell—This cell is shown by Fig. 35 and makes use of a porous cup to separate the liquids surrounding the electrodes. Copper sulphate is placed in the container in which the positive copper electrode is dipped. A porous cup containing the negative zinc electrode dipped in dilute sulphuric acid is also placed in the container. The e. m. f. of such a cell is between 1.07 and 1.14 which falls to a practically constant voltage of 1.1 when a current is flowing.

This cell is used quite extensively for experimental purposes where a constant potential is required. The zinc is usually amalgamated (covered with mercury) to prevent the washing away of the zinc when not actually producing a current in the external circuit. Commercial zinc dissolves in sulphuric acid even when the external circuit is open because the zinc is impure. Local action is set up between these impurities and the zinc so that a number of small internal batteries are formed. This results in the zinc being consumed without any available voltage at the terminals. To prevent this action the zinc is cleaned and covered with a layer of mercury, which process is known as amalgamating. The cell to prevent deterioration should be de-amalgamated when not in use.

Gravity cell—The principle of this cell is the same as that of the Daniell. Instead of the porous cup to separate the liquids the difference in gravity of the copper sulphate and the zinc sulphate causes them to remain separate. This cell is much used in telegraph and signal work as it must be kept on a closed circuit to operate successfully.

Correct answers to questions of April 17 issue:
14. 4.85 ohms.
15. Yes, by the separate sections being connected together or grounded.
16. 110 ohms.
17. 2 amperes.
18. 26.6 volts.
19. 3 amperes, 36.6 ohms.

The copper electrode is placed at the bottom of the container and covered with copper sulphate crystals. The zinc electrode is suspended from the top edge of the container and the jar filled with dilute zinc sulphate or dilute sulphuric acid.

When the first set up the internal resistance of this cell is quite high, but when kept circuited for some time, this resistance decreases due to the formation of zinc sulphate. To prevent evaporation the surface of the liquid is covered with a thin cork.

When the battery is working properly the line of separation between the copper and zinc sulphates or the "blue line" should be about halfway between the two electrodes.

Leclanché cell—This is a single fluid cell using a solution of sal-ammoniac with electrodes of zinc and carbon. The carbon is enclosed in a porous cup and surrounded with manganese dioxide and broken carbon. The sal-ammoniac diffuses thru the porous cup to the carbon and forms the conducting medium between the two electrodes.

The initial e. m. f. of this battery is about 1.5 volts. This falls off more or less when the current flows, as the hydrogen around the carbon electrode is not oxidized as rapidly as formed chlorine. The cell will, however, when left on open circuit and is suitable for intermittent duty, as signal bells and telephone work, and need not be disassembled when not in use.

Dry Battery—The dry battery is quite similar to the Leclanché cell with regard to its make up and chemical actions. This cell is a modification of a liquid cell in which only enough electrolyte is used to moisten the absorbent material between the two electrodes. This material is then dipped in a paste of carbon and manganese peroxide, the latter being a depolarizer. The top of the battery is sealed with a pitch composition to prevent evaporation of the electrolyte.

The e. m. f. of new cells is between 1.5 and 1.6 volts, the decrease with age on open circuit being very small. An open circuit voltage of less than 1.5 is an indication of serious deterioration. Due to the relatively rapid polarization and internal resistance with use, the average terminal voltage, during the life of the cell, is about 1.0 volt. The internal resistance of a dry battery when new is about 0.1 ohm.

A measure of the value of a cell may be determined to a certain extent by a short circuit current test, i.e. the current produced thru an ammeter having a relatively small resistance connected in parallel between the terminals of the battery. This test should be made at a normal temperature or about 60 degrees F.

The value of the short circuit current should be between 16 and 25 amperes. A battery giving a reading of more than 25 amperes is liable to polarize rapidly, and a reading of less than 18 is an indication that the battery has been made a long time or that cheap material has been used.

The shelf-life of a dry battery is the time which the cell may stand stored on open circuit without the short circuit current falling below 10 or 12 amperes. This current is about half the short circuit current of the cell when new.

(To be continued)
“Location” Equipment

When Motion Picture Companies leave their studios to go on “location” they take Westinghouse Motion Picture Equipment with them. Why — it is dependable.

Westinghouse Electric & Manufacturing Co.,
East Pittsburgh, Pa.
Sales offices in all large American cities.
The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
A SILENT alternating arc was believed absolutely impossible. . . . Today, the projectionist everywhere is making perfect projection on alternating current—silent, constant, and brilliant—with the marvelous Columbia White A. C. Special Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any theater

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Discussion of General Advantages of the White Flame Lamps for Motion Picture Photography)

The following ten points repeat a few of the advantages of the flame lamps for photographic artists: the greatest efficiency; best color duplicating day light; instant response when the current is turned on; less steadiness from fluctuating line voltage; wearing part of the smallest cost per unit; most rugged to all kinds of mechanical and electrical abuse and to adverse weather conditions; lowest cost of installation and operation; can be used for spot lighting or with screen for diffuse lighting or reflector for direct lighting; largest candlepower per single unit and maximum portability in proportion to candlepower.

Special Lighting Effects

In considering the lighting of moving picture studios, we will consider first overhead lighting and then side lighting. In regard to overhead lighting there are two classes—diffused and concentrated. The diffuse lighting is often obtained in the glass studios by use of overhead flame arcs which occupy only a small area and allow considerable of daylight to enter the scene. The concentrated overhead lighting is secured by mounting in a large reflector a score of flame lamps or by the use of very powerful spot light or flame searchlight.

In overhead lighting with flame arcs for the Edison studio is shown in Fig. 18, and for the Vitagraph studio in Fig. 20 and 21. In Fig. 10 there is shown overhead lighting with the blue bulb daylight incandescent lights in the Edison studio. Other modes of lighting are shown in Figs. 22, 24, 25 and 26.

For side lighting powerful flame lamps on stands with wheels are universally used. A well known illumination expert for motion pictures, Mr. Mayer of Wohl & Co., states that the best lighting for moving picture stage is ordinarily given by using 50 per cent more side lighting than top lighting, and that the so-called L arrangement (Fig. 23) is generally more effective for lighting than the box arrangement. The side lighting should have contrast to give the proper perspective. The angular sweep of the camera is usually such that the distance from camera divided by two gives the width of the operating field (close-ups of 4 feet cover an approximate width of 2 feet).

The diagram, Fig. 23, illustrates roughly, the L arrangement. In this arrangement there are shown the long wall of the scene to the short wall with the camera opposite the short wall and a number of side lights. The overhead lighting is not shown. Small reflectors are used with the side lamps to give short light coming back toward the camera, but of course not into it. This gives a good reflection on surface sidewise to the light because the light is reflected so obliquely that a large amount is carried to the camera from sidesurfaces, and this arrangement gives the much desired line and Rembrandt effects, or as better known to the motion picture artist as molding and modelling effects. The working area of such a stage is therefore bounded by the long wall and short wall and the camera line, outside of which the lights must be. The distance outside should be sufficient to avoid harsh changes due to inverse square law.

The use of real scenery in place of painted scenery gives, of course, the best results. Real scenery should be lighted from the side. Painted scenery should be lighted directly from the front with the light striking nearly perpendicular. If the scene is set up with painted scenery, two sets of lighting should be used, one for the foreground and the other for the painted scenery.

(To be continued)
A SMALL INVESTMENT—LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

and

Saves the film from having Oil squirted all over it by some Operator trying to get "green" film thru his machine without a stop.
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and positively will not spread wax onto the picture.
Wax always in position. Requires no adjusting.

The Werner Film Protector Manufacturing Co., Inc.
4357 Delor Street
St. Louis, Missouri, U.S.A.

HEADCOURSES for Motion Picture Cameras

NOW IN STOCK
GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod $165

Pathe Professional
Cameras with automatic shutters and all other attachments
Get our quotations before purchasing

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET
NEW YORK CITY

The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

"You can lead a horse to water but you cannot make him drink."

So it is with your theatre—"You may go to the public to come to your theatre for awhile but sooner or later they will tire of straining their eyes to see the picture on the screen and will go elsewhere for amusement."

You can hold this patronage, and increase it, Mr. Exhibitor, if you will look into the wonderful possibilities of the Gardiner Velvet Gold-Fibre Screen.

Our little booklet costs nothing and tells you a world of things about bettering your picture. Send for it to-day.

For sale by leading dealers.

L. J. Gardiner

133 EAST CHESTNUT STREET COLUMBUS, OHIO
Correction of a Kinematograph Lens
(Continued from last issue)

4. Astigmatism is an aberration that is in-
herent to all oblique bundles of rays passing
through a lens. If we consider such a bundle
coming from a point passing through the lens
at an angle of, say, 20°, the bundle does not
meet in a point as one expects it would, but
in two distinct lines at right angles to one
another, and considerably separated. This ab-
erration increases with the angularity of the
bundle, and is the main cause of falling off
of definition in the corner of the plate. You
all must know the characteristic effect of Astig-
matism—two distinct image places for vertical
and horizontal gratings.

The new glasses that have been evolved,
Dense Barium Crown glasses in particular, have
been the means of enabling the designers to
combat this aberration, and as a result no
astigmatism exists today which has not some
Dense Barium Crown lenses in its composition.

5. Coma is also an aberration affecting
oblique bundles of rays, and can be explained
more readily as spherical aberration of oblique
bundles. Here the aperture of the lens is
mainly responsible in causing coma to be of
such order as to make sharp definition in the
weights, suspended by 1/2 inch pipe measures
34, inches in length. The ball and weights ag-
gregate 150 pounds. To facilitate carrying, the
ball has a cross pipe through it to serve as
handle. With camera loaded the complete
outfit weighs about 250 pounds. The tripod legs
corner of the plate impossible. The drawing
will show the character of the coma aberration.

For central and axis-parallel rays, the image
falls as before in O. If we imagine a pho-
tograph plate in this place, it is clearly seen
what a fearful image the lens has made of a
point in the object which it was supposed to
produce as a point. In fact, there is no
image at all, and unless this aberration is care-
fully attended to, it may completely spoil the
best astigmatical correction. Coma follows in
its development the same tendency as the astig-
matism. It increases rapidly from the center of
the plate outward.

(To be continued)

Novel Camera Device for
Marine Photography

Designed to overcome the effect of the
camera's pitching while taking motion pictures
on a ship's deck at sea, which makes the sky-
line appear to rise and fall, a device patterned
after the marine gimbal has been constructed
under the direction of C. E. Shurtleff, president
of C. E. Shurtleff, Inc., now filming a series
of Jack Sloman novels at the Metro studios in
Hollywood, for release by Metro.

The camera, resting on aluminum gimbals
and equipped with ball bearings, may be turned
completely around without moving the tripod.
The legs are made of 1/2 inch steel tubing, the
lower ends being fitted with adjustable pointed
tips. The pendulum, an iron ball, with auxiliary
can be adjusted to give the camera an elevation
of ten feet.

The gimbals were manufactured in New York
from Mr. Shurtleff's plans and embody several
new ideas. A severe test that included ex-
pensing several hundred feet of film, while
the camera was vigorously rocked, proved the device
a success. Mr. Shurtleff has taken steps to
secure patents covering the most important im-
provements embodied.

The Ghost on the Screen

is caused by the core of the
positive carbon burning back
in the shell. Users of Speer
Directo Carbons are not
troubled with ghosts because
with these carbons

THE CORE BURNS FLUSH

Speer "Hold-Ark" Carbons
For D.C. Projection

Speer "Alterno" White Combination Carbons
For A.C. Projection

SPEER CARBON COMPANY
St. Marys, Pa.

A Novel System
of Light Control For
Studios
Featured in this Issue
EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

No booth is complete without the new DOUBLE DISSOLVER

Dissolves slides. No jerky slides on the screen.
Dissolves the picture. Makes change overs perfect.
Price complete, f.o.b. factory, $15.00

MULTIPLE MIXER WORKS
Crawfordsville, Ind.

The Acme Portable Projector

FOR THE
Studio, The Editor, Cutting Room, Home, School or Church
Demonstrated to you Anywhere

CASH SAVERS

The talk and action of today in Motion Pictures is "everybody doing it" and so should you. Buy your outfit where it is positively guaranteed and sold to you far below its market value.

Bass Bargains

Used Specials
490-41. Urban Professional, regular and trick, absolutely perfect mechanical condition, fitted with Urban Hypar F:3.5 in focusing mount, guaranteed, $115.00. 240-41. Universal regular model, F:3.5, Tessar in focusing mount, used in perfect mechanical condition, guaranteed, $25.00.

Dissolves: The Standard Series. Robind Vignette, complete with extension tube, mask box and sliding block, $41.00.

A Perfect Service.
Write Your Wants.
Spectro Studio Lights. Telephoto Lenses, etc.
Send for the Bass Motion Picture Catalog, lists everything necessary for the making of Motion Pictures, from cameras to projectors.

BASS CAMERA COMPANY
CHARLES BASS, President
111 North Dearborn Street, Chicago, Ill.

"THE COSMOGRAPH"

Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG.
CINCINNATI, OHIO
729 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIONAL PROPOSITION TO DEALERS
Correct Music Cues

**DOllARS AND THE WOMAN**

"Motion to go on, please." (Maiden, 2 minutes and 15 seconds), until-T: "With what I owe it near Mr. Lake.

7—"Breath of Man" (Valse lente), by Kempinski (3 minutes and 15 seconds), until-T: "I'm going to hit it..."

8—Theme (2 minutes), until-T: "When Madame returns.

9—"Devotion" (Romantique serenade), by Deppen (3 minutes and 15 seconds), until-T: "I'll see if I can only according to action.

10—"Slumber" (Andante grazioso—Simpson Kreutzer) by Kempinski (3 minutes and 45 seconds), until-T: "Crew it!" and only according to action.

11—"I don't mind your leaving," by Brajne (3 minutes and 15 seconds), until-T: "I'm going to hit it near Mr. Lake.

12—"Why?" (Ballad trot), by Levy (15 seconds), until-S: "When Electra draws mares.

13—"Adagietto" (From Symphonette Suite), by Borge (3 minutes and 45 seconds), until-T: "This evening I'm going to hit it near Mr. Lake.

14—"Sorrow Theme," by Roberts (1 minute and 45 seconds), until-T: "You don't mind your leaving.

15—Theme (2 minutes), until-T: "I'm going to hit it near Mr. Lake.

16—"Bleeding Hearts" (Andante semi-grazioso), by Levy (2 minutes and 30 seconds), until-T: "But now I must work.

17—"I Don't Want You" (Intermezzo capricio), by Brajne (3 minutes and 12 seconds), until-T: "I'm going to hit it near Mr. Lake.

18—Theme (2 minutes), until-T: "The story of the house.

19—Theme (2 minutes), until-T: "You next action.

THE END

**THE WALK-OFFS**

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Thoughts at Twilight" (Pensive Moderato), Kandall

1—"Dancing Nymphs" (Allegro inesperado), by Brajne (2 minutes), until-T: "At Schuster's dinner party.

2—"Blue Bells" (Moderato grazioso), by Zemek (3 minutes), until-T: "Now please just tell.

3—"Thoughts at Twilight" (Pensive reverie), by Kandall (2 minutes and 26 seconds), until-T: "Schuler's dinner theatre.

4—"Flirty Flirt" (Intermezzo rubato), by Levy (3 minutes and 30 seconds), until-T: "I'm going to hit it near Mr. Lake.

5—"Sleeping Rose" (Valse inesperado), by Borge (3 minutes), until-T: "I'm going to hit it near Mr. Lake.

6—"Budding Spring" (Romance moderato), by Piatniz (3 minutes), until-T: "I'm going to hit it near Mr. Lake.

7—"Once Upon a Time" is the second home of Mary.

8—"Norma Waltz" (Standard waltz), by Levy (3 minutes and 45 seconds), until-T: "Bob's Shirley Nightingale.

9—"Impish Rags" (Licht Intermezzo), by Borge (2 minutes and 45 seconds), until-T: "Do you want something?

10—"Lovelet" (Capricious Intermezzo), by Levy (2 minutes), until-T: "5 minutes.

11—Theme (3 minutes and 45 seconds), until-T: "I'm sorry you won't be able.

THE END

**THE DEEP PURPLE**

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poème Symphonique" (Au, quasi Adagio), Borch

1—"Theme (1 minute and 50 seconds), until-T: "I'm going to hit it near Mr. Lake.

2—"Secret Affair" (Andante), by Levy (3 minutes and 30 seconds), until-T: "At Schuster's dinner party.

3—"Mysterious Night" (Dramatico), by Berg (3 minutes and 45 seconds), until-T: "I'm going to hit it near Mr. Lake.

4—"Dramatic Agitation" (For general use), by Hough (1 minute and 45 seconds), until-T: "The Cabaret's an hour after.

5—"Rolls De Lune" (3/4 Moderato), by Baron (3 minutes and 5 seconds), until-T: "Where Eleborzer draws mares.

6—"Gloria" (Valse Végétale), by Levy (4 minutes and 30 seconds), until-T: "The key leaves for the door.

7—"Kiss a Miss" (Valse changes), by Baron (2 minutes), until-T: "Dancing!"

8—"Sister Theme" (For scenes of impending danger), by Levy (3 minutes and 45 seconds), until-T: "I'm going to hit it near Mr. Lake.

9—"Theme (3 minutes and 50 seconds), until-T: "Another hour after.

10—"Dramatic Tension" (For general use), by Levy (3 minutes and 50 seconds), until-T: "With the mother instance.

11—"Dramatic Reprise" (For any use), until-T: "Say the word and it'll bounce.

12—"Mysterious Dramatico" (Depicting mystery and agitation), by Borch (4 minutes and 20 seconds), until-T: "I set a thief to catch to.

13—"Theme (1 minute and 45 seconds), until-T: "I'll use a real.

14—"The Weary and the Love" (2 minutes), until-T: "This will be a bad night.

15—"The Sad Continue on (1 minute and 50 seconds), until-T: "Harry dear, your uncle has.

16—"Bird's and Butterflies" (Intermezzo), by Levy (2 minutes and 45 seconds), until-T: "You'll see if.

17—"Dramatic Fantasy" by Borch (3 minutes and 50 seconds), until-T: "When Youth and Love.

18—"Agitation Appassionato" (Depicting passionate agitation), by Borch (1 minute and 30 seconds), until-T: "Girl and Lake after Leland's apartment.

19—"Sparkles" (Moderato), by Miles (4 minutes and 10 seconds), until-T: "The mother agrees to.

20—"Theme (4 minutes and 30 seconds), until-T: "Risky, Hell, I'm going to.

21—"Dramatic Reprise" (For intensive and heavy dramatic situations), by Levy (3 minutes and 45 seconds), until-T: "The mother instance.

22—"Mysterious Agitato" (Descriptive), by Smith (3 minutes and 10 seconds), until-T: "Rate makes Lockyer promise.

23—"Half Reel Hurry," by Levy (4 minutes and 20 seconds), until-S: "Girl trying to escape.

24—"Kiss a Miss" (Valse changes), by Baron (40 seconds), until-T: "Good-bye.

25—"Theme (1 minute and 35 seconds), until-T: "Good-bye.

And then came into the.

**THE END**
Better Music Brings Bigger Attendance!

Good music attracts big crowds—makes first-comers regular patrons. The Bennett Orchestral Pipe Organ provides music in closest harmony with the film pictures—soft and sweet in tone, or inspiring in fullness! It soon pays for itself in increased box office receipts.

The finished product of fifty-six years of Organ building—Bennett Organs are pre-eminent! They are simple and durable in construction. Each Organ is adapted in size and voice to the theatre in which it is installed.

We carry the most complete line of musical instruments for Motion Picture Houses in the world—for every size theatre. Prices as low as $1,950.

LYON & HEALY, 60-81 Jackson Blvd., CHICAGO
A Correction

Due to a typographical error, a mistake was made in the list of Simplex Distributors on page 3242 of the last issue. The representative at Washington, D. C., should be: Webster Electric Co., 719 9th St., N. W.

N.A.M.L. Letters

R. Simmons, Paducah, Ky., writes:

Will try and write a few lines from the moonshine state.

Now, because our State is famous for moonshine, doesn't make us all drink moonshine. However, I get a lot of moonshine on my way home nights. It seems to me that everyone is trying to place the blame on the other fellow in regards to punch hole signals.

I know of only one remedy for this and that is to put a secret service man on the trail. A man who knows the profession from A to Z can tell the moment he looks into the Projectors Booth where any damage is being done to the film—just by the appearance of the booth. Some one suggested a smaller label to put on the bands instead of the box. Take a look at the ones enclosed which I recently had printed at very little cost (I had to omit the league cut because I didn't have it).

This town at present is 100% N. A. M. L. Reply:

Those were mighty fine, neat looking and well designed labels you enclosed with your letter. From the many letters we get advising the use of a smaller label there is no doubt but that we will have to have all future ones made according to the general wish.

That "100% for Paducah" is something that not many other towns can say. In fact, we doubt if any city the size of yours can equal your record.

The Estey Theatre Organ plays "Left All Alone Again Blues" as easily as "The Sextet from 'Lucia,'" or any piece your need requires.

The Estey Organ Company

BRATTLEBORO, VT.

See our page at in the June 12 issue of the Motion Picture News.

Use True Color Hoods

Instead of Dipped Lamps

Infinitely better, more lasting and cheaper in the long run

Made of Natural Colored Brass Glass

Do Not Fade or Wear Out

REYNOLDS ELECTRIC CO.

For 5-30 W. and 25-40 W. Lamps

2050 W. Congress St., - - - Chicago, Ill.

Famous Fidelity Moving Picture Motor

This is the 110 H. P. Variable Speed Motor you have heard about. Thousands in use on machines successfully. Price $22.

Send your order for careful attention and mention your kind of current.

Fidelity Electric Co. Lancaster, Pa.

FOR BETTER MUSIC

The Fotooplayer

62 West 45th Street

AMERICAN PHOTO PLAYER CO.

New York City
STOP motion is used again in the first part of this strip, and illustrates very well the opening of buds into full-blooming flowers. These are all close-ups and tinted, and an audience will find real interest in them. For they are unique and educational without being in the least didactic. Dr. Simon Flexon, head of the Rockefeller Institute, has been "shot" for the section of the reel dealing with "Master Minds of America." He is seen at work in his laboratory, and we are given a few views of germ culture and some analytical experiments. The cartoon, the third portion of the strip, is of the "police" type, being satirical drawings on the change of dress and manners during the past forty years. It is entertaining, but aims to be clever rather than laugh-provoking. It is also relatively clean. The strip on the whole contains considerable interest for any class of audience.—MATTHEW A. TAYLOR.

"Nothing But Girls" (Mutt and Jeff Cartoon—One Reel—Fox)

MUTT AND JEFF invade a young ladies' seminary in this latest comic. Jeff disguises himself as the physical training professor and proceeds to give the girls a lesson. He proves very proficient in archery, only Mutt is hiding behind the target and the results are disastrous. There is hardly enough new stuff in the reel to make it more than average pleasing. The best bit is when Jeff and the aged professor drink a little too much together and make a drunk scene. This is, however, entirely inoffensive, as is the entire reel.—MATTHEW A. TAYLOR.

"The Shadow of Rosalie Byrnes" (Selznick)

If you don't mind the coincidental twin sister idea and the double exposure, with its necessarily stilted action, you will have a good picture in this latest Elanne Hammerstein vehicle. The star is chiefly responsible for the good impression that this picture leaves. Despite the fact that she is almost identical in make-up and dress in both roles (for the twins are both modern New York girls) Miss Hammerstein has seen to it that the audience never mistakes the young lady of the chorus for her more conventional sister, and vice versa.

The story is just what you have learned to expect of a dual role drama. Rosalie is a lovely, true young wife, her twin is an adventurer with a shady past, and twin number one is blamed, of course, for all her sister's escapades. Her husband learns his error in the end and the two are united. The author has gone back to war days for the setting of the story, and the opening scenes are in an army cantonment. Only one brief flash of the trenches is shown, and then the action shifts to America after the war.

It would seem that this picture would have held much more interest had it come a year sooner. Hasty marriages just before the soldier-husband sailed for overseas, the regret of his apparent mistake, and then the happy reunion after the war—all this would have been far more timely and interesting when the transports were bringing home the troops. The director has managed to inject several real thrills in the scene where the star is alone in the house with the body of the man, who is thought to have been murdered. To do this, however, he was obliged to omit what might have been a dramatic scene of the husband's return. A sub-title preserves the continuity, but does not entirely satisfy.

The production is very elaborate. Some excellent interior work is worked in. The entire cast is up to the mark, and the star ought to win new admirers in this picture. She shows up well in the emotional scenes and displays distinct personalities in the two different roles. The feature ought to prove a good average program picture.—MATTHEW A. TAYLOR.

"The Gingham Girl" (Two-Reel Mack Sennett Comedy—Revised by Famous Players-Lasky)

THE Gingham Girl is quite an improvement on the late program releases from the Sennett studios not that in plot or business provided there is so much that is really new but because the so-called "old stuff" has been given a new twist and for the reason that the action is good throughout. A white duck figure in the first part of the offering which together with a fox terrier also contributes in lifting the picture from the plane of ordinary slap stick.

The story told is of the usual low comedy vintage, the girl, who has a fortune with all the males in the cast trying to marry her. The last part of the picture contains some trick camera stuff which registers as exceptional. Length 2 reels.—J. S. DICKERSON.

"School Days" (Larry Semon Special Comedy—Produced by Vitagraph)

SCHOOL DAYS, with Larry Semon as chief troublemaker, sets a first and furiously pace in a burlesque of "kid" events in the school room for the first half, while the last half presents the same character "grown up" in an equally funny series of scenes where trick photography, fake brick walls, chases and all the orthodox slapstick material is presented in a heterogeneous hodgepodge, excusable in low comedy and especially so since this is Semon's dream as he sleeps in the school room.

With the exception of a scene or two where some of the characters wallow around in mud holes, the offering is exceptional. Length 2 reels.—J. S. DICKERSON.

"The Hope of Adventure" (Bruce Secorie—Educational—One Reel)

ROBERT BRUCE has traveled around enough to appreciate the comforts and discomforts of a hobo's life. He has been a "knight of the open road" ever since he took up the cause of the camera. But he is traveling further on a hobo's "property" by using the top of a moving train to capture some scenes of adventure—its journey being over the White Pass to the Yukon region. It's a narrow gauge railroad which is presented here in the open spaces of Alaska.

It curves and winds itself about the mountains always climbing until the White Pass is reached then the journey becomes easier. A little speed is gathered when Bennett Lake is visible and the ride alongside the shore is quite enchanting. The trains are built of logs and when it is in the open, wide vistas of Nature's art make a feast for the eye. The Yukon is reached and the photographers and explorers are safely launched in a small flat-boat. They are still searching for adventure. Yet they cannot deny that riding on the roof of a train as it glides along in a snake-like course is not adventurous. It looks like a hazardous feat to use. The offering is highly picturesque and measures up to the Bruce standard.—LAURENCE REID.
"MRS. TEMPLE'S TELEGRAM" (Paramount-Arcaft)

Bryant Washburn Is Fairly Successful in Adapted Farce

TWENTY years or more have gone by since "Mrs. Temple's Telegraph" first appeared on the stage—a long enough time for the present generation to be entirely ignorant of the fact. But it once made its parents and grand-parents rock with laughter. The original farce carried such a flood of humorous situations and dialogue that it sort of established itself as a model of its kind. The piece set such a rapid pace for itself that its screen version had to be brought into comparison and naturally the celluloid treatment suffers.

The criticism is that something is missing, although the subtitles are funniest about the plot.

The theme itself, which is based upon the idea of earning a young bride of foolish jealousies, has become heavy with age since it has formed the background of nearly every varied film. But it falls upon Washburn to carry the technical burden, and it is for him that the "description" of the farce has been transferred to a new and better instrument. True it is a well-made picture, the continuity flowing along easily and spontaneously, and with a fair amount of humor generated. But our experts gain more from a farce which was originally a kitchen comedy than they have in the plot and situation with the exception of the role played by Walter Hiets. Most of them have shared in this or that getting the full humor.

Were it not for the explosions the piece would disclose very few comic highlights. Nevertheless, it is noticed that the quota audience laughed more at the word pictures than at any situation or climax. The "telegraph" of the title comes in when the suspicions wife endeavors to call her husband's bluff and the latter involving himself deeper in a fabulation of lies as well as some innocent partialities. The reply comes across the country lines, but is not nearly as amusing as the letter which the women (the wife's best friend, incidentally) are simply for the purpose of making the latter's jealous disposition. Even in a farce truth must be presented even though it is exaggerated. Here the wife is shown as a responsible of a dance when she seemed to be with but she had been to a ball which might have been fmelier had not so much been expected from it. —Length, 5 reels—

Laurence Reid.

THE CAST

Bryant Washburn, Mrs. Temple, Mrs. Phillips, Pauline, Mrs. Fuller, Mrs. Brown, Blanche Morris.

PRESS NOTICE—STORY

A comedy which long endured on the stage as one of the most humorous pieces ever written has been transferred to the screen. The name of it is "Mrs. Temple's Telegraph," and the stories and incidents involved are amusing and so ideally suited to the screen personality. It sparkles with rare comedy throughout its story interest covering everything from the stage to the screen room. This is a cheap farce, the type of wife jealousy of her husband. He becomes the victim of an innocent farce which keeps him out all nights. Of course he knows his wife will never believe his story so he invents another one which in reality is putting the "dying man in the fire." Mrs. Temple suspects his tale is false and so sends the faithful telegram to his friend who is involved. Complications ensue rapidly with identities mixed up and romance finding expression in various ways. In the end Mr. Temple is given a clean bill of health and all is in screen in the household. The picture is a lively piece of entertainment which doesn't carry a dull moment—mix-up of husbands and wives carrying chiefly to the mark. Mr. Washburn is assisted by the pretty Wanda Hawley and others. James Cruze is the director.

SUGGESTIONS

Here you have a stage success which has lost the values of this picture before your public. The fact that it was considered one of the funniest comedies ever written has been the basis of it will be told in the new version. Its patrons are doubtless aware of the fact that this star is truly fortunate with his screen face and his latest picture is likely to rank with his other good productions. You can exploit this picture through teases, teasers and newspaper copy in a big-fun fashion. Extras may be varied for your patrons in the characteristic style used in the play. Play it up as a dramatic comedy which means outbursts laughter.

"THE DARK MIRROR" (Ince-Paramount-Arcaft)

Fairly Interesting Crook Melodrama with Dorothy Dalton

OUIS J. VANCE delves into psycho-analysis or the subconscious for the basis behind "The Dark Mirror," which in its screen form furnishes Dorothy Dalton with her latest expression. It is only a complicated picture—one too highly involved for the average spectator since he must concentrate upon the idea of a crook and mystery and the technique of a fair murder. The Dark Mirror is not easy to follow, but there are times when its complexity becomes jumpy, due probably to faulty cutting. Psychic phenomena is difficult to understand even when sponsored by a friend and offered in cold print. It becomes even more complex when used as the basis of dramatic conflict.

Some discussion by scientists of late who have insisted that twins are guided by subconscious influence—that what one feels is also felt by the other. So it develops upon Dorothy Dalton as a good twin to develop the same processes of mind of the bad one—caused by the star. In the end Mr. Vance's head is the latter influenced by the disciple of righteousness. Which is natural, because there would be no melodrama. The bad sister is a member of a vicious gang of the underworld. And during the good twin's sleeping moments she goes through the identical experiences—even to the extent of calling off the right names of the criminals. So the good doctor, her fiancée, unearths the mystery in her life. And it is mystery—no mistake about it.

The action is truly mystifying and complicated with highfaintful crook melodrama. When it becomes discernible at times it strikes the observer as not being probable but true. At such times the action implicit in the story although this element has its reward in the full measure of surprise. Only through the convincing quality of Miss Dalton's impersonation does the feature offer any sustaining interest. As the bad twin she seems to have nine lives and the contrast between the two characters is marked. The doctor is. The picture is, therefore, the relation of the evil one is murdered. The romantic interest is a negligible factor. This picture may please those who revel in scientific theory. The majority may say—what's it all about?—Length, 5 reels—

Laurence Reid.

THE CAST

Dorothy Dalton, Dr. Philip Fordwich, Playwright, Neeland, Jesse Arnold, Maguire, Pedro de Cordoba, Bert Starkey.

PRESS NOTICE—STORY

Dorothy Dalton, the gifted star of the screen and stage, will appear at the picture beginning this week in her latest photoplay entitled "The Dark Mirror." In this production she plays the dual role of two identical twins thus establishing her versatility. The story itself is declared to be most unusual and splendid and the life of the underworld. That it details a consider of the subject. One may define it as a thrilling romance of New York society and the underworld. The star impersonations are vividly presented with. As Priscilla Main, a society girl, she admires Dr. Fordwich, a young physician. To him she relates a series of dreams which have perplexed her during slumber. In them she sees herself as a girl of the underworld who has several unusual adventures. She can even recall the names of the people in the visions. The doctor reads the account of a murder and recognizes the participants involved as those described by Priscilla. Mysterious for a girl of the slums, Priscilla is kidnapped and fallen into some thrilling adventures in the city. Finally rescued. The picture is equal to the demands of Miss Dalton's talents, it giving her one of the strong photographic roles she has played. Under good assistance are Hunley Gordon, Pedro de Cordoba and Walter Neeland. Charles Gibly directed the feature from a scenario by E. Magnus Ingleton.

PROGRAM READER

Louis Joseph Vance knows how to write an entertaining story. Many of our patrons are doubtless familiar with his fiction and whenever his tales have been transferred upon the screen they have made interesting pictures. "The Dark Mirror" is one of his most absorbing novels and it presents the versatile Dorothy Dalton in a dual role for the screen. The story itself is in the underworld. It may be best described as a tense romantic drama of the upper and the lower. Louis Joseph Vance has written this picture and his usual opportunity offered her and makes her acting compelling in every scene and situation. A capable support is given by the cast. The feature is directed from a scenario by E. Magnus Ingleton. The picture comes to the screen on next week.

SUGGESTIONS

Here you have a combination shot for the star and exploitation. Everybody who indulges in fiction reading is familiar with the name of Louis Joseph Vance. He has had several of his contributions transferred to the screen. And everybody is familiar with the work of Dorothy Dalton. Exploit the picture as a romantic drama of New York society and the life of the underworld. The picture should have a small amount of vivid and vital action and furnishes the screen with the best vehicle she has had in years. With the beneficial help of a strong supporting cast. With the steady microscopy comes certainly familiar with the names of the schedartist and director. Send them up.

PROGRAM READER

Priscilla Main, Dorothy Dalton, Dr. Philip Fordwich, Hunley Gordon, Neeland, Jesse Arnold, Maguire, Pedro de Cordoba, Bert Starkey.
"THE FORTUNE TELLER"
(Capellini-Robertson-Cole)

Store of Mother-Love Theme Is Nearly Swamped with Incident

HAROLD MACGRATH gives incident to itself a subject which is long enough in itself to occupy an important place in the annals of psychopathic literature. But the "Fortune Teller" lacks the tense and dramatic interest of a real-life problem. The story is so built up that it lacks the emotional impact of a real-life experience. The plot is cut and dried and takes its characters through an assortment of-bizarre and startling incidents with the least possible development of character. The result is a failure to make the audience interested in the characters. The acting is poor, the plot is weak, and the whole production is a failure.

THE CAST

Rene Browning, Marjorie Rambeau, Tony Saliass, Stephen Browning, Lucille Bremer, Arthur Lee, Virginia Lee

PRESS NOTICE—STORY

The potential of mother-love and the mystic of psychopathic phenomena are admirably illustrated through the art of Marjorie Rambeau in the adaptation of the play "The Fortune Teller" on Broadway. The story, which was written by the talented team of Capellini and Robertson-Cole, is a masterpiece of psychological suspense. The acting is superb, and the production is a triumph of stagecraft.

PROGRAM READER

A picture of deep mother-love and the mysteries of psychopathic phenomena is "The Fortune Teller," the screen version of the Broadway success of the same name which comes to the screen in the near future with Marjorie Rambeau. Psychopathic phenomena is a subject of much discussion today, and everybody is talking about it. The screen shows itself admirably suited for the theme, and the production is a triumph of stagecraft.

SUGGESTIONS

The theme of this play is based on psychopathic phenomena—a subject which is being discussed throughout the length and breadth of America. Make an effort to bring this theme to the screen and create a new interest in the public. The acting of Miss Rambeau in this feature is truly marvelous. Her grasp of the import of the subject and her contribution to the entertainment are Raymond McKee, Frederick Burton and E. 1. M. Kopal.

CATCH LINES

She was deprived of the custody of her child and forced to face the world. She was deprived of the custody of her child and forced to face the world.
"EVERYTHING BUT THE TRUTH"
(Parachute)

Bedroom Farce, Only Mildly Amusing

Mixing up two young couples, and centering the action mostly in the boudoir, will hardly make as popular a picture as it does a stage play. Even two such comedians as Eddie Lyons and Lee Moran, who get in good work, cannot keep up to top speed, and the laughs are not as real as one would expect them to be. The story, once it gets started, develops slowly, which really hampers the comedy. There are no new or fascinating comedy situations; no real comedy characterization, and the whole idea seems to be played up at an early date. There are subtitles galore and the spicy dialogue helps the picture along.

The picture is no more suggestive than the Broadway bedroom farce and no less so. Billy Hervey has a jealous fiancee, and his wife is a newswoman. Jack goes, he gets on business, and his wife is used by a newswoman. If you listen to the music you will know everything that is likely to happen. The last scene is the parting embrace in the boudoir.

The cast includes Helen Grayco, who is Edna Lewis; Ann Cornwall, who is the newswoman; Helen Mollenhauer, who is the new wife; and Elizabeth Witt, who is the newswoman's wife.

PRESS NOTICE—STORY

Eddie Lyons and Lee Moran, both comedians, are starred in “Everything But the Truth,” which will be the attraction at the Academy theatre on Thursday. Eddie Lyons, who is the new wife, and Lee Moran, who is the newswoman, are the stars and neither will allow an introduction to you. Both have been before the camera and they have earned for themselves reputations equal to no other. They are the perfect combination in the Universal picture, which has a story which will allow you to keep quiet for one minute at a time, for it is one of the most laugh-stimulating scenes under the sun. The stars are equally well known, for a team that has no peer is this team.

In this, their latest Universal picture, both are very much in love. Lee Moran is a newswoman, who cannot stand being separated from his wife for more than a minute at a time. Eddie Lyons is engaged to marry her and is just as bad. But fate mixes the two love-sick couples and no end of complications ensue. As expected, Eddie helps to cause the trouble, when he insists that he is the doctor and institutes two of them in a deserted house. Of course, he gets very “fairy” so Eddie Lyons and his wife try to get out of it. But Lyons does not pay and finally after telling “everything but the truth,” they discover the mosaic’s keeper and both couples are reunited once more.

In the cast besides the two stars are Katherine Lewis and Anne Cornell, both capable supports for Lyons and Moran.

PROGRAM READER

After having been up with emotional motion picture drama you will come such a light farce as “Everything But the Truth,” which will run at this theatre on Thursday. Eddie Lyons and Lee Moran are the stars and neither will allow an introduction to you. Both have been before the camera and they have earned for themselves reputations equal to no other. They are the perfect combination in the Universal picture, which has a story which will allow you to keep quiet for one minute at a time, for it is one of the most laugh-stimulating scenes under the sun. The stars are equally well known, for a team that has no peer is this team.

In this, their latest Universal picture, both are very much in love. Lee Moran is a newswoman, who cannot stand being separated from his wife for more than a minute at a time. Eddie Lyons is engaged to marry her and is just as bad. But fate mixes the two love-sick couples and no end of complications ensue. As expected, Eddie helps to cause the trouble, when he insists that he is the doctor and institutes two of them in a deserted house. Of course, it all sounds very “fairy” so Eddie Lyons and his wife try to get out of it. But Lyons does not pay and finally after telling “everything but the truth,” they discover the mosaic’s keeper and both couples are reunited once more.

In the cast besides the two stars are Katherine Lewis and Anne Cornell, both capable supports for Lyons and Moran.

"THE THIRTIETH PIECE OF SILVER"
(American-Pathé)

Good Combination Makes Interesting Picture

This feature is well up to standard and should please any audience for whom it is played. It has what we are all looking for nowadays—a pleasing combination. This is brought about by the selection of an interesting story, which unfolds very well, careful direction both in the action, which runs smoothly throughout, and the selection of sets which were lavished in the making, and put together with many beautiful exteriors and a well known cast which did commendable work.

Margaret Fisher has a likable role which is never overcome either in the lighter or heavier moments and she wears many beautiful gowns which should be of interest to the women folk.

King Daggott, who plays the leading role seems to be getting in the honor class among actors upon the screen, if we may be permitted to say this, for it is his work which is superb in every way, especially his knowledge of the tempo of the various scenes which were not only handled, but handled, that the story together in many instances and gave understanding to a point that would not be convincing in the hands of a less experienced actor.

The title which may be misleading in a way, in that it might suggest a biblical story, has nothing whatever to do with that world renowned book, but rather refers to the last remnant of an old coin which Judas received for his betrayal of the Master. And it is through the story that a man is wealthy and whose "hobby" is the collection of valuable coins that trouble arose. He had secured possession of the most valuable coin in the world and it was said that he loved it even more than his wife. He kept it in his safe place and when his wife never to open the cabinet in which he kept his wife's belongings, she was never to open his wife's things. As the thing was told not to do, she and her suspicions were aroused. She found it—and then she lost it, and in so doing very nearly lost her husband. But then a big surprise happens which brings love and happiness to the drifting couple.

PRESS NOTICE—STORY

Margaret Fisher in her latest American feature for the Pathé release will be the attraction at this theatre from Thursday of next.

This is considered Miss Fisher's best picture to date for it gives her an opportunity to portray a character—a character that is truly feminine. She is not only a wife, but a mother, and a wife and a mother. She is not only a wife, but a mother, and a wife and a mother. She is not only a wife, but a mother, and a wife and a mother.

In this story she is the wife of a man who is very much in love with his wife. She is not only a wife, but a mother, and a wife and a mother.

The story is a delightful one, for it tells how the wife of a man who is very much in love with his wife.

Miss Fisher is a fine actress, and in this picture she is able to show her best work. She is not only a wife, but a mother, and a wife and a mother. She is not only a wife, but a mother, and a wife and a mother.

In this story she is the wife of a man who is very much in love with his wife.

The story is a delightful one, for it tells how the wife of a man who is very much in love with his wife.

The story is a delightful one, for it tells how the wife of a man who is very much in love with his wife.
“FORBIDDEN TRAILS” (Fox)

Buck Jones in Good Average Western

Buck JONES' second starring vehicle contains enough plot to make it really interesting, and the star contributes his bit by getting in some good action. He has a free and easy manner and a pleasing personality, and is a good enough actor to get past the emotional spots in the picture in fine style. There is nothing extra big about the production, but the star does not daredevil stunts to leave any deep impressions, but on the whole it can be classified as sufficiently entertaining for an audience that delights in a western drama, with a villain-punishing hero theme. There are the usual pair of two fists and trusty guns.

Jones plays “Squint.” Taylor, youthful owner of a western ranch. A mining partner of his is murdered, and Taylor receives deathbed instructions to care for the daughter. But the girl is under the influence of an uncle, who in turn is dominated by the “heavy” who wants to cheat her out of her share in the mine. This villain is extra heavy, physically and theatrically speaking, and it is possible that Stanton Heck may be thought to have overdone his villainy. Taylor is kept from being installed sheriff and on the oath of a “guesser” is to be arrested for the murder of his old partner. But he puts up a fight andresists arrest and finally the greater confessing his own villainy.

This is not, of course, an unusually strong plot, but there is enough of it there to keep up the interest, and it also provides the star with ample opportunities to ride and fight. The latter is done in a realistic and vigorous manner, and is to do credit to both actors. Stanton Westover plays opposite the star, and the story gives her very fine opportunities to show her pretty, curly hair. The rest of the cast and the cowboy extras are all satisfying and reflect good direction. Length, 5 reels. —Matthew A. Taylor.

THE CAST

“Squint,” Taylor
Marion Harton
William Carrington
Dave Murphy
Sheriff Danforth
Larry Harlan
Judge Battersfield.

Story by Charles Alden_REVIEWER_.

Seltzer. Edwin Booth Tilton

PRESS NOTICE—STORY

A story of the West will be the attraction at the —— theatre on “Forbidden Trails” is the title, and Buck Jones, the new Fox star, is in the leading role. Although Buck Jones is comparatively new in stardom, he has already made himself well-known to thousands of fans. He is former stage, hayseeder, and soldier in the war, and served with the United States cavalry as a trainer of horses. While he was in France he and Fox was attracted by the skill of this young man and made him a leading player. Playing opposite him is pretty Winifred Westover, and others in the cast are Stanton Heck, George Kunkel and Fred Herzog. The picture has quite a lot of conflict and politics in the West, and the final downfall of the plotters. Besides the star there is a capable and pleasing cast, splendid direction, and excellent photography. And in addition the picture was taken among the beautiful mountains of Arizona, giving a wonderful scenic background for this entertaining story.

SUGGESTIONS

Buck Jones seems about the best bet for this picture. There are plenty of good tricks you can use, showing off at his best. He has a picturesque history as a cowboy, and is very likely to sink into his role. He can be hauled up as much as any other pictures, and you can be sure that he will have many good opportunities in his future reading. —“Forbidden Trails” is a ‘forbidden trail,” Buck Jones—Sheriff. Being a Western, there is plenty of material for street parades or lobby displays.

CATCH LINES
Her father chose a husband for her, and she obeyed him. But then the husband was not a French count but Buck Jones, the Fox star in “Forbidden Trails.”

Box Office Reports
Will Again Appear in the May 29th Issue

“THE SILVER HORSE” (Rey Beach-Goldwyn)

Interesting, But Rather Short on Drama and Action

THEMephotoplay version of “The Silver Horse” is an epitome of the complete novel, which rather leaves lengthening lacunae and results in a production considerably below that of most of Mr. Beach’s stories, especially its immediate predecessor, “The Girl from Oklahoma.”

The principal fault of “The Silver Horse” lies in the fact that “it doesn’t stay anywhere.” The story begins in Alaska, jumps to New York and then goes back to its starting place, with a stop over at Seattle. Incidents that happened in the lives of its principal characters extending over at least a year are told in short and ever-changing sequences. The audience can never get a hold on the main characters for which the beach pictures are famous, is missing. There is some action, of course, but it is incidental and not vital.

Nevertheless the offering is a lot better than the average picture of today. There may not be much drama in viewing thousands of salmon departing from their native element through the impingement of man or in watching what happens to them before they reach the “caused” stage, but the process is interesting. The feature boasts many very fine scenic backgrounds. Some of the snow shots are truly beautiful. The cast which plays the various roles is very good, but none are given an opportunity to impress exceptionally, including the unintentional Robert Mckin as the bad, bad villain. Even “Cherry Mollotte,” famous in the famous “The Spillers,” is a very ordinary person in “The Silver Horse.”

Truly the best parts provided are those given the salmon. Length, 6 reels. —J. S. Dickerson.

THE CAST

Wayne Wayland
R. D. MacLean
Robert McKean
Constantine
Hector Sarn
Swanson
Thu.
Swanson
Thu.
Nelda Mae
Thu.
Nelda Mae
Thu.
Meryl Blythe
Thu.
Meryl Blythe
Thu.
Merdon Millard
Thu.
Merlom Millard
Thu.

By Rey Beach.

Photographed by William C. Foster.

PRESS NOTICE—STORY

Rey Beach’s most famous story of Alaskan life “The Silver Horse” has been adapted to the screen for display in an authentic manner and will be the attraction at the —— theatre for a 4 days engagement beginning Friday.

For those who have seen the other Beach-Goldwyn pictures, “The Barrier,” “The Silver Horde,” and “The Forgotten Trails,” there will be no recommendation. Mr. Beach knows his Alaska and in his word painting of life in that land no one has ever reached him in the faithfulness of his portrayals. “The Silver Horse” is a melodrama, but it is a well-informed melodrama, and the story is told with a freshness and simplicity that is unexcelled. Length, 4 reels. —E. F. Soward.

PROGRAM READER

For those who have enjoyed the pictures adapted from Rey Beach’s stories, notable of which have been “The Spillers,” “The Brand,” “The Girl From Outside,” etc., the booking of “The Silver Horse” for a 4 days showing at this theatre beginning —— will be an event not to be missed. “The Silver Horse” contains those rare dramatic qualities which have characterized Mr. Beach’s former contributions to the screen. It is a story of the salmon canning industry of Alaska, the manner of capturing the great fish and much that is beautiful and true of the salmon and its habitat. The cast which has been selected for the various roles is as star as has been Mr. Beach’s custom in selecting pictures for his projects. The picture is a fine running picture for the big specials of the year shown at the —— and is a guaranteed attraction. We have booked it firmly convinced that it will be hailed as the greatest feature of the season, which has been the verdic of the patrons of such theatres as the Capitol, New York, the California, Los Angeles; the Imperial, San Francisco, where the production had pre-release showings.

SUGGESTIONS

The way to advertise “The Silver Horse” or any Rey Beach picture is to produce a successful and realistic display. For newspaper display use stills showing the big moments of the picture and explain the story with three or four words in a larger type. Don’t use the word “Alaskan” in the copy, but remind your patrons of the other Rey Beach pictures promising another feature of like quality.

Mention the hordes of salmon and the salmon canning industry which is a background in the story. Use the word “living” to describe the action, and remind people who care more for scenic shots than they do for the dramatic qualities of a picture. Opposite each of the pictures the big special is presented in the picture. The window of salmon and salmon advertising matter for the feature including stills which show the story is well centered for the big specials. The sheet stand is always effective in an Alaskan or Western picture, especially a Rey Beach production, as his name means something to every person. Use plenty of paper for this reason.

For stage settings we suggest inspection of a photograph to be found in the Service Bureau section. The same idea may be carried out for lobby display.
**THE GARTER GIRL**

**Vitagraph**

*Good Combination Makes a Very Pleasing Picture* 

**THE CAST**

Rosie Ray, Lynette, Brad Mortetter, Arthur Lyle.

**PRESS NOTICE — STORY**

Gertrude Griffith in her latest Vitagraph feature, "The Garter Girl," will appear at this theatre on Saturday, 10th of next.

The story is by O. Henry and is said to contain all the elements of success, which have made this wonderful writer of American life popular. And Miss Griffith is said to have handled her part with great success, and the result of this is that the character of the story is complete.

**PROGRAMME**

Gertrude Griffith will appear in her latest Vitagraph feature, "The Garter Girl," on Saturday, 10th of next.

**“THE DEVIL’S CLAIM”**

(Haworth-Robertson-Cole)

**Japanese Star in Fantastic, Involved Story**

HE "story within a story" idea is resurrected in this latest Hayakawa picture. The star is a Persian author, and the greater part of the picture is a picturization of a serial which he is supposed to be writing for a popular magazine. And pictures this fact so that we go to make a story successful in scenarios form. As far as we could see there wasn’t a slipup in the detailed arrangement of the scenes as they followed one another, thus giving the story the required amount of balance and at the same time allowing the picture to tell its story in a quiet and understandable way.

**THE CAST**

Akber Khan, Toru号线, Colleen Moore, William Mitchell.

**PRESS NOTICE — STORY**

Susumu Hayakawa, the talented Japanese actor, is the star in "The Devil’s Claim," which will be the attraction at — [theatre on 10th of next]. Hayakawa is far too versatile to confine his work to the portrayal of Japanese roles only, and in this latest picture is seen as a Persian author, whose novels have brought him fame and success in America, and made him the idol of all Greenwich Village.

**PROGRAM READER**

Once more we can announce the arrival of that popular star, Susumu Hayakawa, who has made for himself a name that may be envied by any other screen star in America. This time he plays the part of a Persian author, in a story that will thrill and please you. You can’t help liking Hayakawa, and you will feel the same way about Rhea Mitchell and Colleen Moore, who support him in this picture.

**SUGGESTIONS**

Tell your Hayakawa fans that this is a picture that gives their favorite every opportunity to please and thrill them. If you have played "The Beggar Prince," "The Half-Caste," and "The Cousin of Lopey," recall all these. "It is an escape for his usual role. Play up the supernatural and mysterious atmospheres, and interest the audience by telling a little about the "transmigration of souls." The atmosphere lends itself to ghost effects if you want to go in for it. The production scenes on make an impressive appearance, and if you do not want a parade, only two good types in your hobby."
Advance Information on All Film Releases

All forthcoming films, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with the all later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Honor of His Queen

The Thirteenth Flicker (Margarette Fisher)

Sherry (William Russell)

The Home of the Brave

The Dangerous Fallout (Margarette Fisher)

The Blue Man (Ann Sothern)

The Devil's Emblem

Six Feet Four (William Russell)

ARROW FILM CORPORATION

May 10—Before the White Man Came (Indian Cast)

May 1—Love's Protege (Ora Carew)

The Despoir Scorpion (Cob-Johnson)

Vigilantes (Special Cast)

Four's Gold (Mitchell Lewis)

SERIALS

The Larkins Peril (Anne lattice-Gen. Larkin)

The Fratal Sign (Claire Anderson-Harry Carter)

The Northwoods Drama (Edgar Jones-Evelyn Bents)

ONE AND TWO-REEL COMEDIES

Arrow (Eddie Borden-Billie Vera)

Sunbeam (Fat Betty Better Tracy)

Hank (Hank Mann-Hank Mann-Kubby)

AYWON FILM CORP.

Blind Love (Lucy Cotton)

Days of Daring (Tom Tyler, Olive Helbl)

Pernicious Piggy (Peggy Hayland)

Rental Penalty (Henry Koller)

Roses and Thorns (Lenore Utico)

She Puts Him in the Spotlight (Vita Huns)

Justice (Clyde Scott)

The Quilty Story (Jack McDevitt)

The Adventures of Helme (Helme Helen Serial) 20-two

For Comedies (Charlie Joe)

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.-May—Petticoats and Panties

Feb.—Her Bridal Nightie

SINGLE REEL COMEDIES

Mary's Baby

Watch Your Step-Mother

Nearby News

Fair Date

Ride and Shoot

A Lonesome Honeymoon

Killer Joe

GAYETY COMEDIES

Breaded on the Boarder (Blythe-Riedings)

The Fat Man (Wallace Beery)

Silk Stockings (Goo. Over)

Eyes and Ears (Blacker-Rowland)

Why Cooks Go Cuckoo (Geo. Over)

Fireman, Save My Gal (Geo. Over)

Ladies Must Dance (Geo. Over)

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve True Westerns Featuring
Franklin Farnum)

Twelfth, The Cowboy and the Rajah

Eleventh, The White Man's Burden

Tenth, "Breezy" Bob

Ninth, "Morgan" the Lucky

Eighth, When Pale Fall Out

Seventh, Stockade of Pate

Sixth, The Pucker and the Pup

COMONWEALTH PICTS. (Chgo.)

SPANIATH LOD'S VOD WAX MOVIES

Bicycles (Bicycle Covey)

La Farc Szisters (Dancers)

The Dykes of the North

Free Hand and Love (Acrobatics)

The Flying Foxes

Bicycle and Geraldine (Aesthetic Dancers)

Hundertwasser Sisters

The Thuglife Sisters (Boxing and Wrestling)

Everson's Comic Cats

The Colorful Gardens (Comedy Bicycle Novelty)

La Meen Boys

Mare D'Aval (Dickie)

The Arbutus Wheel Timpe (Tumbling Arabs)

EDUCATIONAL FILM CORP.

(Through State Right and Educational Branches)

Photoplay Magazine Screen Supplement Released

Searchlights Show Signaling Lessons at Work and Play

RED CROSS TRAVEL SERIES

The Knapsack, the Gateway of the Orient

Bulgaria, the Struggled Kingdom

Marine, Queen of Romania

Archipelago for Italy

The Likey Kingdom of Montenegro

BRICE'S COMEDIES

The Chilkat Cubs

Wolves

SPECIALS

The Why of a Vocation

War Spruce

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young)

The Forbidden Woman (Clara Kimball Young)

The Blazed Trail of the Sons (Home Fright)

Eyes of Youth (Clara Kimball Young)

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-AIRCRAFT

May—Lady in Love (Ethel Clayton)

May—The Dancin' Fool (Wallace Reid)

May—The Rose of San Antone (Dorothy Dalton)

May—The Sea Wolf (George Melford Special)

May—The Black Cross (Mr. Sims)

April—The Toll Gate (Mr. S. Hart)

April—Terror Island (Houdini)

April—The Fair Game (Ends Bennett)

April—The Cost (Violet Renning)

April—The Last of thet Lords

April—The Lost Island

April—Mr. Lady's Garter (Turner Todd)

April—The hall (Polly) (Comedy)

April—Mis. Mylten's Dust (Wallace Reid)

April—Miss Mary's House (Wallace Reid)

April—Jack Straw (Robert Warwic)

April—His House in Order (Ethel Ferguson)

April—Alfredo Randy Andy (Charles Bar)

April—Young Mrs. Winthrop (Ethel Clayton)

April—The Amateur Wife (Irene Castle)

April—The Don Jose (Gustave Field)

April—The Moroccan (Constance Bennett)

April—The Spanish Gift (John George)

April—The Gipsy With the Gift (Arthur Vinton)

April—The Masked (Wallace Reid)

April—The Woman (Mildred Harris)

April—The Man (Owen Moore)

April—Right or Wrong? (Robert Warwick)

PARAMOUNT-FARRUCKLE COMEDIES

Jan. 11—The Garage

Nov. 16—The Hayesed

PARIMOUNT-SENNERT COMEDIES

May 1—Fresh From the City

Apr. 18—The Gingham Girt

Apr. 11—The Walls Fall Down

Mar. 21—The Star Boarder

Mar. 21—The Bumper

May 23—Down on the Farm

PARIMOUNT-BRIGGS COMEDIES

Dec. 18—House of the Red Doors

Dec. 18—The Distant Cousin

Dec. 19—After the Circus

PARENT-HAYDEN COMEDIES

May 10—Besting Chaste

PARIMOUNT-HOLMES TRAVEL PICTURES

May 10—Battles of France

May 10—Battles of France

May 10—Battles of France

May 10—Artistic Antwerp

May 2—In Happy Abode

Apr. 28—The Land of God

Apr. 28—The Garden of Eden

Apr. 28—The Sons of the Sable

May 28—The Boys’ Big Club

PARIMOUNT SERIENS

PARIMOUNT-FILMS (At State Right Exchanges)

The Orphan

The Ambassadors

Heart Strings

The Last of the Drums

THEDA BABA SERIES

FILM MARKET, INC.

(At State Right Exchanges)

The House That Copper Built

The City of Purple Dreams

Zorba, the Dead Wale of Romance

The Grain of Truth

THE EXCHANGES

Has a Man the Right to Kill?

Wanderlust

SOGHETI SPECIALS

May 28—The Young Chaste (Bert Upham)

April 28—The Greatest (George Melford)

April 28—The Women of the World

WILLIAM FARNEUM SERIES

Anon.

Heart Strings

The Last of the Drums

FILM SPECIALS

JOLLY COMEDIES

Feb. 21—Girls Will Be Girls (Leo White)

Feb. 14—Baby's Garter (Babe Strauss)

Feb. 7—Mrs. Darrow's Daughter (Gerrit Selby)

Jan. 26—Break into Society (Holly Armstrong)

Jan. 19—Negro Daughter (Gerrit Selby)

Jan. 12—Arrested Arnie (Arrest Fox)

Jan. 5—The Trigger (Herman Vinson)

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray)

The Curtain (Katherine MacDonald)

Youth (Marcella Shoesmith)

The Yellow Eyeshot (Anita Stewart)

Paid in Full (Frank Berrington) .5924

The Love Expert (Constance Talmadge) .6228

Polly of the Storm Coast (Knud Harridan) .5683

The Woman (Violet Ehrlich) (D. W. Griffith) .7933

The Family (Richard) (Mildred Harris) .5995

The Interior Sex (Mildred Harris) .5995

Fighting Shepherdess (Amanda Stewart)

In Search of a Sinner (Constance Talmadge) .5485

The River's End (Marshall Neilan) .1484

FLORIDA FILM CORPORATION

(At State Right Exchanges)

A Dummy-Getter Scandal

A Poor Housemaid

A Fabulous Fortune Fumbler

Her Companion His Godfather

A Fred's Indignant Foundling

Work and Win

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast)

The Strongest (Special Cast)

Should a Husband Forget? (Special Cast)

Parachute—(Special Cast)

Kathleen Maroneyer (Theda Bara)

Gypsy (Theda Bara)

WILLIAM FARNEUM SERIES

The Orphan

The Ambassadors

Heart Strings

The Last of the Drums

THEDA BABA SERIES

As an Information continued on page 4406
Advance Information on All Film Releases

(Tom Mix Series)

The Terror

The Love

Three Gold Coins

The Thunderer

The Cyclone

The Fug

FOX ENTERPRISES

The Spirit of Good (Madeline Travers)

Forbidden Trails (Dish Jones)

Love's Gift (Shirley Mason)

The Dead Line (George Walsh)

The Mother of Millions (Madeline Travers)

The Tattlers (Madeline Travers)

Would You Give Me The Hand (Shirley Mason)

Leave It To Me (Wm. Russell)

Black Shadows (Mark Toner)

Molly and I (Shirley Mason)

A Manhattan Knight (George Walsh)

GOLDWYN EXCHANGES

SPECIALS

The Slim Princess (Mabel Normand)

Reed of Decision

Jes Call Me Jim (Will Rogers)

The Great Decoy

Dollars and Sense (Midge Kennedy)

The Main Man and the Puppet (Geraldine Farrar)

Trimmed With Red (Midge Kennedy)

The Strange Borderer (Will Rogers)

Dads (Tom Moore)

The Plaisance Case (Pauline Frederick)

Walt, Walter, Everywhere (Will Rogers)

Pinto (Mabel Normand)

GREAT AUTHORS PRODUCTIONS

Going Some (Ron Beach)

The Tower of Ivories (Gertrude Astorson)

Dangerous Days (Mary Roberts Rinehart's)

Partners of the Night (Leroy Scott)

BOOTH TARKINGTON'S EDGAR SERIES

Edgar and Teacher's Pet

CAPITOL COMEDIES

April 12—A Romance of Home (Real Burns)

April 19—Great Unemployment (Real Burns)

April 26—Bowels (De Haven)

May 3—Matrimonials (Real Burns)

May 10—The Record (Real Burns)

May 17—One Dollar Down (Real Burns)

May 24—Judge (Real Burns)

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt

Mar. 28—Meet With Excess

May 1—The Spirit of the Birch

One Day

The Birth of Man

The Big Stampede

The Straight Road

The Hand of Vengeance

The Hand of Vengeance (Serial, ten episodes)

CARSON-NELAN PRODUCTIONS

(Producing for Open Market)

The Uncondemned

The Hush Hour

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Violet Martin)

Friday—Gaumont News

The Real Roosevelt

Satara on Earth

The Hand of Vengeance (Serial, ten episodes)

HALLMARK PICTURES CORPORATION

FAMOUS DIRECTORS SERIES

A Voluntary Marriage (Loda Kasher)

Chains of Evidence (Breath-Showell)

A House Divided (Sylvia Breamer)

Wanted for Murder (Elaine Hammelstein)

GOLDEN BOY (Terry-Thomas)

GOLDEN CASTLE (Eduard Braun)

GOLDEN INFANTS (Shirley Mason)

HALLMARK PICTURES CORPORATION

The Trail of the Octopus (Ben Wilson, Nevada Gerber)

TE EVIL EYE (Pupino, two-reel starring Benny Leonard)

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. H. HAMPTON-CREAT AUTHOR PRODUCTIONS

TEXAS

15 Episodes
Advance Information on All Film Releases

(Continued on page 4106)

NAZIMOVA PRODUCTIONS
The Heart of a Child (Nazimova)...
Brewer Bros.
The Hat (Nazimova)....

TAYLOR HOLMES PRODUCTIONS
May—Nothing But Lies (Taylor Holmes). 6
Men—The Girl with a Million.
Dec.—Nothing But the Truth (Taylor Holmes)...

MISCELLANEOUS
(State Right Features)
The Inner Voice (E. K. Lincoln) American Cinema
Corp.—The Laddies
His Paloma Girl (Billie Rhodes) C. B. Price Inc. 6
Witches Gold (Piaro-Wright)...
A Common Level (Bresc-Wright) Whitman
Film Co. .
Way Women Sin (Anne Marvin) Western Film
A Dream of Fair Women (Munger Garrison)...
Democracy (Special Cast)...
Democracy (Special Cast)...

COMEDIES
Rufus Cianci (Hartley) W. A. Pros.
Delivering (Wheat Koe) Geo. Klein...
The Return (Ellis Lamson) Universal.
Empty Arms (Gall Kean-Thornhall Hall) PhotoPlay
Lilies, Inc. 5
Vera Mack (Two Real Western Drama) Double Day
Prod. Co.

MONOPOLY PICTURES
Crimson Shoes (Francis Ford)...

PIONEER PACKET RELATIONS
July 4—The Man From Made Believe (Wm. Dem-...
June 4—Passions By (Herbert Rawlinson)...
May 30—Special Suits (Lyceum)...
May 4—The Miracle of Money (Adolph Zoran)...
May 11—Chasing Charlie (Frank Farnum) 5
May 18—The Game of Life (Ken May)...
May 25—The Sage (Theodore May)...
May 30—Second, The Fiddle of Death...
June 2—First, The Fiddle of Death...

THE THIRD EYE
(Fifteen Two-Real Episodio Starring Warren...

RAIDERS OF THE EARTH LIGHT
July 8—Alice in Wonderland (F. O. H. Brodsky)...
June 10—The Devil's Horseman (F. O. H. Brodsky)...
May 30—1000 Years with a Millionaire (F. O. H. Brodsky)...

YOUNG BUFFALO SERIES
July 18—His Pal's Gift (Arthur Gaylor)...

TRAIRED BY THREE
May 23—Fifteenth, The Re-proofing...

THE ADVENTURES OF RUTH
(156 Two-Real episodes starring Ruth Roland, W.D. 6
May 28—Fifteenth, The Key of Victory...

DAREDEVIL JACK
May 23—Fifteenth, The Triple Chase...

REELCRAFT PICTURES CORP.
BILLY WEST COMEDIES
Waxing Straight—The Devil's Horseman (F. O. H. Brodsky)...
Beauty Shop 5
Barber Shop—The Devils of the Sea...

FELLING
Cleaning Up...
Stilling the Breaker...

TEXAS GUARDIANS
A Moonshine Fraud...
The Night Raider...

MARTIN JOHNSON PICTURES
Making the Band (The South Sea Service)...
The City of Broken Old Men...
Here's the Solace
Lonely South Pacific Missions...
Cruising in the Solomon Islands...

ADVENTURE SCENES
Ghosts of Romance...
Sheep O'Leaventworth...

Release Information continued on page 4408
Advance Information on All Film Releases

(Continued from page 401)

SELZNICK ENTERPRISES (LEWIS J.)

STAR COMEDIES
May 6—My Long Taff (Century Dog).
May 12—Miss全省 and the Runaway (MGM).

PRIZMA

Every Saturday.

NATIONAL PICTURES
(Distributed through Select Exchanges)

May 2—Sirens of the Night (Special Cast).
May 16—A Night for Love (special Cast).

REPUBLIC PICTURES

(Distributed through Republic Exchanges)

Every Thursday.

KINGROMS

Every Tuesday and Saturday.

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

United Artists Corporation

Sept. 1—His Majesty, the American (Douglas Fairbanks).
Nov. 29—When the Clouds Roll By (Douglas Fairbanks).
Jan. 18—Pollyanna (Mary Pickford).
Apr. 24—Down on the Farm (Mae Questen).

UNITED ARTISTS CORPORATION

Every Sunday.

May 19—The Black Hand (Lyson Lynn)."
May 26—The Love Letter (Norma Shearer)."

UNIVERSAL EXCHANGES

May 8—The League of Lady Detectives (Norma Shearer).
May 15—The Great Air Robbery (Jean Harlow).
May 22—The Missing Man (Victor McLaglen).
May 29—His First Step (Sydney Carton).

JEWEL PRODUCTIONS, INC.

Mar. 2—The Three Musketeers (Priscilla Dean).
Feb. 2—The Great Air Robbery (Irene Ware and Orson Welles).
Nov. 17—Blind Husbands (Ray Van Schirman).

JEWEL COMEDIES

Feb. 9—The Mysterious Tram (Mrs. Joe Martin Adams).

CENTURY COMEDIES

May 28—The Tale of a Dog (Brownlee).
May 12—My Saloon Livin (Century Lyba).

VITAGRAPH EXCHANGES

Rev. 8—Noah's Ark (Henry Aldrich).
May 12—My Long Tai (Century Dog).
May 19—Mr. Punch (Century Dog).

VITAGRAPH SPECIAL

Dollars and the Woman (Alice Joyce).

W. H. PRODUCTIONS

(Every Thursday)

WILK (JACOB) FEATURES

(All State Right Exchange)

ALICE BRADY FEATURES

May 8—The Sporting Duchess (Alice Joyce).
May 15—The Forlorn Honor (Lyle Williams).
May 22—Slaves of Pride (Alice Joyce).

BIG V SPECIAL COMEDIES

May 2—Pats and Podgers (Jimmy Aubrey).
May 9—Squawks and Squawks (Jimmy Aubrey).
May 16—Lost and Found (Montgomery Rock).

LARRY SEMON COMEDIES

May 2—The Fly Cop.
May 9—The Head Waiter.
May 16—The Invisible Hand.

O. HENRY (TWO REELERS)

May 2—A Business (Special Cast).
May 9—The Dunce Cap (Special Cast).

THE SILENT AVENGERS

May 8—The Prizefighter (W. H. Productions).
May 15—The Athens of Egypt (Universal)."
With the world before him as an audience

-the man with a peerless Simplex can bring to his theatre the type of projection that characterizes the thousands of SIMPLEXIZED theatres throughout the world.

SIMPLEX SELLS ON MERIT ALONE
"The Yellow Typhoon,"
A corking story
By Harold MacGrath
With Anita Stewart
At her very best.
A wonderful production—
Rothacker Prints.

Miss Anita Stewart
as
"The Yellow Typhoon."
Do You Want Honest Reviews?

The truth of the review situation as it affects trade papers is an important matter to every exhibitor and producer.

The exhibitor knows its importance to him in his daily business.

The producer should appreciate its importance when he realizes that the only trade paper that is of value to him is the trade paper that is believed—that is honored and followed because of its intelligent editing and courageous upholding of its convictions.

Turn to William A. Johnston’s editorial in this issue and learn—the truth.
Introducing—

The Screen’s Funniest Family

Andrew Carnegie Gump
Minerva Minnehaha Gump

Now appearing in all leading newspapers of the United States

Philadelphia Evening Ledger
Springfield, Mass., News
Los Angeles Times
Louisville Courier Journal
Mansfield, Ohio News
Minneapolis Journal
Pittsburgh Post
Denver News
Omaha Bee
Portland Telegram-Oregonian
Oklahoma City Oklahoman
Ogden Utah Examiner

Topeka, Kans., Capital Express
Bakersfield Calif., Californian
Muskegon, O. K., Phoenix
Syracuse, N. Y. Post Standard
Aberdeen, N. D., American
Fresno, Calif., Republican
Tucson, Ariz., Star
Eugene, Oregon, Oregonian
Goshen, Ind., Elkhart Truth
Sioux Falls, S. D., Argus Leader

Buffalo Courier
Sheridan, Wyo., Post
Atlanta, Ga., Constitution
Flint, Mich., Star Telegram
Chicago, Ill., Tribune
Seattle Times
New York Daily Illustrated News
Salt Lake Tribune
Brooklyn Standard Union
San Francisco Chronicle
Albany Knickerbocker Press
Boise, Idaho Statesman

You can Book “The Gumps” in any of these exchanges

New England States
First Nat. Exhibitors Circuit
Boston, Mass.

Illinois and Indiana
Celebrated Players Film Corp.
Chicago, Ill.

Eastern Penn. and Southern N. J.
Royal Picture, Inc.

Western Penn. and West Virginia
Apex Pictures, Inc.,
Pittsburgh, Pa.

N. Y. State and Northern N. J.
Merit Film Corporation,
New York City.

North and South Carolina, Georgia,
Alabama, Tennessee and Florida
Savini Films, Inc.
Atlanta, Ga.

Louisiana and Mississippi
Pearce Films,
New Orleans, La.

Iowa, Kansas and Nebraska
The Greater Productions Co.
Des Moines, Iowa.

Ohio and Kentucky
Warner Film Attractions,
Cleveland, Ohio.

State of Michigan
Strand Features, Inc.
Detroit, Mich.

Northern Wisconsin, Minnesota,
North and South Dakota
Merit Film Co.,
Minneapolis, Minn.

Texas, Arkansas and Okla.
R. D. Lewis Film Co.
Oklahoma City, Okla.

Colorado, New Mexico, Utah,
Wyoming, Idaho, Montana, Washington
and Oregon
Supreme Photoplays Corp.
Denver, Colorado.

Southern Wisconsin
Ludwig Film Exchange
Milwaukee, Wis.
JUST AS AUDIENCES crowded your theatre to see Cecil B. De Mille's "Why Change Your Wife?" they will crowd it to see "Old Wives for New."

When this epoch-making production was released there were fewer theatres and fewer theatre-goers.

It is the first of De Mille's series on married happiness, that marvelous series which, culminating in "Why Change Your Wife?", established new standards for the motion picture.

Those who saw it then want to see it now. Those who didn't see it always wished they had. Show it to them!

New prints and a complete new line of accessories ready.

JESSE L. LASKY PRESENTS

Cecil B. DeMille's
PRODUCTION
"Old Wives for New"
By David Graham Phillips, Scenario by Jeanie Macpherson
A Paramount Artcraft Picture
"Rebecca of Sunnybrook Farm" is a never-to-be-forgotten masterpiece, a picture that still stands as the best Mary Pickford has ever made.

Many people have seen it, and to them it is a wonderful, living memory. But many others have not.

Show it to them now! They all want to see it—those who saw it then and those who wish they had!

New prints and a complete new line of accessories ready.

From the play by Kate Douglas Wiggin and Charlotte Thompson. Scenario by Frances Marion.

Directed by
MARSHALL NEILAN

FAMOUS PLAYERS-LASKY CORPORATION

An ARTCRAFT Picture
HUGE!

A PICTURE that has laid hold of the public imagination by reason of the hugeness of its canvas. Great deserts across which slow moving caravans wend their way—where the Black Horse Troop swoops down to levy tribute—where the Virgin, raging at their head, storms the gates of Buskra to save her American soldier lover from the doom of Achmet Hamid. A stupendous photo-drama that fills the mind with emotions as huge as its wondrous pictures. Just exactly the kind of a super-cinema for which the cinema was invented.

UNIVERSAL-JEWEL
$500,000
PRODUCTION DELUXE
Directed by TOD BROWNING
Story by R. H. VAN DUSAN
Says WID in his criticism; "If you played 'BLIND HUSBANDS', your people are well aware of what Von Stroheim can do. So well aware in fact that they will flock to see his second picture when his name is displayed. Don't make any mistake about this director: He's there. Besides being strong for effects, he knows his drama and knows how to work up strong dramatic sequences on the screen. Give him all that he's worth. Remember 'BLIND HUSBANDS'—then go to it with this."

UNIVERSAL JEWEL PRODUCTION DE LUXE
Presented by CARL LAEMMLE
Everything!
from CARRANZA to the Cup

If you see it FIRST
You see it in

INTERNATIONAL NEWS

Released thru UNIVERSAL

LYONS and MORAN now
Universal Special Attractions

in A DUEL OF WIT AND
COMEDY in FIVE ROUNDS

"EVERYTHING BUT THE TRUTH"
Beginning September First
Exhibitors Are Assured of at Least
One Big Picture from
The Screen’s foremost Artists
FROM BEVERLY HILLS, CALIF. 16
MAY 17, 1920

Hiram Abrams

To: United Artists Corporation

Care United Artists Corp., 703 Seventh Ave., New York, N.Y.

I have decided not to go abroad but will remain here and start work immediately on new production. Believe Hollywood is best picture first release. Regards.

Douglas Fairbanks

Hiram Abrams, General Manager.
DOUGLAS FAIRBANKS
in
"The Mollycoddle"
Scenario by Tom Geraghty
Story by Harold McGrath,

Story value—plus—in this
newest offering of the
inimitable "Doug"—
Suspense-absorbing interest-
thrills—"he-man" action—
And comedy novelties such
as Fairbanks at his best
alone can produce.

UNITED ARTISTS CORPORATION
Mary Pickford  Charlie Chaplin  Douglas Fairbanks  D. W. Griffith
Hiram Abrams, General Manager
MARY PICKFORD
in
"SUDS"
From the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Photographed by Charles Rosher

A new Mary Pickford production is always an event of importance in filmdom—
And we believe that the release of "Suds" with its brilliant achievements, will prove
the event of events in all the splendid history of—
Mary Pickford Productions.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
Hiram Abrams, General Manager
Countless little human touches like these, added to the thrills and fun provided by Louise Fazenda, Marie Prevost, Ben Turpin, James Finlayson and all the other clever folks make

MACK SENNETT'S
New Five Reel Comedy Masterpiece
"DOWN ON THE FARM"
A SENSATIONAL SUCCESS WHEREVER SHOWN

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAHAMS · GENERAL MANAGER
There are scenes in "Romance" that your audience can never forget—scenes of exquisite pathos, of such beauty, yet of such overwhelming dramatic strength, that they will haunt the memory always.

DORIS KEANE
in Edward Sheldon's Celebrated Play
"ROMANCE"
Directed by Chet Withey

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams, General Manager
“Jes’ call me Jim” is Will Rogers’ finest picture. It is a perfect thing of its kind—a comedy with moments of pathos that will touch the warm, understanding heart of humanity.

Samuel Goldwyn presents
WILL ROGERS
in
“Jes’ call me Jim”

By J.C. Holland
Directed by
Clarence Badger

GOLDWYN PICTURES CORPORATION
ALICE JOYCE

in

"Dollars And The Woman"

HAVE just read synopsis and seen stills of your production of "Dollars and the Woman." Regard this as one of the greatest present-day themes, and urge you to special efforts to push this production. Photoplay is playing it up. Fictionized version strong as one of its best editorial features. It is a great domestic sermon that should show the way to happiness in these days when the living problem brings despair, misunderstanding and consequent unhappiness into thousands of homes.

Telegram from JAMES R. QUIRK
Editor Photoplay Magazine

to ALBERT E. SMITH
President of Vitagraph
TIMELINESS—

ALICE JOYCE has the play of the hour in "Dollars and the Woman." With the high cost of living rampant and incomes unreasonably inflated, the theme of this extraordinary play, by Albert Payson Terhune, dealing with extravagance when money is plenty, not alone is a delight to lovers of good pictures, but is pertinent to the present-day mode of living.

As Madge Hillyer, Miss Joyce, through extravagance, so well learns the meery of poverty that when wealth comes again she is not capable of enjoying it. The story is new—up to the minute.
This inspiring, human photoplay is a segment of American life that might have been plucked from your own neighborhood. Madge and Dan Hillyer with all of their joys and sorrows, their faith and their follies, may be living right around the corner from you, in the next block, or just across the street.

For Madge and Dan were just ordinary clay. But they were good clay. Two men loved Madge. She turned her back on the golden apples that one offered her and was content to munch a daily crust with the other. She gambled on the futures of Fate and she willingly changed herself from a gay peacock to a little drab wren to show her faith in Life and Love. And the gods gave her metal more than the acid test. Into a home where the bluebird of happiness held forth came the dragon of despair and jealousy. Invisible but torturing fires consumed the souls of Madge and Dan, but when they had burned down, the gold was there.

You will say to your people when you see this splendid photoplay: "Come and let us look at ourselves." And when they come and probe into the hearts of Madge and Dan they will be sure to find there many ringing echoes of their own.
ALBERT E. SMITH presents

ALICE JOYCE

in

"Dollars And The Woman"

AN
ALICE JOYCE
SPECIAL
PRODUCTION

Written by the author of
"The Locust Years."
"The New Mayor."
"The Woman"
and scores of other powerful American stories.

A Picture That Will Be Remembered Because IT IS BEING LIVED TODAY by tens of thousands of men and women—men and women who every day are compelled to tread the shadowed path of sacrifice which so frequently leads out into the sunlit highway of real happiness.

A Story of
DOLLARS—great piles of
DOLLARS—packed with the power of good and of evil, packed with happiness and with misery.

A Story of
A WOMAN—of that breed whose gentle caress could have made thrones rock and dynasties topple—but who preferred A HOME AND A MATE.

A Story of
LOVE weaving its golden thread in and out, dropping a stitch here and there when JEALOUSY enters.
At four, doing children's parts on the one-night stands.
Then, a decade later, a child actress in the movies.
Ability tells: leading parts in great special and star productions.
And now stardom with Realart!

(WHO? OH, TELL YOUR BOX-OFFICE TO BE PATIENT!)
Packed his house—will repeat—

H. W. Derthick of the Auditorium, Rapid City, S. D., writes: "We reviewed "The Honey Bee" on its arrival at the exchange and were so impressed with it that we wired for permission to run it ahead of release date. Without one scrap of advertising and in the midst of a terrific blizzard our second night's run filled the house. I hope to repeat it at an early date."

The Honey Bee
From The "Best Seller"
By SAMUEL MERWIN
with Marguerita Sylva
Famous Grand Opera Prima Donna

Exhibitors the country over—in large cities and small—are proclaiming "The Honey Bee" one of the really Big Specials of the year. Among the early bookings are such theatres as the Alhambra, Ogden, Utah; the Rivoli, Portland, Ore.; the Aleazar, Chicago, Ill.; the Boston of Boston—all for full week runs. Showings for several days are arranged for the Amphion, Brooklyn, N. Y.; the Liberty, Springfield, O.; Proctor's, Elizabeth, N. J.; the Auditorium, South Bend, Ind.; the Piekwick, San Diego, Cal.; Olympic, New Haven, Conn., and the Metropolitan, Seattle, Wash.

You can arrange bookings through the American Film Company representative at your nearest Pathe Exchange. Take advantage of the immense popularity of Marguerita Sylva—the sensational success of Samuel Merwin's big novel.

Produced by
AMERICAN FILM CO., INC.
Samuel S. Hutchinson, Pres.

Distributed by
PATHE.
JOHNNY
Dooley
in
SKINNING
SKINNERS

A FIVE ACT FARCE COMEDY
Produced by WILLIAM NIGH under the supervision of JACK SCHULZE
Communicate with

RADIN PICTURES
729 SEVENTH AVENUE    Telephone Bryant 5426    NEW YORK CITY
It is seldom that a motion picture is produced that will leave the impression that James Oliver Curwood's "The Courage of Marge O'Doone" leaves upon audiences. It is truly a picture in a thousand and one that will long be remembered. The scenic beauty of the landscapes, the cleverness of the players, the intenseness of the story, the faithfulness of the director and the introduction of animals in strong roles are some of the things that make "The Courage of Marge O'Doone" different from the average picture.

Every member of the cast, which includes Niles Welch, Pauline Starke, George Stanley, Jack Curtis, William Dyer, Boris Karloff, Billie Bagnett and James O'Neill, is indeed an all-star organization. Each player is an artist in his or her line and works in harmony with the others. The production moves like clock work, and even Tara, the trained bear, and Baree, the outlaw dog, seem to know what is expected of them. These dumb animals feel the importance of their roles and attack each piece of difficult business with all the cunning known to the animal kingdom.

If Director David Smith went after realism, he certainly got it and the atmosphere of the north as well. The picture was taken a few miles out from Truckee in the Rockies during a severe blizzard. The players withstood all of the hardships of a life far away from civilization in order to produce genuine color and the result obtained is worthy of all the sacrifices made. The savage dogs, the bear fight, the thrilling escape from "The Nest," the meeting of David and Marge, the death of Tavish and the scene on the mountains just as the dawn is breaking on a new day are some of the big situations that grip the spectator and are recalled long after the picture has faded from the screen. It is a big-production, handled in a big way and presented with all of the splendor and magnificence known to screen art. It is a travelogue as well as one of the most thrilling and interesting stories ever filmed.
SUCCESSFUL EXHIBITORS do not waste time on compliments. When they write in extolling "SEX" in terms that make the dictionary tremble they are

J. PARKER READ JR. presents

LOUISE GLAUM in

SEX

By C. Gardner Sullivan
Directed by Fred Niblo

"Picture Would Run Indefinitely. Absolutely Positive Box Office Clean Up!"
thrilled with the joy that is born of an overflow in the box office. These exhibitors just can't help being exuberant. It's human nature.

Mr. J. Parker Rand, 
Linked Lines Studio, 
Hollywood, Calif. 

Dear Sirs—

Enclosed is the wire that I sent you pointing out the tremendous opening of The Winner of the Year. I want to extend to you congratulations upon the success of your picture in every respect. It is a wonderful portrayal by Miss Glum, and the ingenuity of the entire production.

The favor with which the picture was received is best interpreted by the box office results, which were over and above any expectation.

Sincerely yours,

Mr. Goldberger

Rose Boston Alcazar

CHICAGO'S FOREMOST MOVIE THEATRE

Mr. Goldberger, Distributor, 
NATIONAL, Chicago, Ill.

Dear Sirs—

It is very unusual to receive more than you pay for, but we certainly did in Louise Glum in the Box. It is without a doubt one of the blackest grade pictures we have played this year and have done exactly business with it for the past two weeks.

Your co-operation was more than anyone else has attempted to do and we certainly wish to thank you for same. Will close with the remark that you have the winner of the year.

Yours very truly,

W. H. Hodkinson

THE SPIDER DANCE

That always Brought the Gay World of the Great City to the Feet of the reigning Queen of the Follies just as the first tinge of gray began to streak the East

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PAIRE Exchange, incorporated
THE PHENOMENAL BUSINESS OF “THE EVIL EYE”

No star in theatrical or motion picture history has received the tremendous amount of valuable newspaper publicity enjoyed by Benny Leonard every day of the year in every section of the country.

No wonder the name of THE WORLD’S MOST POPULAR CHAMPION is drawing vast multitudes to the record-breaking number of theatres now playing the GREAT BENNY LEONARD SERIAL.

Add to the wonderful drawing power of the star the intense interest in the GREAT WALL STREET BOND THEFT MYSTERY now filling the newspapers and duplicated by the baffling plot of “THE EVIL EYE”

and you can well believe the glowing reports of phenomenal business which make this great subject THE SERIAL SENSATION OF THE SEASON.

WRITTEN BY Roy L. McCardell

STAGED BY J. Gordon Cooper

SUPERVISED BY Wally Van

WITH Stuart Holmes—Marie Shotwell—Ruth Dwyer—Madam Marstini

PRESENTED BY Ascher’s Enterprises, Inc.

DISTRIBUTED BY Hallmark Pictures Corp.

Foreign rights controlled by E. S. Manheimer
At Your Service
100%
24 Hours a Day Except Sunday

3 PROJECTION ROOMS
Comfortable and commodious.
Long throws—best projection machines.

10 CUTTING ROOMS
Completely fitted—plenty of sunlight.
Absolute privacy—telephone connection.

3 STORAGE VAULTS ON PREMISES
In addition to the 12 storage vaults at Long Island City—free delivery service between customers' offices and vaults.

FILM SERVICE BUREAU
Everything for domestic and export trade—foreign language titles, proper packing and shipping for here and abroad. Everything for the film except production.

FILM LIBRARY
A complete library of unusual scenes—topical and scenic.
Ask Us About This.

USED FILM DEPARTMENT
We Buy and Sell Used Film in Good Condition.

Inspection Invited 100%

JOSEPH R. MILES MOTION PICTURE ENTERPRISES
Lloyds Film Storage Corp.
126 West 46th Street
New York City
Phone—Bryant 5600
CARPENTIER idol of the world

A man's man and the ideal of women.

Ring champion of Europe, Beau Brummel and accomplished actor.
Popularity unsurpassed by any living man.

Enhance your box-office receipts by booking this great star.

No star ever seen on the screen has such world-wide publicity.

"The WONDER MAN" gives Carpentier the opportunity to display his undoubted histrionic talents.

It is an intriguing American society drama directed by John G. Adolphi with the French Apollo in a dashing role that will captivate the ladies and win the men.

Extraordinary nation-wide publicity and advertising campaign will make The WONDER MAN the greatest box-office asset of the age.

ROBERTSON-COLE makes the unqualified statement that for lavishness of production, entertainment value and drawing power of the star, The WONDER MAN will set a new standard of production.

ROBERTSON-COLE SUPER SPECIAL
Albert Capellani presents
The Fortune Teller
Starring Marjorie Rambeau

Harrison's Reports
Personal talks from an exhibitor to an exhibitor
Subscription $10.00 per year

Once in a great while we come across a picture which outshines all others in a release radius of several weeks, sometimes months. Such a one is "The Fortune Teller."

The story is so human, that it almost tears the heart.
"Another promise made good."
GASNIER Presents
LEW CODY
in The Butterfly Man

Fascinates them All—
The buds, the Matrons, the Ancient Dowagers, the Homely, the Beautiful, the Rich and the Poor.

Doesn't this mean something to the Livewire Exhibitor?
The pictorial record of Sir Ernest Shackleton’s daring attempt to cross the South Pole and the thrilling rescue of the expedition after months of hardship in “Icy No Man’s Land.”

Ask the exhibitor who played it.
CLARA BERANGER
and
FORREST HALSEY

Announce the production of their stage play

"His Chinese Wife"

at the

BELMONT THEATRE

WHAT THE REVIEWERS SAID:

"Full of suspense."
"The unexpected happened at the Belmont Theatre last night. A play, heretofore unsung . . . registered a regular dramatic hit."
—From the Morning Telegraph.

"A play of clashes and contrasts."
"Has scenes of real dramatic power."
—From the New York Times.

"Teaflower is a character that charms. . . ."
"Honorable playwrights have made much that is oh, so beautiful!"
—From the New York Tribune.

"Has some fine spiritual qualities."
—From the Globe.

"Has much delicious satire."
—From the Evening Telegram.
Independent producers will be allowed to show pre-release pictures for benefit of the Theatre Owners attending the Convention from all over the United States, Canada, British Columbia, Mexico and Cuba.

Here is the big opportunity for the Accessory Man to show his product to thousands of Theatre Owners from all over the United States and nearby countries.

This is a real market for you, Accessory Men, for you not only can show but sell your products.

Booths limited to seventy-two exhibits on floor of vast Armory.

This is Going to Be the Biggest Convention and
Ent Motion Picture Accessory Show

(only two blocks from Convention Hotels)

Connection With

Pendent Exhibitors Convention

10th and 11th

Furniture, decorations, cut flowers and palms furnished free, complete in each space.

Music by one of country’s finest orchestras.

Many booths already reserved. Space is going fast. Time is limited.

Don’t wait to write, wire

SAM ATKINSON, Business Manager
138 Consumers Bldg., Chicago, Ill.

Theatre Owners are invited to register at Grays Armory, and receive a pass good for the week.

Exposition Ever Held in the History of the Industry
TWO STANDARDS

Above are given the exact dimensions of the two Film Standards

THE PROFESSIONAL STANDARD

and the

SAFETY STANDARD

THE one on the right is the PROFESSIONAL STANDARD and is used where the law demands and specifies the required protection. Concrete—masonry—and other protective measures.

THE one on the left is the SAFETY STANDARD used before small audiences in Home, Church, Lodge and places where protection must be in the film, because from the very nature of the case large concrete rooms cannot be built and the pictures must be operated by movable and portable projectors.

THESE are the audiences which breed picture fans. They hasten the growth of our "Potential Audience" and hence help the growth of the industry both for the Theatre Man and the Producer.

Associated Manufacturers of Safety Standard Films and Projectors
MOTION PICTURE STUDIO DIRECTORY and TRADE ANNUAL

1920 Edition

532 Pages of Valuable Information CONTAINING

Biographies of all—
  Actors—Actresses—Child Players
  Producers—Directors
  Scenario Writers, etc.

Organizations in the Industry
Film Company Personnel
Foreign Duties on Film
Index to Feature Releases
Newspaper Directory
(Those giving space to Photoplay Departments)

And Other Valuable Data

A COPY SHOULD BE IN THE HANDS OF EVERY THEATREMAN, NEWSPAPER EDITOR, CASTING DIRECTOR, ETC., AS A HANDY AND AUTHENTIC REFERENCE BOOK.

MOTION PICTURE NEWS
729—7th Ave., New York City.

Gentlemen:

Attached please find $3 in payment for one copy of the Motion Picture Studio Directory and Trade Annual—mail to me at the following address:

Name ..................................................
Address ............................................
STATE RIGHTS

YOUR OPPORTUNITY IS NOW! SIX REELS OF THRILLING DRAMA ON A SCALE OF UNUSUAL MAGNIFICENCE

BUY NOW! THE PRICE IS GOING UP

TRANSATLANTIC FILM CO. OF AMERICA

HERBERT C. HOAGLAND, Vice-President and General Manager

729 SEVENTH AVENUE
NEW YORK CITY
First National is now in the Insurance Business

It's just as important to insure your business as your life

Ask the nearest First National Exchange to explain how

A First National FRANCHISE

Will protect your business future

There'll be a Franchise everywhere
It's A Smashing

Speaking of

Louis B. Mayer's
presentation of

Anita Stewart

in

"The Yellow Typhoon"

The story of a woman
who lived for excitement

From the Saturday Evening Post
story by Harold MacGrath

Directed by Edward José
Screen version by Monte M. Katterjohn

Watch The Records Crash
At Big First Run Houses
That's why it broke records in New York, the critics say:

RECORDS ARE BROKEN

"An excellent drawing card. Straight melodrama of the purely sensational type with the element of suspense well developed and thrills plentiful. Fast action and skilful handling. Plot interesting. Love romance, perilous adventure and exciting situations combine to please all lovers of high tension melodrama. Anita Stewart plays a dual role with alluring charm in one instance and a subtle sense of suggested evil in the other. Her admirers will mark this as her best screen performance. Supporting cast admirable. Tell your patrons that this great picture broke records at the Strand theatre, New York. Play it up heavily as presenting Anita Stewart in a decidedly new role." — Exhibitor's Trade Review.

MISS STEWART QUITE STRIKING

"Anita Stewart gives a thoughtful portrayal as twin sisters and is quite striking as the blonde Berta." — New York Morning Telegraph.

TENSE DRAMATIC ACTION

"There is incident aplenty. The backgrounds are praiseworthy. Make a point to emphasize the melodramatic values. Feature the picture as a tense drama that is punctured with action throughout its length." — Motion Picture News.

GOOD AUDIENCE PICTURE

"A good audience picture. Miss Stewart in a dual role has succeeded in portraying the two distinct characters in a splendid way. Appeals to a lover of thrills. Lavish sets depicting a gambling house in the Orient." — Wids.

INGRIDGE AND QUICK ACTION

"Replete with intrigue and quick action. The production is a worthy one and evinces marked craftmanship on the part of the directors. The effects are colorful and vivid. As the scene of action shifts from America to the Orient and from the Orient to the Philippines, there is a scrupulous regard for atmospheric details and incidents, that increases the spectator's interest. Anita Stewart doubles in a clever adaptation of Harold MacGrath's story. Excellent photography aids in making the picture a success." — Moving Picture World.

ROMANCE AND ADVENTURE

"Anita Stewart again demonstrates her claim to the title of star in Harold MacGrath's bizarre story of romance and adventure. Contains an excellent double characterization by the star. Some fine locations and sets finely photographed, a complex plot and considerable action." — Exhibitor's Herald.

A First National Big Special

Foreign Representation, David P. Howells, Inc.
729 Seventh Ave., New York City.

There'll be a Franchise everywhere
'All
H—l
Can’t Stop Me!

Says Henry B. Walthall, as the man who took the greatest sporting chance.

Mayflower Photoplay Corporation presents
An Allan Dwan Production
“A Splendid Hazard”

Directed by Allan Dwan

Based on the Novel by Harold MacGrath

A First National Attraction

There’ll be a Franchise everywhere
Getting It Over

GEMS of wisdom written in Chinese characters would be utterly unintelligible to most people. RITCHEY posters, like all really great art, are always simply phrased, in a manner most readily understood by the great masses of men. By the same token they are always so strong in their realistic delineation, and so positive, and sincere, and accurate in their depictions as to carry a sure conviction.

The same characteristics that denote a great work of art, likewise denote a RITCHEY poster. The fact that the RITCHEY poster serves a commercial purpose simply classifies it as a work of advertising art. It has to make a monetary appeal, but it is an alluring appeal, an appeal that piques the curiosity—and it invariably gets over!

It is pregnant with a subtle power of suggestion, and though the casual observer may not know it, it is that subtle power that puts it over. That is the reason it produces the maximum box-office results,—

It has the quality of GETTING OVER!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York
Telephone Chelsea 8388
Blunt—Square—Facts

The Question At Issue

Do exhibitors want reviews?
Do they want independent reviews—unbiased, impartial, independent of advertising?
Is a trade paper competent to review pictures for the exhibitor?
Has a trade paper a right to carry its own reviews of pictures advertised in its pages?
Do exhibitors simply use reviews to hammer down prices, break contracts, etc.?

MOTION PICTURE NEWS has placed these questions before the exhibitors of the country.

Their reply is a spirited and unanimous "Yes!" to the first four questions; to the last a caustic "No!"

Letters have been received from the owners and managers of over a thousand theatres; and more are still coming in. Never before, on any subject has there been such an outpouring of exhibitor expression; nor such strength, definiteness and unity of opinion.

The letters come from all points of the country, from big cities and little towns, from first and late run houses, from single and chain theatres.

Their similarity is remarkable. But one letter disagrees with the rest. Summed up they say: "We want reviews—or nothing."

Practically every letter should be reproduced in full. We regret that we have not the space, that we can give only excerpts from comparatively a few. These prove the case: but every letter is worth reading.

A Plain Statement

The issue—involving the above questions—was raised with MOTION PICTURE NEWS by the Selznick organization.

We,—in common with other trade papers—were informed, several months ago, that reviews of Selznick pictures were not desired by that organization.

Later, and immediately following our review of a certain Selznick release, Selznick advertising was summarily withdrawn from the columns of MOTION PICTURE NEWS.

We were informed, however, that the issue was not raised over this particular review but was a general one. In other words, Selznick pictures were not to be reviewed (Select and Republic pictures included) by MOTION PICTURE NEWS or by any other trade paper; any publication defying this rule would lose Selznick advertising.

We were told that reviews were out of date; that a trade paper had no right to give its own opinion of goods advertised in its pages and to differ with the advertising claims made; that exhibitors did not want reviews except to use them in lowering rentals and causing trouble in general.

Our reply was that we would continue to review all Selznick releases, as a service demanded by our readers, independently and to the best of our ability, as we have always reviewed all pictures since the paper was founded.

What of the Others?

We were distinctly informed by the Selznick organization that their edict applied to all trade papers. The other trade papers, however, are still carrying Selznick advertising. Perhaps they will care to explain why. Our columns are also open to the Selznick organization for any fair and fact statement they may desire to make.

This is a vital issue.

It is vital to the trade press. If we are not to carry the reviews our readers demand, or only reviews acceptable to our advertisers, or if the paper is to be run
by the advertiser, then we cease to exist. A camouflaged house-organ is not countenanced by the United States postal laws nor by any reputable trade, nor is its circulation worth a nickel.

It is vital to the advertiser. If you sell your goodwill to any one advertiser you have no value left to sell to any other advertiser.

It is vital to the industry at large, to possess a trade press free to offer constructive criticism on the pictures artistic and economic development, untied by any interlocking commercial interests, unbridled and so able to express the truth as it sees it.

But above all the issue is vital to the exhibitor. He won't be deluded long by a camouflaged house-organ. He'll spot it quick and quit it cold. But when he is deprived of an independent and impartial service on pictures, when he is compelled to book and advertise in the dark how on earth is he to hold and increase and keep faith with his public?

What is to become of selective booking? Or is the term a travesty?

What is to become of the exhibitors' independence?

Independence or Blind Submission?

We hear a good deal these days about the independent exhibitor. A good many producers and distributors seem earnestly to desire this independence. They urge the exhibitor to stay independent.

But—when you ask the exhibitor to take your pictures blindly, to advertise them blindly, you rob him of all independence. You tie him to yourself, to your fortunes. You force him to accept the risks of production. You use him to force your goods on the public—a very dangerous end which you have no right to ask him to share. A fairer way is to buy his theatre and take the risk yourself—the very ownership you so earnestly oppose.

Eighty percent of the exhibitors of this country are unable to see pictures before they book them—and therefore unable to select pictures for their particular clientele and to know how and how strong to advertise them. The balance are too busy to screen all the pictures offered them. Exhibitors cannot succeed without an impartial review and advertising service. They will get it—somehow.

Our Position Frankly Stated

Our answer to the Selznick organization is this: Tell the exhibitor the truth, the whole truth about your pictures. Inform him thoroughly and candidly. Give him an impartial appraisal just as we try to do. Substitute this for your present advertising and we'll gladly stop reviewing your pictures. Such service to our readers won't then be necessary.

We sincerely regret the raising of this issue. We did not seek it. We have hoped for another way out.

We are an organ of the trade—all parts of it, all factors in it. We aim to advance the best interests of all.

Our pages are devoted primarily to the exhibitor—to give him service, to help him market his goods. Our editorials are our own. No factor in the trade owns them.

We have given much service—at no saving of effort or expense. No trade paper in any field gives more. This service has helped the sales of worth while pictures a great deal. As for our reviews we never claimed that they were infallible. Nor does the dealer take them as infallible. If we underrate some pictures we overrate others. No conscientious producer has been hurt by our reviews. All in all they have helped. Our only claim is that they are on the level; as for their value, their batting average is good.

We make mistakes. But our columns are always open, we are always eager, to correct any. We will revise our own opinion gladly and quickly if the other fellow proves we are wrong.

From the beginning this paper has been clean, constructive, independent. No one will say otherwise. We expect to remain so—or quit. And we wish to say this: that while we have had our struggles and disagreements we have met from our advertisers with mighty few exceptions the fairest kind of spirit—a spirit which is founded broadly upon a belief in the solidarity of the industry and the wholesome, genuine value of an independent trade press.

---

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Avenue, New York, N. Y. Phone 3560 Bryant.

Chicago Representative, L. H. Mason, 220 So. State St.; Phone Harrison 7067. Los Angeles Representative, J. C. Jessen, Suite 305, Baker-Detrwiler Building, 412 West Sixth St.; Phone Pico 789.

Subscriptions $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $5. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

Copyright, 1926, by Motion Picture News, Inc.
The Exhibitor and Reviews

SAENGER AMUSEMENT CO., INC.
NEW ORLEANS, LA.

"Our opinion is that exhibitors will be with you 100 per cent as long as you continue to hold your editorial department above business influences. And in the stand you've taken you find us with you all of that 100 per cent.

"Reviews are not the least of the service you render exhibitors. In fact, our publicity department holds that it is one of the most important. Reference is made in our publicity department to a card index file which gives us at a glance the consensus of all criticisms on any picture we have booked. And as our publicity men seek to advertise and exploit pictures honestly, the reviews are of great assistance, provided they are honest. We try, of course, to get a preview on the major attractions, but we must oftentimes be guided by trade news.

"We have found Motion Picture News to be fair, and we believe your staff competent. As a matter of fact we have placed faith in criticisms published in your paper."

E. V. Richards, Jr.
General Manager
Saenger Amusement Co., Inc.

NEWMAN THEATRE
KANSAS CITY, MO.

"Regarding reviews, we want them absolutely. We feel that they are one of the greatest necessities of the modern theatre manager despite the fact that an exhibitor has contracted for certain pictures and that his competition has contracted for the pictures reviewed, it is only good business for him to know his competitor's line as well as his own.

"While we are in a position to screen nearly every important production that is released in this territory, we find it very helpful to compare our personal opinions with those of the reviewer. Very often, important points, either for or against a production, have been brought to our attention by the critic. A great many times, when we were undecided about the particular value of a certain picture, the reviewers' remarks have cleared up many of the points in question. Again, in this day of "near" open booking and independent releases, combined with presentations, what better method is there for an exhibitor to find just the type of attraction he desires to give diversity to his programs or to fill in a particular type of feature having a particular type of presentation.

"For illustration, in the past four weeks, we have been searching the release columns of the Motion Picture News and other trade papers for a picture of merit that would particularly suit a Fashion Show presentation. We have located an attraction that suits our requirements to the letter in the columns of the reviewers."

Milton H. Feld,
Manager.

WILLIAM FOX
WASHINGTON THEATRE
DETROIT, MICH.

"Do I want reviews? Yes! And in order to run a business as we run ours, we must absolutely have expert, reliable and impartial reports on each and every picture we put on our screen from the five hundred to the ten thousand feet lengths. We were asked the other day whether or not we would buy on our own judgment providing that they would screen a certain subject. On our answering that our system was based on the collective judgment of the critics in the trade journals we were charged with having no confidence in our own intelligence. And our reply was that we did not have time to view all the subjects that we offered to place our patronage and yet we never offered them anything but the cream of the market. That we did have time to read, copy and file reviews on all subjects that came on the market and consequently could intelligently buy only the good and turn down the weak sisters. We are conversant with each and every producer's product and are salesman-bull proof. We buy selective or on one picture cancellation. We will not pay for a picture; at other times we are proclaimed as a gentleman, scholar and general good fellow for what we are willing to pay for some other picture. Stars names are not essential to our success. National advertising will not fill our house. But our personal reputation for high ideals, our record for one successful program right after another, is rapidly riveting a place in estimation of our people that is a real joy to occupy.

"And the solution—Independent buying with a knowledge created by truthful, impartial and fearless reviews of the pictures that are being offered on the market."

CLAUD E. CADY, OPERATIVE
GLAMOR AND COLONIAL
THEATRES
LANSING, MICH.

"While I do not wholly rely upon the reviews of Motion Picture News, because of screening most of all my shows myself and again because frequently by the time your review comes to me the picture has been run in one or the other of my houses, I assure you that I watch those reviews carefully and find that they are fair and the exhibitor in the smaller town who does not run pictures so close to release dates could very well afford to place himself in your hands and rely entirely upon the judgment of your critics. In conclusion, I thoroughly endorse the stand you have taken in this matter and wish you the success that is due a trade paper that is honestly trying to serve the exhibitor."

CLAUDE E. CADY.

LINWOOD THEATRE
TARKIO, MO.

"Do we want reviews? Ye Gods, yes! And in order to run a business as we run ours, we must absolutely have expert, reliable and impartial reports on each and every picture we put on our screen from the five hundred to the ten thousand feet lengths. We were asked the other day whether or not we would buy on our own judgment providing that they would screen a certain subject. On our answering that our system was based on the collective judgment of the critics in the trade journals we were charged with having no confidence in our own intelligence. And our reply was that we did not have time to view all the subjects that we offered to place our patronage and yet we never offered them anything but the cream of the market. That we did have time to read, copy and file reviews on all subjects that came on the market and consequently could intelligently buy only the good and turn down the weak sisters. We are conversant with each and every producer's product and are salesman-bull proof. We buy selective or on one picture cancellation. We will not pay for a picture; at other times we are proclaimed as a gentleman, scholar and general good fellow for what we are willing to pay for some other picture. Stars names are not essential to our success. National advertising will not fill our house. But our personal reputation for high ideals, our record for one successful program right after another, is rapidly riveting a place in estimation of our people that is a real joy to occupy.

"And the solution—Independent buying with a knowledge created by truthful, impartial and fearless reviews of the pictures that are being offered on the market."

"We have been using the reviews offered by the Motion Picture News for over two years. In that time, we have never seen any signs of partiality in your reviews and have rather used you as the court of last resort in case critics differed. We don't care for the critic that calls "Rotten! Rotten!" all the time. But the soft-soap artist is just as
Readers' Verdict Is Unanimous

useless. And exhibitors are not fools even if they do have their weak moments.

"So, for Lord’s sake, keep up the good work and hand it to us straight.”

Earle S. Nesbitt.

SEARS & JONES ENTERPRISES
BROOKFIELD, MO.

"The News is the only trade paper that comes to our theatres and we certainly want reviews and we are very much in love with your Plan Book.

"Your reviews are a great help when it comes to buying pictures but it is the best help to know that you have a picture that you can do a little extra for and at the same time have the public think that you are right.”

Sears & Jones, 267
By Chas. T. Sours.

N. H. WARE CO., INCORPORATED
BEVERLY, MASS.

"Do we want your reviews? That is why we buy your magazine. The reviews and the "Exhibitor Comment" are the main reasons why over fifty copies of The Motion Picture News are resting comfortably on top of our desk at this moment.

"You are the connecting link between exhibitor and producer. The safety valve of the industry. How can we fanners here in the bushes tell whether or not a picture is suited for our audience without your reviews? How do we know that it is the style of picture that will not only bring business but better still—Satisfaction? How? Certainly not from the press books that the producers hand out with their hokum about Lucy Asthma’s pet poodle eating radishes.”

Chat Bent, Manager.
Strand Theatre,
Peabody, Mass.

"I have found a number of film men that make claims that their particular product is not given a fair showing by some reviewers, but on comparing with the reviews and other film men’s views find this is not borne out. Personally I see no fault to find in the reviews and believe the fault is with the manufacturers, or sellers of film."

J. C. McKee, Manager.
Electric Theatre.
Bolivar, Mo.

REX THEATRE BEAUTIFUL
BESSEMER, MICH.

"In answer to your letter of April 16th—Please be advised that we commend you for the stand that you have taken on reviews of pictures.

"We would not like to see the reviews discontinued, and it is our belief that in the very near future the reviews are going to be even more critical than they have in the past whenever criticism is due.

"The exhibitor must, and will, back any paper that will give him unbiased opinions on the releases of all producers. Without the support of the exhibitor, without the circulation among the exhibitors, the advertising in your paper would not be of value. It is the confidence placed in your magazine by the exhibitor, that makes it the valued paper that it is.

"We wish you every success and hope that you will continue to give us reviews on which we can rely."

Rex Theatre,
D. J. Kulaszewicz, Manager.

SHEFFIELD THEATRICAL SPECIALTIES
BROOKLYN, N. Y.

"Keep up the fair and impartial expressions and the exhibitors will always be with you."

Sheffield Theatre Circuit,
By H. Rachmil.

AMERICAN AMUSEMENT COMPANY
MINNEAPOLIS

"But it is perfectly natural that your reviewer at all times in reviewing pictures will have in his mind that the producer is one of your advertisers or a prospective one, which after all is said and done is your bread and butter, and naturally said reviewer in writing his opinion has to be guided thereby so as not to offend the producer. Different reviewers claim that regardless of whether the producer is an advertiser or not they write their opinion as they see the picture only, but we are all human, reviewers as well as critics, to take cognizance of the situation and as exhibitors when reading your reviews naturally have to make due allowance for the same."

American Amusement Company,
D. W. Chamberlain.

STRAND THEATRE
PROVIDENCE, R. I.

"The entire procedure of producers and releasing companies seems to be ‘let us get ours first’ and for one, the writer thinks it is time to expose them, and you will find a good many more exhibitors like myself who will pay ten or twenty subscription prices to keep our publications unbiased and to stand back of them. Keep up the good work and good luck to you."

Strand Theatre,
Chas. H. Williams, Mgr.

THE ARCADE THEATRE
ANN ARBOR, MICH.

"In the main we consider your reviews very good indeed and place a great deal of confidence in them. Of course, however, we do not always agree with your critics’ judgment, but that of course, is to be expected, even though your critics may be of the very best.”

A. A. Moran.

THEATRE GRANDE
DETROIT, MICH.

"I for one always stand for fair play and am pleased to receive, like thousands of other exhibitors, truthful reports of all pictures reviewed. Your reviews which I find very good are not used to hammer down prices or break contracts but simply to protect my patrons, my business and to get pointers on how to place and advertise the different pictures.”

Thos. Lancaster,
Manager.

SHEA AMUSEMENT COMPANY
BUFFALO, N. Y.

"You are to be congratulated on your independence, and know that every fair-minded man in the industry will endorse the stand you have taken.”

Harold B. Franklin,
Managing Director,
Shea Hippodrome Division.

WEBSTER THEATRE
BRONX, N. Y.

"In reply to the inquiries contained in your letter of the 21st ult. would state that: We certainly do want reviews—a trade paper without reviews has no value for the exhibitor. A busy exhibitor has not the time to do his own reviewing. I have found your service to be fair, and feel I can rely on excellent, unbiased reviews in the News.”

Edward S. Fader,
Manager.

"I am heartily in favor of trade paper criticisms but of late you seem to be leaving it to local men in different sections. Your reviews are not as satisfactory as they used to be but I realize it is not all your fault as probably you have been refused permission to review pictures of certain companies.”

R. G. Pehtier,
 Bijou Theatre,
Mt. Clemens, Mich.

THE NUFR-ADAMS PLAYHOUSE
WHITEHALL, MICH.

"Of course we want your reviews. Did you think we read your magazine simply for the press stories in the
"We Want Your Reviews At Any Cost"

FRONT PART? There are two features of Motion Picture News which are of paramount interest to us. One is the display advertising, which is the most fascinating and effective advance notice in the world, and second, the reviews which give us a check on the well meant enthusiasm of the advertiser. Frankly, in a small town such as this is, we use your reviews almost entirely in booking the theatre. We do not see the advance showings and have found that your judgment is apt to be sound, not fallible, but more often right than wrong.

Frank R. Adams, Nujer-Adams Playhouse.

FOURTH ST. THEATRE MOBERLY, MO.

"I FOR ONE AM WILLING TO STAND MY SHARE OF ANY AMOUNT TO REIMBURESE YOU FOR ANY LOSS THAT WOULD ENTAIL BY DISTRIBUTORS OR PRODUCERS IN JUDGING OF THE FILMS FROM YOUR CRITICISM IF YOUR CRITICISM IS NOT SATISFACTORY TO THEM. THIS OFFER IS MADE IN GOOD FAITH AND I WILL STAND BY IT. THERE ARE THOUSANDS OF EXHIBITORS LIKE ME THAT WOULD DO THE SAME."

J. H. Blauwitz. Resident Manager.

NEW SOUTHERN KAVANAGH BROS. OWNERS ANR MANAGERS MINNEAPOLIS, MINN.

"Your reviewing department, in my estimation, is the most important of any in your journal, like the editorial column in a newspaper, and should not be subject to any outside influence. Call a spade a spade regardless of whom it hits and any producer who seeks to induce you to speak highly of his picture when it has no merit should be barred from your columns on general principles.

"I congratulate you on the stand you have taken in this matter and you will find that all the exhibitors are with you heart and soul. The real honest and able producer will be with you. Too. With kindest regards, I beg to remain,

"Your truly, for fearless criticism,"

M. J. Kavanagh.

PANTHEON THEATRE TOLEDO, OHIO

"I believe your staff is thoroughly competent, and I am of the opinion that you all wish to be fair and useful to the exhibitors. I would consider it a calamity to discontinue reviewing pictures by the various trade papers. At the same time it is your duty, as well as every other publisher's, to pan a picture if it isn't there. I have requested all our daily papers in Toledo to do likewise. In other words, to notify us of a weak or mediocre picture. That is selling the wrong stuff to the public. However, when we do have a picture that is worthy of lots of publicity to give it to us without the asking."

The Pantheon Theatre Company.
Harvey C. Horvat.
Managing Director.

THE STRAND THEATRE LOWELL, MASS.

"The review service of the News I can testify to as an exhibitor has been invaluable to me, as a worthy and constructive means of suggesting the true value of the films reviewed. I have used the word "suggesting"—that is just what the News' review service epitomizes. It suggests what is good and bad in a film, and the rest remains with the exhibitor to determine for himself, that is to say, whether the particular film under review would appeal to his class of patrons, taking into consideration the type of audience, the locality of the theatre and the price of admission. Needless to say, there can be no doubt as to the honesty of purpose of your reviewers in setting forth their sincere opinions of a film."

Thos. D. Soriero.
General Manager.

NEW YORK THEATRE OWNERS AND MANAGERS.

"Reviews are WANTED. Service desirable and fair so far as I know from experience. Your News fills the bill, and is worth while or I would keep my cash and cut it out."

E. C. Horn.
Mgr. Community House.
Redwood Falls, Minn.

THE LINTONIAN THEATRE UTICA, N. Y.

"If every trade paper would be as fearless as you have been the exhibitor would feel confidence in these reviews."

W. H. Linton.
Proprietor and Manager.

THE NEW REX ST. THOMAS, N. DAK.

"If I thought The News was going to discontinue the reviews of pictures, I would have no further use for The News. I have never booked a picture from or on the strength of these reviews but I always use them to base my advertising campaign and have found them very useful. Then again, they give me some idea of the drawing power of the production and what kind of a crowd to go after."

J. G. Curtis, Mgr.

THE STRAND GERMANTOWN AVE. AT VENANGO PHILADELPHIA, PA.

"Personally I feel under obligation to any publisher of a trade paper when I have reason to feel that the pictures reviewed are not written up with one eye on the picture and the other on the producer's advertising contract. My practice has always been to look at reviews first. Judging from the hours I have wasted looking at poor pictures which have not been reviewed which I might have spent to better advantage had I read an honest criticism first, the reviews must, in the course of time, have made my job a great deal easier.

"Your reviews to my mind have always been fair and your reviewers competent. Your fight for honest reviews deserves the support of every exhibitor."

Herbey E. Finsinger, Mgr.
Strand and Leader Theatres.

EMPIRE THEATRE CUMBERLAND, MD.

"YES we want reviews. I think if anything you have been a little too lenient toward the producer if any favoritism at all has been shown. Your service, I can not be disputed, is above reproach."

Thos. H. Burke.
Manager.

ABERDEEN AMUSEMENT COMPANY ABERDEEN, MD.

"We hold that your reviews, though critical, are honest and dependable, and have only criticism to make of a producer who is not sport enough to abide by an honest review."

J. W. Cronin.

GEM THEATRE GREENCASTLE, PA.

"If the producer is releasing first-class pictures he should be glad to have them reviewed, as good pictures get good reports and good reports get good business."

Gem Theatre.
S. W. Yingling.

LEO BRECHER 623 MADISON AVENUE NEW YORK, N. Y.

"Permit me to congratulate you on the stand you have taken in the matter of reviewing all pictures. True, you could take no other position and retain your self-respect, but when others bow down as slaves — it is encouraging to find a man."

Very truly yours,
Leo Brecher.
“Keep Up the Fight,” Say Readers

BUTTERFLY THEATRE
MINNEAPOLIS

"You are on the right track when you look out for the news value of your magazine; letting the advertising take care of itself. If you have the right material to interest your subscribers you will have the circulation; if you have the circulation, you are bound to carry the advertising."

Leo O. Landau.

WALDORF THEATRE
WALTHAM, MASS.

"You have taken an honorable stand in this matter. As all exhibitors are aware, certain trade papers when ordered to review pictures favorable to the producer under threat of losing advertisement in nine cases out of ten do as directed, and I am of the opinion that your example will tend to encourage other papers to take a like stand, thereby giving the exhibitors a fifty-fifty break."

On EVERY PICTURE RUN IN MY HOUSE TO DATE, I HAVE COMPARED YOUR PAPER WITH THAT OF YOUR PAPER AND IN NINE CASES OUT OF TEN WE AGREE ON THE MERITS OR DISADVANTAGES OF THE PICTURE AND I WILL SAY THAT IT IS MY CANDID OPINION THAT THE MOTION PICTURE NEWS IS BOTH TRUE AND UNPREJUDICED IN ALL ITS STATEMENTS AND UNTIL I AM CONVINCED OTHERWISE THE NEWS IN ITS PRESENT FORM WILL BE ENTIRELY SATISFACTORY TO ME."

Louis P. Carroll,
Manager,
Waldorf Theatre.

ELMWOOD THEATRE CO., INC.
539 ELMWOOD AVENUE
BUFFALO, N. Y.

"To discontinue the reviews would mean to take away the foundation of your publication."

Bruce Fowler,
Elmwood Theatre Co., Inc.

WOLLASTON TEMPLE
22 BEALE STREET
WOLLASTON, MASS.

"They are agitating very strongly here in Massachusetts a censorship which I think most inadvisable—as public demand is slowly and surely driving poor and suggestive pictures out of the exchanges and your reviews, intended as they are for the exhibitors’ guidance, are of great assistance. Wishing you success and a continuance of your work and feeling your will win out."

I. W. Pinkham.

SOUTH PENOBSCOT, MAINE

"The reviews and Complete Plan Book are the first sections of the News that we read."

S. B. Condon,
Pastime Theatre.

THE ORPHEUM
RED CLOUD, NEB.

"I do not know what a conscientious exhibitor would do were it not for the reviews in the reliable trade papers and have always felt safe in following the News’ reviews."

Geo. J. Warren,
Manager.

"Your reviews are the first thing we read when we receive the News. They are a great help in getting out our advertising on pictures. Hope you will keep it up."

E. M. Fetterman,
Mgr. Opera House,
Hebron, Neb.

THE SUBURBAN THEATRE
OMAHA, NEB.

"We have never even thought of asking for a price reduction because of an adverse review. But we have found them useful in telling us the substance of the story in a short, snappy manner which is usually absent from the press sheets filled with glowing descriptions of the ‘beautiful and exquisite paper’ issued on each picture. We have found your service to be very fair and only on rare occasions have we differed with your opinion of the picture."

The Suburban Theatre,
By Walter Cread.

THE LYDA THEATRE
GRAND ISLAND, NEB.

"Don’t let them bluff you, Johnston, just give us your honest opinion and we will all be with you. You know ‘right’ will always win."

S. A. Hayman.

"If all exhibitors made their decisions of booking pictures after reading from the Motion Picture News, I can assure you their programs would be such as their patrons desire."

E. A. Provencher,
Mgr. Laurier Theatre,
Woonsocket, R. I.

The second instalment of exhibitor letters on the review question will appear next week.

All trade papers received their “orders.” — The News alone has been “disciplined.” — What is the answer?
Factions Menace Harmony of the Exhibitors' Get-Together

Reports Issued by the Rival Organizations Presage Discord at Cleveland

With the coming of the national conventions of the exhibitors of the United States on June 8, 9, 10 and 11, each faction is lining up its forces for the advance on Cleveland. It would seem as if harmony was not likely to prevail when the theatre-owners get together on the appointed dates. The Independent Exhibitors of America, under the leadership of Frank Rembusch, and the Motion Picture Theatre Owners of America, of which Sydney Cohen is temporary chairman, have both issued official calls to the exhibitors of the country to meet next month on the same days at Cleveland. The Independent Exhibitors contingent are to gather at the Hotel Cleveland, according to the announcements received, while the Motion Picture Theatre Owners of America have sent out notices that they will meet at the Hotel Winton. Prominent figures associated with both organizations have issued statements which are reproduced below in part. Frank Rembusch, president of the Independent Exhibitors, has sent the following statement:

"At the recent Chicago Convention the Chair did not make an effort to keep the convention from going to Cleveland. We encouraged it because we favor one convention, one organization. After the convention we hunted up Mr. Bullock and gave him every opportunity to advise us just how we were to be taken care of, but not a single detail was told us.

"We had a committee from our organization go to Cleveland, and we were assured that everything was all right, but no details were forthcoming.

"To-day I took stock of the following facts:

"We formed a permanent organization at Chicago, with officers and directors.

"The sub-committee called upon the producers at New York City last week, and so far eleven producers have agreed to not go into the theatre business; three more will make it unanimous.

"The larger committee meets at Hotel Astor, New York City, June 3-4 to receive the final decisions of all producers, and we are to report to the Cleveland Convention. Where?

"We have waited two weeks, and then sent another representative to Cleveland and insist that our organizations must have a written contract for a meeting place somewhere. To-day our representative sent a wire that no such a contract was available, but that we could secure the Hotel Cleveland for convention halls and rooms, if we accepted at once. We then wired the Hotel Cleveland and contracted for the convention June 8, 9, 10 and 11 for the Independent Motion Picture Exhibitors of America.

"We have a national organization, and I take it for granted that the members would consider it poor leadership if we had no meeting place when we arrived in Cleveland.

"The Chair also begs to confess that we doubt very much the sincerity of those who would have us go into a meeting in which we have no standing. We are taking no chances. We are organized and at work, the only real active national organization to-day. Certain developments and alignments that have formed since are such that we cannot afford to be anything but sure. We hope that every exhibitor will appreciate our stand. This action is in no way impairing the good possible. It will, however, be a means to clarify the situation.

"Addressing the exhibitors on the subject of what has already been accomplished, the Independent Exhibitors has the following to say:

"Your sub-committee called on the executives of eleven larger producers and distributors and advised them that the new national exhibitors' organization, formed at Chicago, April 26-27, have agreed to make a stand as follows:

"First—Insist that all producers get out of or not go into the theatre business.

"Second—That we buy our film service exclusively from film companies who agree to this in writing.

"In the list of those producers who are reported to have agreed to the Independent Exhibitors provisions, as stated above, are Universal Film Company, First National Exhibitors' Circuit, Robertson-Cole, Vitagraph, Pathé, Selznick Companies, the United Artists, the American Film and the "Big Six."

"M. Van Prang, secretary of the Kansas State Exhibitors' Association and a member of the committee recently appointed at the Patterson conference in Chicago to prepare a report to the Cleveland Convention of the Motion Picture Theatre Owners of America on the attitude of producers in the underworld buying, states that after the convention a sub-committee was formed consisting of H. W. Kress, H. C. Farley and M. Van Prang, which was to go to Cleveland and find out what arrangements had been made for the convention of the Motion Picture Theatre Owners of America. Regarding the transactions of this committee Mr. Van Prang has issued the following statement:

"This sub-committee met at the Hotel Staller in the city of Cleveland on the fifth day of May and had a conference with Henry Lustig and Samuel Bullock, the latter being the temporary secretary of the Motion Picture Theatre Owners of America. Both of these gentlemen gave the members of the sub-committee a detailed account of the arrangements that had been made for the convention, and the members of the sub-committee unanimously agreed in their report to the chairman of the full committee that the arrangements made for the convention of the Motion Picture Theatre Owners of America were entirely satisfactory.

"The report of the sub-committee had been made verbally to Chairman Rembusch, and he had been informed that the sub-committee had unanimously endorsed the arrangements made for the convention called by the Motion Picture Theatre Owners of America at the Hotel Winton, City of Cleveland, June 8th to 11th.

"Under these circumstances I am unable to understand the attitude of the chairman, Mr. Rembusch, in not only disregarding the report of the sub-committee, but in usurping the power of the directing committee and telling the exhibitors of the country by means of circulars that he has called a convention of his own at a different hotel, claiming to act by the authority of the temporary conference at Chicago."

"Sydney S. Cohen, temporary chairman of the Motion Picture Theatre Owners of America, has also issued a statement on

(Continued on page 4665)

Goldwyn Buys Interest in Capitol Theatre

PRESIDENT MESSMORE KENDALl of the Cleveland theatre announces the consummation of negotiations by which Goldwyn Pictures Corporation acquires a substantial interest in the new Capitol theatre at Sixth Street and Broadway, and the Capitol theatre interests become associated with Goldwyn Pictures Corporation, which will be prominently identified with its management thereof. Edward Bowes, manager of the theatre, is to occupy a larger field as a director and executive of Goldwyn.

The board of directors of the Capitol theatre will, in addition to the present members, include the following: F. J. Goshol, Samuel Goldwyn, Eugene De Priest, Lee Shubert, Edgar Selwyn and others of the Goldwyn board. Messmore Kendall will continue as president.

By this affiliation Goldwyn has secured an interest in one of the most spacious and magnificent theatres in the world. The Capitol theatre has a seating capacity of 5,400, 2,700 of which are on the orchestra floor and an almost equal number in the balcony. Numerous Goldwyn Pictures have been presented at the Capitol, notably Rex Beach's "The Girl from Outside, and another Rex Beach Goldwyn picture, "Silver Horde," has been the attraction during the past week.

"In the following remarks, Messmore Kendall stated:

"We have a national organization, and I take it for granted that the members would consider it poor leadership if we had no meeting place when we arrived in Cleveland.

"The Chair also begs to confess that we doubt very much the sincerity of those who would have us go into a meeting in which we have no standing. We are taking no chances. We are organized and at work, the only real active national organization to-day. Certain developments and alignments that have formed since are such that we cannot afford to be anything but sure. We hope that every exhibitor will appreciate our stand. This action in no way impairing the good possible. It will, however, be a means to clarify the situation."

"Addressing the exhibitors on the subject of what has already been accomplished, the Independent Exhibitors has the following to say:

"Your sub-committee called on the executives of eleven larger producers and distributors and advised them that the new national exhibitors' organization, formed at Chicago, April 26-27, have agreed to make a stand as follows:

"First—Insist that all producers get out of or not go into the theatre business.

"Second—That we buy our film service exclusively from film companies who agree to this in writing."
Canadian Distributors in First Annual Meeting

The first annual meeting of the Canadian Moving Picture Distributors' Association was held in the St. Charles Hotel in Toronto, recently. The meeting took the form of a banquet, and representatives of the following companies were present: Monarch Film Co., Ltd.; Famous Players Film Service, Ltd.; Famous Lasky Film Service, Ltd.; Fox Film Corporation, Ltd.; Vitagraph, Inc.; Select Pictures Corporation, Ltd.; Regal Films, Ltd.; Exhibitors' Distributing Corporation, Ltd.; Canadian Universal Film Co., Ltd.; Specialty Film Import, Ltd.; Davis Amusement Enterprises; Canadian Exhibitors' Exchange.

Clair Hague, general manager, Canadian Universal Film Company, was re-elected president and J. McCabe, general manager of the Fox Film Corporation, was elected vice-president. J. O'Laughlin, general manager of Pathé for Canada, was made secretary-treasurer, while Phi Kaufman and L. Rosenfeld were elected directors.

Mayflower-Tucker Suit Settled Amicably

The Mayflower-Tucker suit, regarded as one of the most important pieces of motion picture legislation, is about to be settled out of court, and George Loane Tucker will complete his contract with the Mayflower Photoplay Corporation. This announcement was made today by Benjamin A. Prager, president of Mayflower, in a conversation with Alfred Beekman, attorney for the Mayflower organization.

The terms of the settlement were not stated, but it is understood that Mr. Tucker is to resume work for Mayflower immediately and that a new arrangement as to the distribution of profits on his future productions has been effected.

Mr. Tucker, according to present plans, will continue to work on the Coast. He will finish the titling and cutting of "Ladies Must Live," his second production under the Mayflower contract, and will then arrange plans for four more Mayflower pictures, which will complete the contract. The settlement of the Tucker suit represents the first big official act of Benjamin A. Prager since becoming head of the Mayflower organization.

Films Classified with Press by U.S. Senate

The United States Senate has supported the contentions of the Censorship Committee of the National Association of the Motion Picture Industry that so far as censorship or any other form of regulation is concerned motion picture films should be classified the same as newspapers, magazines, books or printed pictures. The Senate by unanimous vote has passed the bill introduced by Congressman Walsh of Massachusetts which prohibits the transmission by mail or otherwise of interstate commerce of indecent films. The bill has already passed the House of Representatives but will be sent back there for concurrence in an amendment to correct a technical error and will go to the President for his signature within a short time.

Fox Perfects Plans for International Convention

For the first time in the history of the Fox organization representatives of the firm from all parts of the world will meet at the sixth annual convention of the Fox Film Corporation, beginning on May 14th. Furthermore, this is said to be the first time in the history of the industry that such an international convention has been held.

Plans for the reception of the convening representatives have been perfected by William Fox and an elaborate program of business meetings and entertainments has been arranged. The entire party of branch and district managers will be on hand at the formal opening of the Fox studios on May 24th. One announcement made on the eve of the convention is that each of the Fox exchanges located in the principal cities of the world will be equipped shortly to maintain an efficient exploitation department for the benefit of exhibitors.

First British Serial Started in England

For the first time in its history, the British abroad company, a British producing organization, is to make a serial. It will be called "In the Blood," and will be a typical English story. No attempt at impossible or unreal stunts will be attempted and each episode will be a complete story. Walter West will supervise the production.

Hagenbeck Menagerie Still Active

In a recent editorial in the Motion Picture News, headed "Watch the Germans," mention was made that the Hagenbeck menageries in Hamburg had been taken over by a producing company. The statement is now discovered to be incorrect. A motion picture company has taken over only part of the company's grounds, and the firm of Carl Hagenbeck Sons is still doing business.
Goldwyn Plans for an Extensive Foreign Production

Announces That Pictures Will Be Made Both in France and England

SAMUEL GOLDWYN returns from Europe with a most interesting statement on international film conditions and how they will affect the interests of American producers in the years to come. While abroad Mr. Goldwyn spent considerable time in both England and France, and he has studied intensively both the character of the European as well as the character of the motion picture industry on the other side.

Mr. Goldwyn's accomplishments and observations in Europe have resulted in two things: a crystallization of Goldwyn plans and activities; and a definite perspective on the future of American production throughout the world.

We have consummated the formation of Goldwyn, Ltd., and have solidly launched our distributing enterprise in England," said Mr. Goldwyn. "We have laid the cornerstone for one of the most active distributing centers in the United Kingdom, and we look forward to big accomplishments in European sales. Our office abroad has an English character, an English atmosphere, and admiringly fits into the English method of business transaction. We have made friends on the other side, and friendship is a lasting foundation for success in ventures where capital and product are up to the mark.

"More than that, we have launched our distributing center in France—the Société Anonyme Cinematographique Goldwyn-Osso. Within the next few months there will be an energetic branching out of Goldwyn activity on French continental soil with branch offices in Paris, Lille, Bordeaux, Nancy, Marseilles, Lyons, Geneva and Brussels and all the larger French cities.

"Nowhere does one remark on the growth of the picture so much as in France, where the lid that was clamped on during the war has been suddenly let go. The result is an energy and progress that is undreamed of; even in progressive America. There are to date some 1,600 cinema theatres in France. One cannot say how many there will be two years from now.

"While the Europeans are pleased with American pictures and recognize the technical merit of American production as well as the artistry of our photoplay creators, they are not wholly satisfied with anything that does not spring from their own soil. The cry of 'production at home' has been uttered and heard, and for Americans to continue to hold foreign markets means a reviving ingenuity, and a recognition that our productions treating of foreign characters must ring true to life. The international note in the picture is about to be felt more forcibly than ever before, and we at Goldwyn are not only going to spread ourselves to make our pictures acceptable in any land, but we are going to stage them on the soil where they are supposed to be.

"In short, production abroad has ceased to be merely an idea. It is now a necessity and about to become a fact. England and France will soon hear the ring of hammerblows that mean new production studios. English pictures for the English, French pictures for the French is the keynote.

"While in England I had the pleasure of discussing cinema matters with some of England's best known authors, including Sir Hall Caine, E. Phillips Opplenheim and Cynthia Stockley, and I am tremendously pleased and hopeful over their interest in developing the photoplay.

"During the war American naturally incurred little competition on foreign soil. While there has been little change to date in actual business done, there is a determination on the part of our friends across the water to show their hand in a creative way along cinema lines. I do not disparage this; in fact I encourage it, as I would encourage any effort to make the photoplay a more international and a more artistic achievement."

"I believe absolutely in international pictures. Where foreign characters have crept into the action of the average American film they have too often been utilized for the purpose of provoking a laugh or presenting some ridiculous situation. The time has come when we ought to present the foreign character in a serious role, allow him to demonstrate the traits and manerisms of his race in a genuine way, and, moreover, to furnish him with a setting that accords fully with the spirit and content of the story in which he is cast."

Mr. Goldwyn also spoke highly of the influence that the American pictures were wielding abroad, and expressed his belief in Goldwyn, Ltd., as the agent of Goldwyn for the promotion of feelings of good fellowship between this country and England and France. The spirit of rivalry between the different countries for supremacy in the picture field was strong, Mr. Goldwyn declared, and both England and France were anxious to overcome the lead at present enjoyed by the American producers. In response to the people's demand for more and better pictures, the construction of theatres is being carried out as rapidly as conditions and available material will permit. Mr. Goldwyn described how in several instances he saw the interiors of houses demolished and removed so that the houses might be remodeled and converted into motion picture theatres, even though the ultimate seating capacity was very limited.

In concluding the interview, Mr. Goldwyn referred for a moment to the production program for the coming season. "By the middle of next month," said Mr. Goldwyn, "we will have twenty negatives completed and ready for the market for the coming season, beginning September."

A. E. F. Pictures Will Be Run on Memorial Day

Governor Calvin Coolidge of Massachusetts, preparing for the observation of Memorial Day, May 30th, in the Bay State, has requested that all motion picture theatres arrange for a showing on Memorial Day of the pictures of the graves of the American Soldiers who were killed in France. The plan was proposed by Myron T. Herrick, former American ambassador to France, to Governor Coolidge.

Managers of the Boston playhouses are preparing to cooperate with the Governor, and will show some time during each performance, not only the pictures of the graves, but films depicting the work of the men in the trenches.

Theatre Building Reports from West Coast

MESSRS. RICHARDS and Nace, of Phoenix, Arizona, have leased the property at the corner of Thirty-first and Nye streets, Los Angeles, for a 1,900-seat suburban theatre. They also broke ground last week on the new Rialto theatre in Phoenix, which will seat 1,200.

Sol Lesser, A. and M. Gore, and three owners of present Hollywood theatres have formed a $500,000 corporation to take over the Hollywood theatre, the Windsor theatre and the Apollo theatre and to construct in addition a 2,500-seat house to cost $300,000 at the corner of Hollywood boulevard and Ivar street. This will give four theatres to the first National releases in Hollywood. There will be a mid-week change for the big theatre and a daily change for the three smaller ones.

A lease for a big theatre site in Los Angeles has been purchased by an organization formed and headed composed of Messrs. Mark, of New York; Von Herberg, of Seattle; Liebler, of Indianapolis; Gordon, of Boston; Williams, of New York; Schwabe, of Philadelphia, and Finkenstein, of Minneapolis, who will build a house with 3,000 seats. No announcement of present plans has been made as yet, but it is generally believed that they have secured the Mercantile Place site, consisting of 60 feet on Broadway, between Fifth and Sixth streets, and extending through to Spring street. This lease was recently secured by the Board of Education by Adolph Remish, who was formerly identified with Ackerman and Harris, owners of the Hippodrome circuit affiliated with Marcus Loew.

While in England I had the pleasure of discussing cinema matters with some of England's best known authors, including Sir Hall Caine, E. Phillips Opplenheim and Cynthia Stockley, and I am tremendously pleased and hopeful over their interest in developing the photoplay.
Screen Advertisers Will Meet at Indianapolis

The value of the screen as an advertising medium of the best kind will be emphasized at the meeting of the Screen Advertisers' Association of the World to be held in Indianapolis, June 7 and 8, coincident with the convention of the Associated Advertising Clubs of the World. Persons interested in screen advertising from all parts of the world are expected to attend the sessions of the screen advertisers' association and the general sessions of the convention. One of the most forceful programs ever arranged has been prepared by Harry Levey, president Associated Advertising Clubs of the World.

Mr. Levey, who is largely responsible for the present development of the industrial and educational motion picture, will make the principal addresses before the screen men. The sessions will be called to order Monday afternoon, June 7. Mr. Levey, who also is the manager of the industrial and educational departments of the Universal Film Manufacturing Company, will speak on "A Dream Realized."

A general discussion will follow Mr. Levey's address. Tim Thrift, advertising manager of the American Multigraph Sales Company, and chairman of the motion picture committee of the National Advertisers' Association, will deliver an address on "What I Have Learned About the Motion Picture Medium."

Another important speaker at the opening session will be John Leitch, author of "Man to Man," who will speak on "The True Mission of the Motion Picture."

Irving T. McDonald to Manage Foley Houses

Irving T. McDonald, for several years connected with the Fox circuit, lately as manager of the local playhouse in Springfield, Mass., has resigned to assume management of the T. L. Foley motion picture houses of Cleveland, O. He expects to remain in this city until about June 1. According to announcement, he will be in direct charge of the three Foley houses located in the Cleveland's theatrical and business section. His place is assumed by George V. Halloway, who comes to Springfield from the New York Academy of Music.

Spokane Exhibitors Correct Recent Statement

According to a telegram received from Messrs. Clemmer and Lanach, the Spokane, Washington, exhibitors, the article concerning them in the May 15th issue of the News was incorrect. The item was headed "Spokane Exhibitors Rebel at Percentage System," and was received through the regular news source of the Motion Picture News. The telegram states that it was unauthorized as well as untrue.

Chicago Exchanges Still in Serious Condition

WHILE admitting that the situation caused by the new Chicago fire ordinance, which became effective May 1, still is very serious for exchanges, managers are hopeful that sufficient time will be allowed them to find suitable new quarters before the drastic provisions of the ordinance are enforced. No steps have been taken as yet to compel the exchanges to comply with the forty-eight hour notice served by the city under the new ordinance, ordering them to cease handling and removing films from buildings now occupied. As a result, the administration of the ordinance deferring it for one year has been introduced in the city council and referred to the building committee.

The aldermen are said to feel that the exchanges should have been given more time, as practically no building exists in Chicago today which complies with the requirements and in which the exchanges could get space. E. G. Welsh, who is promoting the proposed Chicago film exchange building, denies the rumor that ground will be broken on June 1, but states that new construction is faster than ever before, and that it is hoped that construction can be started within thirty days.

"Big Six" Has No Part in Any Booking-Pool

Los Angeles, May 18.—Fred Warren announces that the Associated Producers will have no part in any booking-pool. Reports are heard on every hand here to the effect that Famous Players-Lasky and First National have formed a booking-pool. Fred Warren also announces that the Associated Producers have leased buildings in all exchange cities west of Denver and that the exchange managers have already been engaged. This serves as a denial to the rumor circulated in the East that the "Big Six" will go through some other exchange system.

In New York no great credence is given the Los Angeles rumor concerning a proposed Famous Players-Lasky and First National booking-pool. Both parties concerned refused to even discuss it.

New York Theatre Owners Appoint Delegates

The Theatre Owners Chamber of Commerce of New York, at a largely attended meeting on Tuesday, May 18th, designated a committee of six to attend the Cleveland convention. They will leave New York on the Albany night boat on June 7th, stop off at Buffalo and Niagara, and then take the boat from Buffalo to Cleveland.

Stanley Acquires Three Philadelphia Houses

Jules E. Mastbaum, president of the Stanley Company of America, announced yesterday that the corporation has taken over from Michael Stiefel three of the largest and best known motion picture theatres in Northeast Philadelphia. The theatres are the Iris, Kensington and Allegheny avenues; the Lafayette, Kensington avenue near Cambria street; and the Star, Kensington avenue near Lehigh.

The fact that the Stanley Company of America has secured these theatres in Northeast Philadelphia means that photo-play lovers in that vast territory will be given opportunity to see the best pictures," said Mr. Mastbaum. "It is an event of which motion picture lovers can well feel proud that this company has entered this field and entered it so thoroughly as indicated by the taking over of these three houses. These new additions to the Stanley enterprises will be improved in every way necessary to make them fit the Stanley standard of comfort and convenience for its patrons."

Equity Showing at Astor

Equity Pictures Corporation announces that arrangements have been completed for a trade showing of "For the Soul of Rafael," the latest Clara Kimball Young special, at the Hotel Astor next Wednesday, May 26. The showing will be given in the Grand Ballroom, starting at three o'clock.

Applications have been received from other branches of the industry who desire to travel along with the Theatre Owners' Chamber of Commerce. Mr. Louis Bumenthal is in charge of all arrangements.

Manufacturers' Exhibit for Cleveland Meet

The National Independent Motion Picture Exposition promises to be an important event during the week of the Exhibition Convention at Cleveland, according to Dr. Sam Atkinson, business manager, who is also a well-known exhibitor. Dr. Atkinson states that Gray's Armory has been engaged for the exposition and that many important producers, accessory manufacturers and distributors have already reserved space for the show, taking advantage of the opportunity to bring their pictures and products before what is expected to be the largest gathering of exhibitors ever assembled at one time in America.

Arrangements have been completed for erection of seventy-two booths on the floor of the huge armory. There will also be elaborate floral decorations, and a splendid orchestra has been engaged for the occasion. According to Atkinson the presence of many important producers and stars at the convention is assured. Pictures produced by the independents will be screened in the exposition building, and according to the managers are arranging very complete exhibits of their products.
Realart Managers in Big Get-Together

First Conference of Young Company Held in
New York, Beginning May 15

The managers of Realart Pictures Corporation held their first conference and get-together at the Hotel Astor, in New York City, last week. It was the first opportunity which the company’s field force had had to become acquainted and the occasion was made a fitting one for the importance of the event.

The advance guard for the convention arrived Saturday, May 15th, when Oren F. Woody, Los Angeles manager, and Ben F. Simpson, San Francisco manager, arrived in New York from their transcontinental jaunt. Others arrived later in the day, but the majority came on Sunday and early Monday morning. A large number brought their wives and families and several made the trip by automobile.

The managers registered at the Hotel Astor on Monday morning and then went in a body to 466 Fifth Avenue, where they inspected the home offices in the Winfield Building and met the officials of the company. They journeyed back to the Hotel Astor for luncheon, following which the business sessions were started.

The first two sessions of the meeting were given over to a discussion of the results obtained from the company’s Wanda Hawley selling campaign. The succeeding days were devoted to reports from the various managers on the conditions in their territories. The men have recently returned from trips about their territories and reported on exhibitor opinion on the five subjects of the day as they encountered it at that time.

On Monday evening the field men attended a performance of “Irene” at the Vanderbilt theatre. Wednesday evening they attended “The Gold Diggers” at the Lyceum, and on Friday night, after a dinner at the Astor, they saw a performance of “The Midnight Frolic.” The other nights of the week were left open for the men to entertain their wives and families.

An attractive booklet was prepared for the conference. It was devoted entirely to the personal letters of the managers of the company in a personal way and was attractively prepared. In addition to the photographs of the various officials it contained some live and personal data on the individuals that compose the organization.

Each official of the company is written up in the booklet. There is a brief history of his career in the world of business and an attractive picture showing him at work in his office. The book was printed under the direction of Mr. Fritts.

The following attended the meetings: Melville E. Maxwell, special representative; Joseph L. Marquettis, Atlanta; Walter E. Scott, Boston; Henry E. Wilkins, Buffalo; Harry W. Willard, Chicago; Mark Goldman, Cincinnati; James B. Reilly, Cleveland; Daz Callahan, Dallas; Bert R. Liftz, Denver; Ralph B. Quive, Detroit; John N. McCormick, Kansas City; Oren F. Woody, Los Angeles; Henry L. Hollander, Minneapolis; Lester Adler, New York City; Trudy L. Waldman, New Orleans; Cornelius G. Kingsley, Omaha; E. F. Hennsey, Philadelphia; Harry E. Lotz, Pittsburgh; Ben F. Simpson, San Francisco; Albert W. Eden, Seattle; Floyd H. Lewis, St. Louis, and Louis Reichert, Washington, D. C.

The British Motion-Picture in America

Gus Schlesinger of Inter-Ocean Film Writes of Picture with International Appeal

In a statement just issued from the office of the Inter-Ocean Film Corporation, Gus Schlesinger, manager of the department of foreign film sales of that organization, discusses the subject of the British-made picture in the American theatre and concludes with the assertion that in the future the British and the American producer must concentrate on the making of pictures that have an international appeal. Mr. Schlesinger’s statement is submitted in full:

“Of a noticeable increase in quality of the production made in British studios.

“Thus far there have been only two big British productions shown with any degree of success in this country, namely, “The Manx-Man” and “The Better ’Ole.” Both offerings were brought to America by the Inter-Ocean Film Corporation fully two years ago, and were released in this country by the Goldwyn organization and World Film Corporation respectively.

“That there is a big field for British productions in this country is an admitted fact, what with the recently announced policy of American producers to forego the production of a quantity of releases for the policy of “Fewer and better pictures.” But British productions in order to attain to the height of popularity that is now being enjoyed by the American product must, in the final analysis, pass the critical scrutiny of the American theatre-going public.

“In this respect, I believe that American tastes are similar, generally speaking, to British tastes. The same elements that make for a good picture in America are the very fundamentals which make the British cinema offering a success in the United Kingdom. Of course, we all have our little perversions, and at times hold entirely different views on matters pertaining to the screen. Withal we agree on the following formula for a successful production: a good story, interpreted by a good cast, and visualized by a skillful director.

“In making pictures in the future, England and America must concentrate on the production of pictures containing an international appeal. The film markets of the world are reopening, new markets are being discovered, and the demand for films is greater now than at any other period. Motion pictures are becoming recognized everywhere as the standard form of amusement. There is room for every country’s films everywhere—provided of course the pictures in question are patterned after the successful prototype in picture productions.”

Error in Printing Bookkeeping Receipts

A TYPOGRAPHICAL error in the advertisement of the Canadian Photoplays, Ltd., in the issue of May 22nd, THE NEWS made the bookings on “Back to God’s Country” equal four million dollars. It should have read $400,000.
Noted Educator Wants Films in Schools

Dr. Charles Eliot of Harvard Advocates Education Through the Medium of the Screen

Dr. Charles W. Eliot, president emeritus of Harvard University, who was the principal speaker at one of the sessions of the National Association of College and University Publications in the Copley Plaza Hotel, Boston, last week, strongly advocated the utilization of moving pictures in schools throughout the country as a means of education.

"We are trying from the kindergarten through the professional schools at this moment to utilize all means of education through the eye," Dr. Eliot said. "We have been accustomed to depend upon the ear very largely to begin with.

"The whole lecture business, for instance, in schools, colleges and universities, professional schools included, has been through the ear. It is a very inferior method to education through the eye. I learned the truth of this in my life, because I wanted to be a chemist and I found when I began to study chemistry really that that was very largely a work of the eye.

"You have got to see the experiment you try and its results," said the eminent educator, "and its operations must be guided by the eye. And then when I became familiar with medical education I discovered that the lecture method was practically of no use except as affording a rapid sketch of some process that the teacher wished to work through. Everything depended really on educating the senses of the medical student, and chiefly the eye. That is coming in, I rejoice to say, from the elementary school and kindergarten all the way up through medical education. And this use of moving pictures has even within one year only attained its first chance, its first use in American popular education."

The urging of Dr. Eliot for the use of moving pictures in schools throughout the New England district and the entire country is not the first inaugurated in Boston. Educational films have been shown in the schools throughout the city through the cooperation of the motion-picture distributors of this district.

Fire Commissioner John R. Murphy of the City of Boston has adopted a plan for the use of moving pictures in his school for officers of the fire department and the members of the Bureau of Fire Prevention. Members of the Wire Division of the Hub's fire-fighting force will photograph scenes of interest throughout Greater Boston for the illustrating of the lectures in the Officers' School.

Methods of fire-fighting along the waterfront, to be known as "Marine Fire-fighting and Large Streams of Water," building construction, for wall fire-fighting, reservoirs and residential sections, together with methods of fighting chemical fires, will be flashed upon a screen to the veteran officers of the department in their school at the fire headquarters on Bristol street, Boston.

Commissioner Murphy knows the value of the motion picture as a means of education and for attaining interest in the classes of the school. Members of the Class of Government at Harvard University will be the guests of the Fire Commissioner at the drill school yard of the department, when sixteen recruits of the fire-fighting force will go through drill evolution before the movie "Men of the Wire Division. It is understood that the films will be used as educational films for the schools of the districts throughout the Boston fire district.

Cleveland Convention (Continued from page 463)

the coming Cleveland gathering. The statement follows:

"The motion picture theatre owners of the country are keenly alive to the dangers threatening them from the product-exhibitor. They will under no circumstances and by no maneuvers whatever by diverted from originating themselves a powerful national body. They are not afraid of a fight in the open with the interests arrayed against them.

"In fact, they are ready for a fight. The exploiting interests evidently do not want to frighten us in the open. Neither their objects nor their methods can stand the light of publicity. A vigorous exhibitors' organization through all the legitimate interests on the side of the exhibitors' motion picture money; it means an end to the invasion of the legitimate exhibitors' exchange by roving pirate shows; it means an end of extortion by way of deposits; it means an end to the racketeers' percentage plans; it means an end to the million dollars of graft, the producers' covert and obscure advertising being corrected from improper advertising on our screens.

"Unable or unwilling to frighten us in the open, fearful of the just resentment of the organized independent exhibitors of the country, the interests have resorted to the employment of a staff of ex-circus smoke-screen artists to either prevent the convention or make a desperate attempt to break it up. In this way they hope to deal the exhibitors who are anxious to unite and organize another blow from which the may not recover for years to come. They are directly or indirectly hiring henchmen or irresponsible agitators and common scabs to whom the publicity agents of these interests supply the ammunition they are to "shoot" at Cleveland. Fifteen thousand postcards have been furnished by one large producing company to circulate the exhibitors of the country a specially called second "convention" at different hotels in the same city and at the same time called by the Motion Pictures Owners of America.

"These men are trying to stage another affair like the gathering at St. Louis when a wave of the destructive system and former president of a national exhibitor's organization, availed himself of the privileges of the floor because he attempted to speak on the evils of the "mule-exhibit" system. This man who drove him from the floor at that time is today at the head of a large independent-exhibition company and is well known for his affiliations with producing interests.

"The intention of the 'mule-exhibitors' and their friends is to create confusion in the minds of the independent exhibitors of the country and trying to stage a producer-distributor-exhibitor convention in Cleveland at the same time for which the convention of the 32 states has been called."

California Association Starts Fourth Year

The Theatre Owners' Association of Southern California will begin the fourth year of its organization on May 20, when newly elected officers will be installed at a luncheon.

The officers elected at the association's recent meeting, early this week, are H. J. Seiler, garage theatre, Whittier, president; F. O. Adler, Victory, San Pedro, vice-president; J. S. Lustig, Starland, Los Angeles, secretary, president-elect; J. M. Young, Hollywood theatre, Hollywood, treasurer; Glen Harper, Apollo theatre, Los Angeles, secretary; Pearl Merrill, City theatre, Culver City, sergeant-at-arms; with H. H. Bosley, Alhambra theatre, Los Angeles; B. F. Van Derlip, Huntington theatre, Huntington Park, and S. A. Grant, Windsor theatre, Los Angeles, directors.

Upper Broadway Theatre Has New Manager

The Standard theatre, at 99th street and Broadway, New York City, has changed hands. It passes into the managerial control of B. F. Kimberg, who has purchased John Corb's entire interest in the house.

The Standard has been run as a combination house, and the present bookings will continue for several weeks, after which motion pictures with musical features will be run for the summer months.

Cleveland Convention (Continued from first column)

"It is a story of unscrupulous scheming and desperate daring. These producing interests and their tools have thrown down a challenge to the motion picture theatre owners of America. The next few weeks will show whether these men and these interests can get away with it. It all depends on us, on the men who own and operate motion picture theatres for a livelihood.

"In conclusion let me repeat that the call to the Cleveland Convention at the Hotel Wolcott, comes from independent exhibitors prominent in organization work in 32 states. They decided upon Cleveland as the place and upon the 8th to the 10th of June after careful deliberation for the time of their big meeting. They will gather at the Hotel Wolcott.

"The headlong rush of the interests of the country are in no mood for trifling. The smoke-screen artists and the swindlers may not know it but they are labelled like a trunk that has made several trips around the world."

Exhibitors of Southwest Great First National

Three hundred independent exhibitors of the Southwest have accepted the aid offered by First National to remedy existing conditions. The committee representing them, who interviewed First National executives at Dallas, Tex., consisted of C. W. Hall, Hobart, Okla.; Boland, of Oklahoma City; Walter Fairman, of Bryan, Tex.; E. T. Peters, of Dallas; Ben Lewis, of El Paso; H. S. Cole, of Ranger, Tex.; C. C. Mushelman, of Paris, Tex.; and H. S. Ford.

At the request of this exhibitor committee, J. D. Williams, manager of Associated First National, agreed to return to Dallas before the end of May to complete the organization of the new First National exchange staff.
Optimism Predominates Among Theatre Owners

First National Survey Shows Exhibitors Expect a Heavy Business Soon

CHIEF among the outstanding features of the conditions existing in the motion picture exhibiting field of the United States, as disclosed by the 1920 Survey by First National Exhibitors' Circuit, for which Motion Picture News has the exclusive publication rights, is the spirit of optimism which predominates generally among the owners and managers of theatres, the deep seated conviction that the coming season is going to be a greater one from every standpoint than any season past and the determination to take every advantage possible by providing the accessories necessary to adequately care for a greatly increased patronage. This is not an articulate expression of opinion from any one exhibitor or any group of exhibitors, but it is the inevitable conclusion which must be drawn from the amount of money which exhibitors are putting into their end of the motion picture industry to care for expected business during the coming season.

Despite the high prices, exhibitors have gone ahead with the idea that the public wants the best and will bear its share of the ever increasing costs. Improvements such as enlarged rest rooms, remodeled lobbies, interior decorations and other things which cannot be classed as necessities are scheduled in practically three-quarters of all the motion picture houses to be done during the summer months. In places where increased seating capacity has become a necessity, there has been included in the plans for the alterations enhanced facilities for the comfort of patrons.

Nowhere is this spirit of bigger and better houses exemplified more emphatically than in the middle west and western states. Michigan, Ohio and Wisconsin lead in activity, and Iowa, Utah and many other states have ambitious plans, but the fact that original construction was not restricted in most of the western states permitted the building against the future, and consequently increased facilities are not yet a necessity. In the cities, however, especially the larger ones, building of motion picture houses is experiencing a boom. In Detroit, Michigan, alone contracts have been let and actual construction started on twenty-four new houses in downtown, neighborhood and suburban sections, and before the first of next year it is believed that all of them will be in full operation.

The new Allen theatre, at Woodward Avenue and Waterson Street, which opened May 1st, will have a seating capacity of 1,500, is now well under way, and according to plans, will be ready for opening in the fall. Charles H. Mills, who operates the Regent, Majestic, Miles and Orpheum theatres, has announced that he will build a 4,000 seat house on Grand River Avenue, to play pictures and vaudeville. The Kildoff Theatre Co., present operators of the Kildoff theatre, is contemplating the erection of a new house on Forest Avenue, near Concord Street. It will have a seating capacity of 1,200 and will open late in the fall.

Gus Greening, who until a month ago was managing director of the Miles theatre, has announced that he will break ground immediately on Hamilton Boulevard for the New Tuxedo theatre. Mr. Greening says it will be ready for opening on October 1st, with 1,500 seats. The La Salle, at Perry Avenue and 14th Street, managed by Ben Williams, well known in Detroit as a vaudeville house manager, which will seat 2,000 persons, had its formal opening on May 22nd. Wetzman & Ziemen opened their new Linwood theatre, at Linwood and La Salle Streets, on May 1st. This is said to be one of the most beautiful of Detroit's neighborhood houses and will seat 1,500.

John Slepski is now completing a 700 seat house, to be opened in midsummer on Grand River Avenue. Provisions have been made to care for an enlargement if necessary. M. Rohlins will open the new Savoy theatre, on Oakand Avenue, about May 15th, he announces. The Knickerbocker Theatre Co. have started operations toward enlarging the Knickerbocker theatre, East Jefferson Avenue, from 900 to approximately 1,500 seats.

Besides these announcements there are unofficial rumors of the building of several other large motion picture theatres in Detroit's downtown sections. One of these is to the effect that a site has been obtained at the corner of Elizabeth Street and Woodward Avenue, one block north of Detroit's famous Grand Circus Park, for the erection of a large theatre. Phil Gleichman, manager of the Broadway Strand theatre, is also said to be interested in the erection of a large theatre on North Woodward Avenue. Nothing definite has been taken on either of these plans, however. John H. Kunsky, who operates Detroit's two leading first run picture theatres downtown, besides a chain of the strongest neighborhood theatres, is known to have an extensive building campaign outlined for this year.

The Crossett Theatre Co., of Adrian, Mich., has purchased the Crescent theatre there in a plan to improve the entertainment facilities of the city. Both theatres have been running pictures, but the plan is to make the Crescent an up-to-date theatre and use the Crossett for vaudeville and road attractions.

Akron, Ohio, is but a little behind Detroit in building plans. The Waldor Amusement Co. has started the erection of a 1,500 seat house, with all modern conveniences and a novelty of an arcade lobby. The lobby will run through an entire block from High to Main Street, with entrances on both streets. The name of the theatre and the opening date has not been announced. The Kildoff, a 1,400 seat house, on East Market Street and Goodyear Avenue, has just had its formal opening. No modern device was left out of the structure, everything being done with lights. A symphony orchestra has been installed, as well as a Hope Jones Unit organ.

The new Dietz theatre, in East Akron, is nearing completion. It will seat 1,600 people and the cost is in excess of $500,000. In the downtown section of Akron ground has already been broken for the erection of the first theatre building which will house the new Orpheum theatre, to be operated by Botzuh Brothers. It will have a seating capacity of 1,000. A. T. Simons, owner of the Dome theatre, announces that he has procured a lease on a new building constructed for the housing of a motion picture theatre with a seating capacity of 1,500. The new theatre will be known as the Allen. The Akron Enterprise Co. has received a building permit for the construction of a $500,000 theatre building on Main Street. No announcement has been made by the company relative to the plans for the new structure.

The Regent, a new 1,800 seat house being erected by Gus Sun, is so near completion in the downtown section of Springfield, Ohio, that Decoration Day has been set as the opening date. The completion of this house will change to some extent the bookings of the other Sun houses in Springfield, the Sun Vaudeville, the Fairbanks and the Alhambra. The Fairbanks will continue to book legitimate attractions and some vaudeville. The other theatres in Springfield—Colonnial, Liberty, Majestic and Princess—will undergo only repairs and redecorations for next season. All of them will remain open all summer.

Hamilton, Ohio, will have a new 1,600 seat house to help accommodate the unusual patronage which developed during the season in this city. It is the Kildoff, at Front and High Streets, and is being erected by J. F. Jewell. The opening will take place some time the latter part of June.

The Palace, which only opened last February, and the Lyric and Gem are the only ones of the Hamilton theatres which will not be closed for short periods during the summer for alterations or redecorations. The Jefferson, also owned by the Jewell (Continued on page 447).
Some of the representatives of Fox Film Corporation who will attend the coming conference.
Educational Will Distribute Popular Christie Comedies

Contract Just Announced Calls for Two Reel Release Every Second Week

NEW evidence of the declared intention of Educational Films Corporation to gather together on its release schedule the best two-reel comedies obtainable was supplied this week with the announcement that the company has taken over the distribution of Christie Comedies, with a release every two weeks.

The contract, which has just been signed by E. W. Hammons, vice-president and general manager of Educational, and Charles H. Christie, general manager of Christie Film Company, is said to involve the largest sum ever concerned in a two-reel comedy agreement. The amount to be spent in production alone within the next year is said to run into a sum that ranks among the largest investments of any of the producing companies.

According to the agreement, Al. Christie, who has been responsible for some of the greatest comedy successes, is to personally supervise all of the productions and actually direct as many as possible. The entire distribution for the United States and Canada is to be in the hands of Educational, the first of the pictures to be released shortly after the opening of its new exchange system which has just been announced.

Two-reel comedies only are concerned in the contract, and none but the new pictures are to be released by Educational. The product already shown will continue to be booked through the present avenues, so that each of the productions to be handled by Educational will merit the name, New Christie Comedies. Immediately after making the agreement with Educational here, Mr. Christie hurried back to the coast to complete enlarged plans with his brother.

Production of the first two comedies to be released by Educational are now under way and the ample facilities of the Christie studios assure that the schedule will be promptly met. With the recent additions, the Christie plant is said to be one of the most complete on the Pacific Coast and the array of actors regularly on the payroll is a large one. With the large casts available and the physical facilities the greatest attention will be paid to each of these releases.

It is probable that Bobby Vernon and Fay Tincher will be featured players in the first two Educational-released offerings. The third will have an "all star" cast. As a matter of fact it has never been a practice to "all star" players in the Christie comedies though probably more noted stars of today have come from the Christie "lot" than from any other organization. Some of the names appearing in recent releases evidence the character of the players who are available: Eddie Barry, Jimmie Harrison, Neal Burns, Teddy Sampson, Vera Steadman, Helen Darling, Charlotte Merriam, Earl Rodney and a number of others including a chorus of beauties that the Christie brothers promise will take all prizes when they are seen on the screen.

In a recent interview Al Christie pointed out that it has been the policy of the company to supply both stories and laughs, and it is that type of comedies that has appealed so strongly to the exhibitors generally. This will be carried out as a general plan, except that it will be the policy to have even larger casts and more elaborate pictures in the future.

With this plan the addition of the Christie Comedies fits in well with the other two-reel releases of Educational—the Chester Comedies, in which animals and children are largely featured, the first of which “Four Times Foiled” attracted so much attention recently at the Rialto, Rivoli and Loew theatres; the Torchy Comedies, which have been carried by Sewell Ford and which center around the red-headed office boy; and the Mermaid Comedies, directed by Jack White of Bennett and Fox Sunshine fame, which run stronger to the slapstick and girl ideas.

"Acquisition of the world renowned Christie Comedies," said Mr. Hammons, "should be excellent evidence of the position that Educational Films Corporation occupies in the comedy, as well as in the rest of the short subject field. We have been confident from the start that we could offer independent producers of short subjects the very best sales and distribution system, and I believe that the signature of the Christie contract will convince any doubter."

"I do not believe that I need say anything about Christie comedies except that we should be excellent evidence of the position that Educational Films Corporation occupies in the comedy, as well as in the rest of the short subject field. We have been confident from the start that we could offer independent producers of short subjects the very best sales and distribution system, and I believe that the signature of the Christie contract will convince any doubter."

Charles Christie was equally enthusiastic. "We have had a great degree of success with our two-reel comedies," he said, "and we feel proud of our record. But it remains a fact that we have not been able to obtain all the results that we desired through independent exchanges because we have not been able to follow up our product or to put organized sales effort behind it. We adopted this plan, however, because we have always refused to permit our product to be handled by companies whose chief concern was with features and have our productions treated as "fillers."

"So when Educational Films Corporation, met with the same difficulties, decided to establish its own exchanges, we found an ideal outlet for our product. We will now have perfect distribution and cooperative effort so that the sales burden comes off our shoulders and we will be able to devote our entire attention to production."

"We have always refrained from boasting of the future, but I cannot help pointing out that the assuredly greater distribution and our opportunity to focus all our efforts on the Los Angeles studios is going to bring a series of two-reel productions, one every two weeks, that we believe will startle exhibitors."

First National’s Figures

(Continued from page 4409)

Photoplay, will be closed as soon as the Rialto is opened, to undergo extensive changes and improvements. The Grand, pictures and vaudeville, will be extensively renovated, and the Jewell and Eagle will also undergo complete renovation.

The Majestic theatre at Athens, Ohio, has just completed an alteration in a unique manner. Seating about 250, it had been closed all winter, and architects decided that extension of the walls to the line on three sides would provide space for an additional 150 seats. The new walls were built around the old theatre without interrupting performances until they were completed. Then the house was darkened for one week while the old walls were torn down and the new seats installed and the interior redecorated.

Defiance, Ohio, will have practically a new theatre when Thomas & Henry, exhibitors of Auburn, complete remodeling the Citizens’ Opera House. When remodeled the theatre will be opened under the name of the Valentine, with pictures and vaudeville. The Auditorium at Defiance will be remodeled during the summer.
Realart Representatives Prominent in the Coming Conference
The First Gathering of the Organization’s Members
Motion Picture News

Chicago and the Mid West
Covered By L. H. MASON

C. M. Giffen, who has been in Chicago for some time, has returned to the Pacific Coast to start work on the new series of Neal Hart five-reelers. The series will be brought out by the Pinnacle Productions, of which Eddy Eckel is general manager. Pinnacle Productions has leased the Pinnacle Studios, formerly the Bachman Studios, and are contemplating extensive remodelling here which will give them ample space for the ambitious program of pictures they have planned.

The Amusement Supply Company is now in its new offices in the Commercial Building, Chicago. Manager Planner is receiving congratulations of exhibitors on the splendid arrangement and new quarters. The increased space now available makes the showing of various articles handled by the Amusement Supply Company possible in an attractive way, and in addition to the store and office room properly arranged, the company has taken over a large storage room immediately adjacent, so that sufficient supplies can be kept on hand to give customers quick service.

M. J. Mintz, special representative of the Columbia Film Corporation in charge of selling “The Gumps” to territory buyers, has returned from Detroit where he disposed of the rights for Michigan to Strand Features, Incorporated. While in Detroit he also contracted with Detroit Free Press to publish the cartoons daily. In the transaction with the Detroit Free Press, Mr. Mintz represented the Chicago Tribune, which controls the newspaper rights to the famous Sidney Smith cartoons. Mr. Mintz is planning to leave for the west within the next few days in the interest of “The Gumps.”

M. S. Slocum has joined the sales force of the Rothacker Industrial Department in New York.

Edward O. Blackburn heading a crew from the Rothacker Chicago laboratory, is hard at work in St. Louis, present, and shooting a series of four short films which will be made in that city.

W. J. Hall, owner of the Plaza theatre at Lansing, Michigan, has purchased the Lyric, a burlesque and vaudeville house at Gary, Indiana, and will expend $30,000 in remodeling and making it into a high-class moving picture theatre. Mr. Hall has arranged to have a Photoplay Orchestra installed to furnish music to his patrons.

Manager Max Levy of Robertson-Cole is building up one of the strongest and most efficient sales forces in the Chicago territory and the largest staff in the state. Steve Montgomery, who has been manager of Famous Players-Lasky Exchange at Toronto, Canada, for some time, and very well known in the Chicago territory for Robertson-Cole, probably no man in the selling end of the business possesses a like acquaintance than Steve and he is being given a warm welcome by his hundreds of Chicago friends. Frank Williams, a native of Chicago, is now known as “Red.” has left the Comediant Company and will hereafter be found at the booker’s desk in the Robertson-Cole Chicago office. With the star aggregation of salesmen, Robertson-Cole has one of the biggest factors in the world’s film industry. Work is being turned away at the Chicago laboratory. Treasurer H. J. Aldous is in Los Angeles to let contracts for the construction of Coast laboratories. Mr. Rothacker has an office on a site for another in New York and early in the summer he is scheduled to depart for Europe to start a laboratory in London and a service station in Paris.

Talent is the backbone of the Rothacker organization and branches in New York, Buffalo, St. Louis, Los Angeles and Philadelphia and other cities where the company is established in Detroit, Boston and New Orleans.

Watterson R. Rothacker has come a long way in the past ten years since he sat at the little desk in the little office and his friends from coast to coast are congratulating him on starting his career of achievement.

W. F. Seymour, personal representative for W. W. Hodkinson, who has been in Chicago for several days, has announced the appointment of Phil Dunas as Chicago manager for Hodkinson. Mr. Dunas has been traveling representative in Illinois for sometime and according to Mr. Seymour, his promotion is in line with the Hodkinson policy of advancement from within the organization to positions of responsibility and trust whenever they show marked ability as in the case of Mr. Dunas, whose sales record as a salesman is recognized in his appointment as Chicago manager.

George Bromley has taken over the Garden theatre on North Martinfield avenue and after giving it a thorough overhauling and redecorating, it will operate it as a combined vaudeville and picture house.

Manager Fred Aiken of Vitagraph gave an exhibitors’ showing of “The Courage of Marge O’Doone” with a musical accompaniment, last Wednesday at the Playhouse and several of the “hard boiled” theatre men present were heard to remark that it was one of the big pictures of the year. Loop showings of this Vitagraph special feature will start within a few days.

The latest film exchange to move operation from the Strand to a new location was the Booth Corporation, Comediant Productions, which are now located with the Greater Stars Productions, 537 S. Deborne street, sixth floor.

Carl Hardill, manager of the Chicago office of Reelcraft, is slated over the heavy bookings of the William Frenay one-reel comedies at the Chicago, Milwaukee and Indiana offices of Reelcraft, whose books show that all records have been smashed by these popular comedies.

R. C. Cropper, president of Reelcraft, was in Chicago this week for a short visit and says that the same conditions exist at other Reelcraft offices.

L. Reichert, who has been assistant manager of Reelcraft’s Chicago Exchange for some months, has been promoted to manager of the Washington office of Reelcraft and has left Chicago to assume his new duties. Manager H. W. Willard is in New York this week attending the Reelcraft Convention.

Sam Katz, of Belaban & Katz, has returned to Chicago after a short visit in New York.

Eddy Brislane, the snare of William Mills, manager of the Crawford theatre, has been sentenced to hang and his accomplice, Robert Carter, must go to the penitentiary for life. The Allied Guild Association, through Chic’s registered membership, has raised a substantial fund for the benefit of Mrs. Mills and the children left orphaned by the murder. Manager Mills was shot down in the ticket booth of the theatre without warning when Brislane and Carter attempted the theft of the day’s receipts.

“Nurse Marjorie,” the splendid feature running this week at the Woodlawn, Central Park and Rosenthal, is being booked heavily in the Chicago district, extra days being the rule rather than the exception. Reelart Exchange also is doing an excellent booking business with “Miss Hobbs,” starring Wanda Hawley.

One of the interesting previews of the week was that of “The Fortune Teller,” starring Marjorie Rambeau, which was given at the Playhouse on Thursday. A large crowd of exhibitors were present and Manager Al Mintz was pleased with the favorable comments passed on the picture.

Fire in the booth of the Garden theatre at Detroit, Indiana, destroyed seven reels of film belonging to the Fox Film Company and damaged the theatre to the extent of about $3,000, according to an estimate by Manager Ezra Rhodes.

American Film Company has added two new salesmen to its Chicago staff. They are E. P. Picker, formerly of Des Moines, Iowa, and Mr. Schraeder, who came from Indianapolis to cover the city territory.

An extensive billboard advertising campaign is being planned by the new Barbe Loop theatre offices, and 5 sheets are already displayed to the Valerian 13 sheets on each of the 350 station platforms of the various Chicago and Illinois railroads. It is understood that each picture to be shown at the Barbe Loop will be given individual exploitation on these elevated billboards.

Frank T. Paul is about to open a new theatre at Carlinville, Illinois, which will be known as the Marble Theatre.

J. R. Katz of Monticello, Illinois, has appointed W. C. Martin manager of his new O’Malley theatre which he expects to open about the 1st of June.

Among out-of-town exhibitors seen around the Chicago exchanges last week were: Abe Wallenstein of Wallenstein Brothers, Michigan City, Indiana; G. Spoor, Academy theatre, Waukegan; B. A. Womord, Marquette theatre, La Salle; Lewis Murphy, Majestic theatre, Rockford; Harvey Grampy, West theatre, Galesburg, Illinois; and Maurice Less of Terre Haute, Indiana.

All the glass doors and the booth office of the Fox theatre at 1822 Chicago avenue were destroyed last week by a fire which ended up in the middle of the house and a raised lady. The theatre was closed for repairs.

The driver of the fire when hauled out from the fireman said that he had lost control of the car.

Al. Rosenthal, formerly of Rosenthal and Saperstein, was a Chicago exhibitor, who was lost in the fire a few minutes last week. He came in on the Broadway Limited and left on the Central the same day. It is hinted that of extra importance brought Al to Chicago.
Frank Lacey, manager of the Majestic theatre, Portland, which is the theatre responsible for the exploitation shown is one of the live wire managers of the West Coast.
Barclay’s Spring Opening Big Event in Johnstown

L. W. Barclay, manager of the Nemo theatre, Johnstown, Pa., recently staged his annual spring opening. Above are shown his exterior and interior decorations for the event. Complete details appear on the opposite page.
Barclay's Spring Opening
Big Success

EVERY spring L. W. Barclay, manager of the Nemo theatre, one of the Grand Amusement Company's string in Johnston, Pa., sets aside a week for special efforts, which he has labeled "Spring Opening." The event for 1920 eclipsed all previous efforts and was likewise successful in the same degree.

Special lobby decorations, an artistic stage setting, big newspaper and other advertising called attention to the "Spring Opening.

The stage setting was a work of art. Especially artistic were the lighting effects. The curtains were drawn over the side stages, closing in the paintings, while the pictures were on. When the pictures closed, the curtain over the main opening—the screen—was closed, and the overture was started by the orchestra. Lights began to fade in dimly on the side stages, starting with blue, then green, red, amber and white. As the lights grew brighter, the curtains were drawn open disclosing the paintings, and the main footlights, borders and prosceniums were brought up slowly.

As a leading number Mr. Barclay secured two clever local youngsters who had previously appeared at private functions only and their act went over as a great hit. These two little dancers are shown in the layout on the opposite page.

"The Silver Horde" was the feature attraction which Mr. Barclay selected for his "Spring Opening.

In selecting a picture with which to inaugurate the spring season at the Nemo, the management sought a production that would make good the pledge to the public printed on the cover of a neatly arranged program covering the bills for the opening week. "To Nemo patrons," the management pledged "renewed and never-ceasing endeavors to make more entertaining, more uplifting, more ennobling, the projection and presentation of the productions offered during the season to come."

From the overture to the final curtain, the performance at Johnstown's "theatre beautiful" was in accord with the most approved standard of motion picture presentation.

Graveyard Stunt Wins Again

HAVING some one sleep in a graveyard, one of the stunts suggested and used considerably in the exploitation of "The Greatest Question," has been given a further o. k. by the management of the Dixie theatre, Fairmont, W. Va.

The Dixie began getting public attention by its newspaper advertising. The points which the Dixie management emphasized were referring to the cemetery as a "graveyard" in all advertisements and presswork and the repetition of the claim that the "experiment" or "test" is "made in the interest of science."

Cemeteries are not often referred to as "graveyards" and the term awakens interest. The "made in the interest of science" has proved professional and popular in melodramas, returning solders and people not speaking English well enough to be readily understood. The first ads barred only spiritualist mediums, and the fact that the want ads were revised and returned soldiers barred made a "story," while the fact that many foreigners were anxious to accept the proposition led to their being barred—the reason advanced being that they could not be readily understood. This suggested that "interviews" in the newspapers would follow the experiment.

It was at first thought that some of those willing to accept the proposition would hesitate to be made prominent in the newspapers in that connection, but the press work was so well handled by E. E. Meredith that everyone was anxious to share in the publicity. One man seventy-eight years old was insistent on making the "experiment." The theatre management hesitated to accept his offer lest he might catch cold, as the weather was not ideal for sleeping in a graveyard on the night of April 10. A one-legged man finally was selected and the interest was maintained in the matter by having the next day's morning paper merely record that the "test" had been made and having the afternoon and morning paper of the next day declare that he "refused to talk."

Effective Presentation Idea for Orchstral Number

In connection with the rendition of "Tuscan" by the Rivoli orchestra this week, a very novel and effective presentation idea has been furnished by the orchestra. The presentation provides for the use of the anvils and hammer to quite an extent in playing the number. With the house and pit dark except for shaded lights over the musicians' stands, a baby spot has been placed in such a position that it illuminates the out-stretched hands of the Rivoli drummer who is manipulating the anvils and hammer and also casts a glow on the drapes, bringing the form of the player and his instruments in silhouette. The spot used is scarlet. The anvil is connected with an electric current that "makes and breaks" as the hammer strikes it sending out sparks that light up the pit like flashes of lightning.

The effect is novel and pretty and adds much to the tuneful number "The Forge in the Forest" as made by the orchestra.

Uses "Cockeyed" Quartet for Sonnet Comedy

The stage which said that there was nothing new under the sun should have been in Dayton, Ohio, recently during the exploitation campaign that was put over by Paul Gray for "Down on the Farm." Mr. Gray worked at Low's Dayton theatre, in that town, and witnessed the hilarity that was created by the use of a "cock-eyed" quartette. Not only did the stunt create much talk and attract attention, but it was the means of breaking the house record for the theatre.

Here's the reasons why for the stunt. Knowing that the famous Ben Turpin of "Down on the Farm," Mr. Gray sought out the best optician in the town and secured from him the names of cross-eyed people. He seated four of them and had them marching through the streets every day for a week prior to the opening of the show, and besides creating much mirth, the newspapers got hold of the stunt. At the opening of the picture and at each performance he had the quartette very oddly arranged on the stage with spot lights streaming on them, while the "cock-eyed" orchestra played a "Hokum" overture and the cock-eyed quartette tried—tried, we say— to sing. The stunt was a scream from start to finish.

This was but one of the many unique stunts that the management put across in their campaign, they jazzy everything they did from advertising and publicity to the manner in which the picture and the picture was presented.

Lacey's Presentation of "Silver Horde" Pre-tentious

Frank Lacey, manager of the Majestic theatre, Portland, Ore., is noted for the elaborate lobby displays he originates for the attractions booked for the Majestic and among the best of his creations in this line is one used for "The Silver Horde," a recent looking at this theatre.

On the opposite page this display is described in pictures more effectively than mere words could possibly accomplish it.

The man in Alaskan fur is "Alaska Jack." Genovis, the Baldwin of the cannery in the film production of "The Silver Horde," and one of the men who actually mined with Rex Beach in '98 on the Nome beach, and who later, was one of the victims of the land grant about which "The Spoilers' centers." A cloud effect machine was used so that during the evening hours a vivid picture of the northern sun was portrayed at the back of the lobby. Four baby spots gave an effective indirect lighting to the entire lobby. A brace of Alaskan dogs cause much interest.

The top portion of the layout shown is a view of the Majestic ushers in their new spring uniforms, in which they appeared for the first time on a recent Sunday morning.
Artistic Settings Particular Forte of Tivoli Theatre

Top Cut—Stage setting and atmospheric prologue used in conjunction with the presentation of "The Idol Dancer," by Turner and Dahnken at the Tivoli opera house, San Francisco as designed by housemanager Frank Costello. The performers for the prologue included Hawaii's most famous prima donna, and a clever native hula-hula dancer. An effect of Kilauea seething with burning lava was realistically achieved.
Steurle Presents Dance With "Sex"

Joseph L. Steurle, manager of the Walnut theatre, Louisville, is a live wire who knows to a certainty that it pays to exploit pictures in new and novel ways.

One of Mr. Steurle's prize stunts which set Louisville agog for a sight of the picture was his campaign for "Sex." A fifteen-minute dancing exhibition at every performance before the opening of the show was staged.

Mr. Steurle's prize stunt in a drive that set Louisville fans agog for a sight of "Sex" was a fifteen-minute dancing exhibition at every performance before the opening of the picture. Mlle. Doreen, a well-known terpsichorean artist of Cleveland, was the star of the prelude, the big feature of which was the spider dance, a skillful simulation of the dance staged by Miss Glaum in "Sex." In engaging Mlle. Doreen, Manager Steurle took a leaf out of George Schade's book of exploitation on "Sahara."

Mr. Schade, who is the enterprising manager of the Schade theatre, Sandusky, Ohio, who put over the former Louise Glaum feature with such tremendous success with a dancing prologue in which Mlle. Doreen was the performer.

The Walnut's lobby for the week also did its part in helping to crowd the theatre. In the center was a life-size painting of Miss Glaum and surrounding it were a dozen scene stills from the picture. Near the entrance Mr. Steurle had an enlarged reproduction of the spider dance and around it portraits of Mlle. Doreen in her various dancing poses.

"Idol Dancer" Stage Setting Artistic

The showmen who have been looking forward with great anticipation to the prologue which Frank Costello, manager of the Tivoli theatre, San Francisco, announced, several weeks ago, he would use in behalf of the "Idol Dancer," are now able to examine his stage settings, thanks to photographs which have just been received from the theatre.

Hawaiian dancers, a volcano that seethed and bubbled with fire and lava, toto poles, palm trees and a suggestion of thatched huts were the chief features of the prologue. Delighting effects were brought about by Tom Kenna and the setting was worked out by Jim Stevens, stage manager. The entire prologue was supervised by Mr. Costello, who also arranged for the singing of Mme. Marion Worthington, Hawaiian prima donna, and Miss Paul Lei Lain, a hula dancer, who defied civilization and censors. Critics declared that the setting used for the "Idol Dancer" brought out the true atmosphere of the picture in a way not brought out by previous inner-feature exploitation efforts of the Tivoli.

Remarkable Novelty Added To Criterion Program

As addition to the Criterion program is presented this week under the title of "The Valley of a Thousand Smokes." This contains a series of remarkable views of a volcanic area in Alaska, which were taken by the National Geographic Society and are being distributed by Educational Films. It presents an array of scenes quite out of the ordinary and justifies an exploitation angle of genuine novelty.

In a series of wonderful long shots, "The Valley of a Thousand Smokes" is shown. Miss Glaum, in "Sex," out-glamored herself even in this picture. Glaum cafe-bell belching forth clouds of live steam. Down along the valley as far as the camera takes our vision, craters, big and small, pour forth steady streams of super-heated vapor. No stretch of country that we have seen visualized on the screen has revealed scenes such as are to be found in this strange valley, every crevice of which seems to be a sort of safety valve for some great roaring place hidden somewhere down in the depths.

The close-ups disclose some interesting details—cooking breakfast a la funerelle, sizzling mud puddles and other unusual shots, of which the reader is able to see the unique character of the film. "The Valley of a Thousand Smokes" is not merely a clever title; it is an unusually interesting picture—a scene that we feel can be truly exploited as something out of the ordinary.

Professional Rube Aids "Down on Farm"

Exhibitors in the Pittsburgh territory booking "Down On The Farm" have the opportunity to obtain excellent exploitation in their territory, through the work of Clyde Boak, a professional "Rube," who is lending his services to their promotional stunts, and making a big hit everywhere he has been booked.

Boak is one of the best known professional "Rubes" in the middle west, and immediately upon his learning of the excellent opportunities for exploiting Sennett's comedy, he made a tour of a few of the towns in the Pittsburgh territory and offered his services for $10 per day and railroad fare. He was booked right and left and he will appear in no less than twenty-five towns during the running of the picture, performing his many imitable stunts.

In his make-up walking through the streets of any town Boak always provokes attention, and his performances of acrobatic stunts, whether it is on the main streets or on the sidewalk, riding a bicycle, or climbing the sides of buildings, he draws crowds much like molasses does flies. As a hick-barker he is without rival, and his services have proven big drawing cards and added to the box-office receipts of the theatres in whose behalf he has already appeared.

In many of the towns where the exhibitors use Rube orchestras and have noon-day parades, Boak heads the parade and as the leader is screamingly funny.

Fine Exploitation Idea for Ray Picture

FRANK H. BURNS, who has lately accepted the position of manager of the Kiallo theatre, Jacksonville, Florida, one of the S. A. Lynch Enterprises string, comes through with a fine idea for advertising "Alarm Clock Andy" that should appeal especially to exhibitors in the smaller towns since it is inexpensive.

As shown by the accompanying illustration Mr. Burns constructed an "alarm clock" that stood in front of the theatre and invited Jacksonville residents who passed by to come to the Kiallo.

The "clock" part was an old bass drum with some paint used to advantage in camouflaging it. The "alarm" was a dishpan fastened to the drum with a screw. Under the pan Mr. Burns placed an electric bell and connected it up with wires and battery in the theatre office. The bell rang every two or three seconds with the result that everybody within hearing distance looked to see where the unusual sound was coming from.

Mr. Burns' method of ringing the bell at intervals was most ingenious. The wires leading from the bell to the office were arranged so that an oscillating electric fan would make a connection when the wings of the fan reached one side with the consequent ringing of the bell for an instant. As the wires were invisible and the fan out of sight it appeared as if the "clock" was doing all the work.

Mr. Burns also used a clock in his presentation. He gave a "Big Ben" to one of the Kiallo musicians and in the scene where Ray rises to the tune of the picture alarm, the musician used the "Big Ben." Both schemes worked to perfection, according to Mr. Burns, and were responsible for much added business during the feature's run at the Kiallo.
Branham Living Up to Reputation as a No. 1 Showman

View of the Minneapolis Auditorium where Charles Branham as managing director is playing the United Artists productions. For full particulars of the exploitation campaigns carried out see the opposite page.
Why the Utopia Plays "Em Off the Bat"

Painesville, Ohio, is about forty miles out of Cleveland. Its people are regular visitors to the Forest City, read the Cleveland papers and follow the shows there as carefully as do Clevelanders themselves.

That is why the management of the Utopia theatre, Painesville, like to run a picture immediately after its first run engagement at Cleveland. They say that it is easier to ride in on the Cleveland publicity.

But they don't depend upon the publicity a picture has received in Cleveland. They don't sit back and wait for patrons to read the Cleveland papers and then come to see the shows when they are exhibited in Painesville. They do their part toward putting it over, and they do a big share for it.

"On With the Dance" was given a particularly artistic lobby display by H. T. Lederer, resident manager of the Utopia theatre. He took a regular six-sheet of the kind furnished by the exchanges and mounted it on beaver board. But what made the display attractive was the fact that he cut the beaver board for a stretch right across the poster, covered it with orange color crepe paper, and placed a red velvet ribbon as a border at the lower edge of it. When the light was on, it looked just like a golden sunset and was very striking. The caption, "ON WITH THE DANCE," was made transparent in like manner. This display was placed in a frame and put in the lobby of the Utopia. People came from all the surrounding towns to see it. It attracted attention because it was artistic, and because it was altogether novel.

The results were more than satisfactory.

Branham Shatters Minneapolis Tradition

"Auditorium No Good for Pictures" Idea Proven Erroneous

FOR those who have feared to tackle one of "those no-good-for-pictures" theatres there is an object lesson in the experience of Charles G. Branham, who has been managing the Minneapolis Auditorium for several weeks for United Artists with this company's attractions used as the feature on the weekly change of bill. The Auditorium is situated about five blocks from the "loop" theatre district. The great majority of showmen were of the opinion that people would not walk that extra distance to see a picture. The Auditorium was originally constructed to be anything but a picture theatre and opportunity for street and lobby advertising is reduced to a minimum.

With everything against him, except perhaps public opinion, Mr. Branham began early to tell the public of Minneapolis and St. Paul that the Auditorium would shortly be opened as a motion picture theatre with Mary Pickford in "Pollyanna."

The first shot was in the form of a 60-inch formal announcement advertisement in all the newspapers. This was run three weeks before the opening day. It was immediately followed by a series of "teaser" ads. Mr. Branham also lost no time in taking advantage of the fact that some competition in town was news and both the Minneapolis and St. Paul newspapers carried a great amount of publicity. Twice a week until the opening day, ads ranging in size from 30 to 60 inches were carried, in addition to daily "amusement" column smaller ads. On opening day a full page spread was published.

One of the best of the exploitation was a "jingle" contest which proved the most popular of anything of the sort ever used in Minneapolis, according to the Daily News.

A daily prize of $5.00 was awarded for the best jingle and a new one was published every day. "The only requirement was the mention of Miss Pickford's name. This was continued for ten days and aroused great interest in the star. Thousands of "jingles" were received.

Another contest was that for girls who most closely resembled Mary Pickford. A $100.00 prize was the award but the real attraction was for the contestants to see themselves in the movies. Those who bore a resemblance to the star were filmed in various parts of the city, making, when completed, a scenic of the city.

This film was screened during the opening week.

Throughout the entire advance campaign, very effective displays were secured through the use of white letters on decorative, black background and cuts from photographs. Combination zinc etching and half-tone cuts were used extensively and with great results.
Sid Grauman’s Exploitation Ideas Told in Pictures

Top half of page—Window displays arranged for “Why Change Your Wife?” for the Grauman’s Rialto theatre, Los Angeles engagement. Bottom portion—Sid Grauman’s “Sassy Jane Fashion Review” as described on the opposite page.
Grauman Improves on Overall Idea

A battle was started against Mr. H. C. Living at Grauman's Cinema Temple last week when a review of cotton frocks was given by the aid of thirty living models. The special number was named by Sid Grauman "The Sassy Jane Fashion Review." Sassy Jane being the brand name of cotton dresses made by a Los Angeles company which was started three years ago by a nineteen year old girl, Jun Rand. Later it was financed by Sid Chaplin, who is vice-president, and the gowns designed by Miss Rand are now made by 450 girls.

The idea of such a cotton dress review was brought to Grauman by the suggestion of prominent men that overalls be worn. He secured the models, and the Sassy Jane Company loaned the cotton dresses which are suitable for every occasion. The presentation opened with a 900 foot film showing close-ups of a number of the designs made at this factory. A short spoken prologue followed which was recited by a girl in gingham, after which the drapes parted and the stage contained a pretty garden, with the moon shining in the background. An Irish gardener in overalls sang "Mother McCree." The garden wall encircled the stage, and back of this was concealed an elevator which raised one of the models to the center of the top of the garden wall from which she descended on a handsome grand stairway to the front of the stage for a few seconds to show the beauty of the gown she wore and then passed off until all of the thirty models had gone over the stage in review. There was then a general ensemble, and the gardener and the girls sang, "They're Like A Great Big Bouquet," which ended the act.

Newman Features Popular Songs

During the recent "Sam Fox" week in Kansas City the Newman theatre featured "Alabama Moon," the popular song in its exploitation for the various attractions on the bill for that week.

In front of the theatre were two large signs painted in colors, announcing "Alabama Moon" as a special attraction. Window display cards featuring the song were placed in windows all around the town, and the song was advertised all over the city on twenty-four billboards.

The staging was wonderful. The setting was a southern plantation, with an old log cabin on the left, a cotton field at the right, a big tree in the foreground with the moon shining through its branches. As the orchestra, consisting of forty-one pieces, played the first strain pianissimo, the curtains were drawn, and Lloyd Garret, one of the foremost singers of Kansas City, seated on a log under the tree in a characteristic darkie make-up, sang the song through.

The audience went wild—applauded, whistled, etc.—and the applause went on long after the feature picture was flashed. Enthusiastic applause has been heard before, but nothing that could compare to what the audiences accorded this feature during the entire week.

Mr. Forbstein, musical director at the Newman, played the song throughout the feature picture as the music theme.

Capacity crowds thronged the theatre during the entire week, which merely shows how a house can increase its prestige and business through broad minded and progressive ideas.

Teaser Folder Works Well

A "teaser" was issued by Manager Herb Jennings, of the Allen Danforth theatre, Toronto, for the presentation at the Danforth of "Should a Husband Forgive?" "He said—No!" appeared on the outside of the folder. The second page read as follows: "She said—Yes!" The third page: "Let the film sermon decide." Then follows a brief announcement about the picture.

Old fashioned handbills of a gaudy type were used by Manager Jennings to advertise "In Old Kentucky" as the feature for recent dates. Two-color printing of red and black was used on yellow stock of cheap quality and the announcement, on both sides of the sheet, was written up in circus style. "Come Early! Whooppee! Come Early! The Mammoth Show Is Here! The Sensation of the Year to See!" Hundreds of Actors—Hundreds of Horses—Thrills and More Thrills. Sensation After Sensation—A Tremendous Spectacle. Beautiful Women and Fighting Men, etc., etc., etc. Such were the statements appearing on this "herald." It was meant to be a sensational piece of literature and it formed a distinct change from the modest folders, cards and souvenirs that Manager Jennings had been using.

First Run Theatres

pages 4487-4490
How California Theatre Put Over “Excuse My Dust”

The motor car played a prominent part in the exploitation of “Excuse My Dust” when this feature played the California theatre, San Francisco. “Nick” Ayer, publicity director for the theatre, had a number of cars out with “Excuse My Dust” signs as shown in this cut attached. The feature had an especial appeal to San Francisco, as the locale of the picture was laid in and about that city. This fact was also played up in all the newspaper advertising in the effort to give the showing the “local color” touch. The lines waiting to get in shown in the top cut will demonstrate that the California was successful with its advertising campaign.
Big Town Advertising by the Small Town Exhibitor

Longmont is a long way from being the largest city in California but when it comes to exploitation for pictures it is decidedly on the map. Gunn and Ringwelt, managers of the Strand, set a fast pace in live wire showmanship. On this page is shown some of the Strand's recent exploitation.

(Above)
Effective "bally-hoo" stunt used to let Longmont residents know that the Strand was playing "Slam Bang Jim." Nothing especially artistic or new about this but still effective publicity.

(Right)
When the Strand played "Better Times" one of the exploitation stunts used for the engagement was an old car as shown in the cut to which a faithful dóbín was hitched. The novel outfit caused a lot of excitement in the little city.

(Left)
For the Strand's engagement of "The Sagebrusher" a float, as shown in this cut, was driven about the city, the banners along the side of the wagon explaining to Longmont people what the parade was all about.
Goldman Presents "Shore Acres" with Prologue

THE unusually attractive prologue arranged by William Goldman, director of the Kings theatre, St. Louis, Mo., in conjunction with the presentation of "Shore Acres," was the cynosure of considerable public attention and much favorable newspaper comment.

The scene depicted the wreck of the "Liddy Ann," which was the name of the vessel in James A. Herne's classic story. The storm effect was graphically produced with lights and lightning; the drums and an actually moving ocean wave. The lighthouse blinked dimly until it was apparently extinguished by Martin Berry of the story. Then the ship which had been slowly creeping across the dimly illuminated horizon was suddenly carried off in a whirl of momentary cyclone and dashed on the light-house rocks. The wreck was depicted in the most natural manner, even to the most minute detail.

Off stage Glen Eastman, a leading bass singer of the city, rendered the solo, "The Bell in the Lighthouse." The effect which resulted from both the vocal and scenic display was an important factor in bringing the picture into the popular favor.

As an exploitation feature in connection with "Shore Acres," a man whose height was over the six-foot mark, was attired in a canvas suit painted to resemble a lighthouse. He paraded the streets in the vicinity of the theatre with a sign on his back reading: "See the lights go out in the lighthouse at the Kings theatre beginning Sunday, May 2." This means of exploitation has found considerable favor in the eyes of St. Louisans and their response was in the way of increased receipts at the box-office.

Reisenfeld Stages Prologue for "Sea Wolf"

A score prologue number Managing Director Reisenfeld is presenting a musical act that provides both some fine singing and a pleasing atmosphere for the feature being shown at the Rivoli this week, "The Sea Wolf." A stage setting consisting of a canvas showing a sea scene with a night sky above the horizon line and wings representing walls of rocks as if the spectator was looking out on the ocean from a narrow high walled ravine is provided.

Grouped about the stage, some reclining, with others seated and standing, about a dozen of the male members of the Rialto-Rivoli chorus sing sailor songs under the title of "A Sailor's Chorus."

All the performers are dressed in the costumes of sailors or fishermen. A full moon is showing half way down toward the horizon. The back drop is shaded in green and blue, to blend with artistic lights as if from the moon, and discloses a schooner of the type in which the producers of "The Sea Wolf" used for the filming of the Jack London story. There is no attempt to use mechanical effects except in the lightings.

Grauman Gets San Diego Manager

W. E. Jones, who for several years has been house manager of the Pickwick and Superba theatres, San Diego, has been engaged by Sid Grauman, and is serving as assistant to house manager Bob Blair at Grauman's Rialto theatre, Los Angeles. Jones, during his ten years of office at San Diego, was responsible for a number of exceedingly live wire stunts which resulted in exceptional business for the theatre in his charge, many of which have been chronicled in this department of Motion Picture News.

Isis, Kansas City, Gives "On with Dance" Much Publicity

T. Bidwell McCormick, a brother of the famous S. Barrett, celebrated his inauguration as managing director of the Isis theatre, Kansas City by putting over an exploitation campaign for "On With the Dance," which would have done credit to his illustrious brother.

The newspaper advertising was begun early and was not discontinued during the showing. Drug and confectionery stores were lined up for the display of specially designed window cards. Before the opening two telephones were kept busy calling up hotels, apartments and furnished rooms, the speakers saying that many persons from out of town were expected to see the picture and the presentation it was to have and also diluting somewhat on the feature's merits. Then the persons talking would add that a list of the available rooms for transients was being made to accommodate this expected crowd.

The Isis presentation of "On With the Dance" included an elaborate prologue enacted by five dancers in Russian costumes. This act contained the rendition of many of the principal Russian dances by professional and talented artists. During the screening at the subtitle, "On With the Dance," the picture was stopped and curtains drawn while a toe dancer costumed in flowing white interpreted the "passing of Sonia" to the strains of "The Passing of the Swan." This dance was given in lights beginning in soft blue floods and gradually changed to purple and from purple to amber. The picture was continued immediately after the completion of the dancing number.

View of the stage setting provided for the engagement of "Shore Acres" at Kings theatre, St. Louis.
May 29, 1920

Two Atmospheric Stage Settings Which Impress

(Left)
One of Harold B. Franklin's atmospheric stage settings, a feature of Shea's Hippodrome, Buffalo performances. This setting was used for a vocal number which Mr. Franklin was headlining.

(Right)
Clever theatre advertising idea for "Everywoman." For full particulars see next page.
NEW YORK

Rivoli Theatre—
Overture—Fifth Symphony in F Minor
Current Events—Rivoli Pictorial. Vocal—A Sailor’s Chorus. Vocal number by the Rivoli-Rialto male chorus with stage setting as atmosphere for the feature picture.
Feature—“The Sea Wolf”—Paramount-Artcraft special.
Comedy—“All Dressed Up”—Pathe.
Instrumental—The Forge in the Forest—Rivoli orchestra.
Next Week—“Nurse Marjorie.”

Rialto Theatre—
Overture—Capriccio Italian.
Scene—Impressions of Italy—Mentor.
Vocal—The Big Bass Viol—Basso solo by Emanuel Listz.
Feature—“A Lady in Love”—Edel Clayton.
Comedy—“Should Dummies Weep?”—Fox Sunshines.
Organ—Sixth Sonata.

LOS ANGELES

Kinema Theatre—
Overture—Martha.
Cartoon—The High Cost of Courting—Bray Goldwyn.
Organ—Mother's Hands.
Novelty—Letterlaughs—Universal.
Vocal—La Boheme.
Soprano solo by Evelyn Estrom.
Cartoon—Frenchy Discovers America—Goldwyn Bray.
Instrumental—Kinema orchestra in "jazz" numbers.
Current Events—From Pathé News, Kinograms and International.
Feature—The Heart of a Child—Nazimova.
Presented with a prologue in which a stage setting in exact duplication of the one shown in the film in the gown designer's shop is used. A dancer performs for four minutes.

LOS ANGELES

Next Week—"The Double Standard" and Sennett’s "Star Boarder."

Clune's Broadway Theatre—
Educational—Martyred Cities—Holmes Paramount.
Vocal—Songs by Katherine Pertell.
Feature—Mrs. Temple's Telegram—Bryant Washburn.

Superba Theatre—
Current Events—Fox News.
Instrumental—Saxophone solo by Rose Frazer.
Cartoon—Nothing But Girls—Max and Jeff.
Feature—"The Orphan—William Farnum."

Grauman's Theatre—
Overture—Ike.

Programs of the First Runs

REPORTS BY WIRE

METROPOLITAN

The Metropolitan theatre's Sunday display for "Don't Ever Marry," carried in the Classified column. In four columns by eight inches.

California Theatre—
Overture—Parade of Dimasuras. Presented with slides interpreting the music.
Novelty—Will Rogers' Imitation Digest—Kirk Rogers.
Special—Ariel Ghazzala, danceuse.
Current Events—From Pathé, International releases with local views.
Organ—Imitation of the village orchestra.
Cartoon—"SHIMMY SHIVERS"—Bray Goldwyn.
Special—Bobby Lehman singing "When the Preacher Makes You Mine" with solo dance impersonating a girl.
Feature—"Dollars and Sense"—Madge Kennedy.
Comedy—"An Eastern Westerner"—Lloyd pipe.
Next Week—"I've Call Me Jim."

BROOKLYN

Strand Theatre—
Overture—Phedro. Atmospheric stage setting provided for the number.
Current Events—Strand Topical Review.
Vocal—I Hear You Calling Me—Sung by Walter Pontius, tenor.

"BELLOW THE SURFACE"

"THOS. H. INCE'S "Thunderbird" featuring Hobart Bosworth"

Come forth TODAY from your money-grubbing pursuits.

Ten inches by five columns is this display for "Below the Surface," now playing at Grauman's Rialto theatre, Los Angeles.

Organ—Jesse Crawford in special selections.
Novelty—Topics of the Day—Pathe.
Special—in a city street setting with a Salvation Army drive doughnut stand in foreground; three song numbers are presented, while pedestrians pass to and fro.
Comedy—Let 'Er Go—Sennett.
Special—Dagmar Dalgren in symphony dances.
Feature—"The Cost—Violet Heming."

Grauman's Rialto Theatre—
Second week of "Below the Surface."

Victory Theatre—
Third week of "That Something."

Miller's Theatre—
Comedy—Her Perfect Husband—Christy.
Feature—"The Honey Bee—American."

Tally's Broadway Theatre—
Organ—When He Gave Me You Mother of Mine.
Educational—Made Game—Ford Weekly.
Feature—A Modern Salome—Hope Hampton.
Next Week—The Woman Gives.

FRANK L. NEWMAN'S NEW ROYAL

Display used in the Sunday pages by the New Royal Theatre, Kansas City, for "The Sea Wolf."
SEATTLE

Coliseum Theatre—
Overture—Concert from "Henry the Eighth" with dancers as follows: Mervin, Shepherds, Torso: Given as a prologue for the feature. 
Feature—"The Ideal Dancer"—Griffith—First National.
Current Events—Universal Weekly No. 117—Gumman Graphic No. 111.
Educational—Special number 3885.
Special—Piano solo 'Third Movement in Minor'—Cartoon—Cartoon Girls—Matt and Jeff.
Next Week—"The Turning Point."

Clemmer Theatre—
Overture—"Spring" and "Love Waltz."
Feature—"The Fortune Hunter"—Earle Williams.
Educational—Home of the Seminole.

Colonial Theatre—
Instrumental—Lady musicians appear in popular selections. Feature—"Brothers Divided"—Frank Keenan.
Comedy—"A Restaurant Riot"—Universal.
Special—Banjo selection by Joe Roberts.
Novelty—Topics of the Day—Pathe. 
Current Events—Pathe News. Next Week—"The Confession."

STANDARD THEATRE

"The Girl in No. 29"
Widely Known—For Its Many Great Staffidious—An All Star Cast!

SAN FRANCISCO

California Theatre—
Overture—Irish Rhapsody. 
Current Events—From Pathe, Fox, Gomount and Selznick releases. 
Scenic—Educational and Industrial Review. 
Special—"Songland."

Radio—
Overture—She's a Good Fellow; Know Your Eyes Have Told You.
Serial—"Day.
Comedy—"She's a Good Fellow; Know Your Eyes Have Told You."
Next Week—"The Turning Point."

WASHINGTON

Garden—Feature—Treasure Island—(Paramount Supper Special). 
Comedy—All Dressed Up—(Sunshine). 
Feature—Sex—(Louise Garmian). 
Next Week—The Heart of a Child (Nashwaxa). 

Palace—Overture—My Golden Girl. 
Comedy—The Great Nickel Robbery—(Shiner). 
Scenic—Burton Holmes Travelogue. Feature—A Lady in Love—(Chaplin).
Next Week—Dark Mirror—(Daltoun). 

ARENAL THEATRE

Feature—"Paris Green"—Charles Ray. 
Current Events—Pathe News. 
Comedy—Eugene's Natural History. 
Goldwyn—Next Week—'Nurse Marjorie'—realart. 

Victoria Theatre—
Overture—Romeo and Juliet. 
Feature—"The Silver Horde." 
Comedy—"From the City."
Current Events—Pathe News. 
Next Week—"The Virgin of Stamboul."—Universal.

Regent Theatre—
Overture—Carmen. 
Feature—"Even as Eve." 
Educational—Ford Weekly. 
Comedy—"Breach of Promise."
Next Week—"A Modern Salome."

DETROIT

Broadway Strand—
Overture—"Poet and Peasant."
Current Events—International News. 
Vocal—Banks and Gay. 
Feature—"The Toll Gate"—William S. Hart. 
Comedy—"Fresh From the City"—Mack Sennett. 
Next Week—Charles Ray in "Paris Green."

Washington—
Overture—"Pomp and Circumstance."
Current Events—Fox News. 
Educational—Martin John Camilli pictures. 
Comedy—Mutt and Jeff in "Private Detectives."
Vocal—Eve Tremayne, soloist. 
Feature—"The Forbidden Woman"—Clara Kimball Young. 
Next Week—William Farnum in "The Orphan."

Adams—
Overture—"Morning, Noon and Night."

A three-inch display for "That Something" now in its third week at the Victory theatre, Los Angeles.
Capitol Theatre—
Feature—"Duds,"
Comedy—"An Eastern Westerner,"
Current Events—Kinograms.
Topics of the day—Literary Digest—Next Week—"The Sage Brusher."

BUFFALO
Shea's Hippodrome—
Overture—"Samson and Delilah"—Saint Saens.
Stage Setting—Scene against a deep blue sky. Poster effect and in splendid perspective.
Feature—"Huckleberry Finn,"
Comedy—Charlie Chaplin in "The Pawnshop,"
Next Week—"My Lady's Garret," and Mack Sennett's "Let Her Go!"

ST. LOUIS
West End Lyric—
Opening—Popular Selections by David Silverman's Orchestra.
West End Lyric Review—Medley of scenic and news events. Universal Comedy—Harold Lloyd in "The Eastern Westerner."

MINNEAPOLIS
New Lyric Theatre—
Current Events—Lyric Screen Digest, compiled from Fox and Selznick weeklies.
Cartoon—A Fitting Gift—Judge Bushhuuser—Bray.
Educational—Lyric Colororial Review—Ice Cream De Luxe, Pathé; A Few Cuts From Birthday, Pathé Slow Motion; Land of Milk and Honey, Pathé.

ST. PAUL
New Garrick Theatre—
Overture—Selections from "The Valkyrie," Den Cesar de Dyzan, etc.
New Sennett Comedy Released June 15

Mack Sennett announces the near-completion of his fifth free-reel super-production, "Married Life," and the Associated First National Pictures, Inc., announces its release June 15th. The first national, following the triumphant success of Mr. Sennett's fourth free-reel, "Down on the Farm," came to negotiations with the Comedy King and secured his next two productions in similar size. "Married Life" is the first; the second is in the course of creation at the Sennett Studios and will be released by First National ninety days after the release of "Married Life.""Ailing to the effectiveness of the comedy from a pictorial point of view is the presence of the Sennett girls on nesses. They are seen as beautiful nurses and render tolerable the adventures that Ben Turpin encounters at the hospital.

New Exchange System is Almost Ready

Educational's new exchange system in United States was practical readyly completed this week with the announcement of arrangements for offices in Atlanta, Ga., and Dallas, Texas, in which the South and South Eastern territory will be handled. Henry Gasberg of the New York office visited Atlanta and selected Arthur C. Bronberg, who is one of the best known distributors of motion pictures in the South. Arrangements for the Dallas exchange were made at the time of the recent meeting of independent exhibitor interests in that section with the representatives of the First National Exhibitors Circuit. The manager of the Dallas exchange will be announced later.

Hal Hodes to Leave Universal Co.

Hal Hodes, editor of Universal's New Serial Magazine, has resigned and will sever his connection with the big film company on May 28. His plans to enter a new phase of the film industry. He is not ready to make his plans public.

Hodkinson's Summer Plans
Names Releases That Are Expected to Overcome Slump of Hot Spells

The W. W. Hodkinson organization announces that it will stick with the exhibitor through the summer season, supplying him the quality of pictures which will enable him to defy the effects of the hot spells. 'Sex' will be one of the big assets in every exhibitor's summer campaign, declares the Hodkinson organization. The drawing powers of 'Sex' have successfully defied the heat and cold and may be trusted to overcome the handicap of heat. Then there is Benjamin B. Hampton's "Riders of the Dawn" which has created quite a bit of gossip on Broadway by the manner in which it sustained a high average of attendance during its recent engagement at the Strand, in spite of very adverse weather conditions. "Another Louise Glenn picture is in the making, called 'Love Kindness.' This production measures up to the high standard set by star and producer in 'Sex,' the animation picture of the year. Expectation on the quality of this coming Read Glenn release is highly favorable. The theme of the play is as engaging and as full of thrills and sentimental surprises as 'Sex.' another good picture, which is called 'Bucko McAllister,' also produced by J. Parker Read, Jr., shows Bosworth in one of those character parts in the portrayal of which he stands unrivaled in the screen world."

Walsh to Start Another Director Makes Preparations for Second Mayflower Picture

Coincident with the launching of "The Deep Purple" his initial independent subject, R. A. Walsh announces the completion of preliminary preparations for his second production, to be presented by the Mayflower Photoplay Corporation through the First National Exhibitor's Circuit. It is expected that actual filming will commence within the ensuing week. Details concerning the new Walsh feature are being withheld for the present. It is estimated, however, that the theme and treatment will be marked by a radical departure from that of "The Deep Purple." The continuity prepared by Director Walsh in collaboration with Earle Browne was completed last week. The director is now engaged in assembling the cast, which, it is said, will contain a number of prominent players. A location expert attached to the Walsh staff is now in Baltimore making arrangements for exterior settings. Immediately upon his return, the director, accompanied by a large company of players and technical experts will enthrall for the city where many of the film's most important scenes will be photographed.

In order to facilitate production, William C. Menzies, art director, will prepare the interior settings at the Paragon Studio during the company's stay in Baltimore, making it possible for the director to begin "shooting" immediately upon his return. Encouraged by the success of "The Deep Purple," which has been accorded an enthusiastic reception by press and public at its first run showings in New York, Boston and Chicago, Mr. Walsh will produce his second feature on a scale of exceptional lavishness. The story, it is said, is well suited to elaborate scenic treatment. In filming his new offering, Director Walsh will have the assistance of the same technical staff which contributed so substantially to the success of "The Deep Purple." It includes Hal Horne, assistant director; Earle Browne, scenarist; William C. Menzies, art director, and Jacques Biezul, cameraman.

Paramount to Reissue Pickford Picture

The Famous Players-Lasky Corporation, which recently announced the early reissuing of "Old Wives for New," the first and one of the most successful of Cecil B. DeMille's series of dramas of the marriage relation, and Mary Pickford's "Artcraft" picture, "Rebecca of Sunnybrook Farm" will release them both in June, the former on the 6th and the Pickford picture on the 20th. "Rebecca of Sunnybrook Farm" was originally released by Artcraft nearly three years ago. The cast chosen was a competent one, Eugene O'Brien being Miss Pickford's leading man and the support including players as Charles Ogle, Marjorie Daw, Helen Jerome Eddy, Kay Kelso, Jane Wolfe, Josephine Crowell, Jack MacDonald, Violet Wilke, Frank Turner, Kate Touny and Fanny Geories.

Charles Ray Adhering Closely to Original

Charles Ray's screen version of "Forty-five Minutes from Broadway," the George M. Cohan classic which he is adapting for the screen, is being kept close to the original form which had such great success during its Broadway run. The wide popularity of the original Cohan play and the star's recognition of its value in the form known to a vast public has convinced the producers that the biggest success will attend a screen version following closely the lines of the popular stage piece. "Forty-five Minutes from Broadway" is the first of the Artcraft adaptations which Arthur S. Kane will present for First National release.

American to Release Minter Special Soon

"Peggy Rebels," adapted from "The Mate of the Sally Ann" a "Flying Arrow Special starring Mary Miles Minter, will be put on the market the latter part of this month, according to recent announcement. The scenes were filmed on the picturesque coast of the Pacific where many beautiful views of the rocky shore and the sea beyond were snapped. The filming was directed by Henry King.

A scene from Larry Semon's next Vitaphone comedy, "Solid Concrete."
Neilian Likes Work of Colleen Moore

Marshall Neillan feels that he has another "find" in Colleen Moore, the little actress, now appearing opposite Wesley Barry in the first Neillan production, featuring the boy actor. Miss Moore has already had considerable screen experience.

In Colleen Moore, Mr. Neillan found the exact type he had been seeking for the Wesley Barry picture. After the very first scene the director became highly enthusiastic over the talents of the little actress. "I consider Colleen Moore one of the big possibilities of the future," said he, discussing her work. "Above all things she is just as natural a born artist as little Wesley Barry is. She presents a type that in itself cannot help but prove popular with motion picture patrons."

Allan Dwan Starts His Sixth Mayflower

Actual work on the sixth and last Allan Dwan production for Mayflower was started last week when Dwan, his cast, and staff left the Brannon studios for a week on location in the mountain country of the California Sierras.

Mary Thurman and Niles Welch will play the leading roles in the star-studded cast. Thurman has played leads with William Russell and William Hart. Niles Welch played the lead in Vitagraph's latest production, "The Courage of Marge O'Doone," Joseph Dowling, who created the role of the Miracle Man in the George Lous Tiller picture is also in the cast. Frank Capra, George Hackathorn, Eugene Besser and Stanner Williams and other important players, First National will release the production.

"Suds" to Be Released June 27 is Report

"Suds," Mary Pickford's latest United Artists production, is now completing its final stage of the printer. Iram Abram, of United Artists, announces that this production will be released June 27.

With a touch of retrospsect, Miss Pickford is seen as a poor, weebogone slave in a bandanna in the streets of London. This production is credited by the United Artists officials who have seen it as being the best picture that Miss Pickford has ever done and absolutely unique in the line of stories and characterization.

Vitagraph Party Goes to Work by Plane

According to Vitagraph, Tom Terriss, who is directing "The Girl From the Sky," Marguerite De La Moto, Wallace MacDonald and several of their supporting players, as well as the heads of the different technical staff, recently made a trip to "location" on a number of airplanes that are being used in "The Girl From the Sky." The company started from an aviation camp near Los Angeles and landed without mishap at Catalina Island within a short distance of the set that had already been constructed for the picture.

Exhibitors See Mayer Film

Mildred Harris Chaplin Picture Pleases First National Showmen

The picture, the name of which is withheld until its release through First National, will be shown to the public next fall. Mr. Mayer refused to go into details regarding the picture, as he intends to launch it as a surprise. It will be a special in the full sense of the word and admission prices will run to two dollars.

This is only another illustration of Mr. Mayer's determination to make pictures of the finest quality, which should bring in big money at the box office.

E. J. Peil to Appear in Hampton Production

Edward J. Peil has been engaged by B. B. Hampton to impersonate a Chinese role in the forthcoming production of "The Money Changers." Peil has played a number of similar parts in recent releases including "Broken Blossoms" for D. W. Griffith.

"The Branded Mystery" Making Progress

Rapid progress is being made on "The Branded Mystery," the new Ben Wilson serial, which is being made on the West Coast, under the supervision of the star-director who first rose to serial fame with "Voice on the Wire."

First of Paramount Scenics Received

The first of the series of pictures of the lower Pacific, secured by the Paramount-South Sea Expedition, have been released by the Famous Players-Lasky Corporation and will be released in the Paramount Magazine in one of the June issues. The title for the initial installment, which depicts the unusual scenery and customs in the lower Pacific, is "Beyond the Southern Cross."

Under the auspices of Famous Players-Lasky Corporation and various scientific and educational institutions, a small group of Boston scientists and motion picture men sailed from Marblehead, Mass., last December in the I25-foot power yacht Ajax, bound for the Southern Pacific. "Beyond the Southern Cross" is the first of the pictures revealing the breadth and intensity of the party's exploration.

Producers

Urges That Exhibitors Select Stories

Richard Stanton, director of many Fox pictures, has outlined a new departure in collaboration between the exhibitor and picture producer. He believes that the exhibitors selecting screen material, would mark a step forward in the industry.

"I, for one," said Mr. Stanton, "would be glad to direct any story upon which has been set the stamp of exhibitor approval. As I am interested in one thing only, the production of box office successes, I would appreciate suggestions from the exhibitors in regard to this or any other plan which will raise the standard of our mutual livelihood."

Pathé to Start Drive on Blackton Pictures

A concentrated and extended drive on Blackton feature productions will be inaugurated this month by Pathé's Manager, J. C. Preparatory to launching this drive, Pathé is now conducting a publicity campaign which will be additional assistance to exhibitors in presenting the Blackton pictures to the public.

Particular stress is to be laid upon "My Husband's Other Wife," "Respectable by Proxy" and "The Blood Barrier," all of which have been released "Fasters." A June release, also will be thoroughly promoted by the Pathé sales force.

More Chicago Houses to Play Vitagraph

Vitagraph's increased activities in Chicago and its environs has just been further emphasized by the addition of twenty-six first class theatres which will now present Vitagraph stars. Through contracts just signed with Jordan and Trinch, fourteen theatres controlled by them were added to those already showing Vitagraph productions, and twelve more were added through a similar contract with the Alter Brothers, who have now included the Larry Semon comedies in their bookings.
WITH BARE FISTS
HE RULED!!!

Glam Harsh, toughest sourdough in the Yukon~Master of Men, but a Craven before a Woman’s smile!

He is the hero of

JACK LONDON’S
BURNING DAYLIGHT

A powerful picturization of this Popular Author’s cyclonic novel of the ice-bound North ~ EWall Street

With an ALL-STAR CAST headed by

MITCHELL LEWIS

Produced by C.E.SHurtleff, Inc. Directed by EDWARD SLOMAN
Scenario by A.S. LeVINO

METRO
A Winner In The Money Handicap

THE HOPE

With an ALL STAR CAST

featuring

JACK MULHALL
RUTH STONEHOUSE
FRANK ELLIOTT AND
MARGUERITE de la MOTTE

Adapted from the famous
DRURY LANE stage success by
CECIL RALEIGH and HENRY
— HAMILTON as produced by
ARTHUR COLLINS

Scenario by A.S. LeVINO
Directed by HERBERT BLACHE
MAXWELL KARGER Director Gen'l.
It Will Carry You Under The Wire

The dynamic Drury Lane Melodrama of Beautiful Women, Intrepid Men and Glistening Thoroughbred Race Horses...

Heaping sensation upon sensation and thrill upon thrill and sweeping to a climax that leaves the spectator dizzy with breathless excitement & startled surprise.

METRO JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY Managing Director.
Two Swallows don't make a summer... but two great artists make a success...

A world famous dramatist created the story of

THE CHEATER

and a world famous star

MAY ALLISON

interprets it on the screen.

From the celebrated stage play JUDAH by
HENRY ARTHUR JONES
Scenario by LOIS ZELLNER
Directed by HENRY OTTO

Maxwell Karger METRO Director General
In the Studios
Pages 4517-4522

Frances Edmonde, "The Classic Girl," now starring in "Peeky Wise," the initial release of her own company, the Frances Edmonde Productions, under the direction of Elsner La Mote
News Notes from the West Coast

By J. C. J E S S E N

GOLDWYN

THE stage play made famous by Leo Dricthstein, "The Great Lover," is shortly to be put in production at the Goldwyn studios under the direction of Frank Lloyd. Continuity for this well-known play is now being prepared, and the cast will be selected within the next week.

The Aborigines' village for the "In the Wake," which is being filmed under the direction of E. Mason Hopper, has been completed in the sea coast country north of Santa Monica, and scenes are being taken, and this week hundreds of Negroes will be employed. The cast promises to be the most spectacular and colorful section of the photodrama. One of the big scenes for this is that of the cannibals putting a visitor to death by the much talked of method of boiling him alive.

"The Black Paw" has gone to Catalina Island where they will work under the direction of Reginald Barker.

On the west, scenes will take approximately two weeks, and the principals taking part in these are Russell Simpson, who takes the name role; James Mason, who plays Red Paw, and Robert Courtman, who appears as Spies. The continuity for this play was written by J. G. Hawks, head of the Goldwyn scenario department.

The Jack Pickford Company filming "They Won't Trade It" is in San Francisco. The producer for this picture is Robert Sherman, who plays the part of "Rose Alving," and Mabel Normand, the star, has gone east on a short vacation.

FOX

ANNOUNCEMENT was made by the publicity department of the William Fox studios this week that the last sequence is now being completed of "Believe Me," the latest entry of the popular Hampton Del Ruth comedy production. In speaking of this setting, it was said it is perhaps the most expected for a comedy, covering at its does, more space than any previous setting of the kind. No title is given out for this comedy, and plans provide that no definite name will be given the subject until the name has been approved by the eastern offices of the William Fox Company. It will probably be several weeks before the finished print is sent from the studio.

The William Farnum Company has gone to San Francisco to spend three weeks in the filming of a serial, "The Scarlet Lash." The serial, which is being filmed in the eastern offices of the William Fox Company.

WEBSTER CULLISON
Producer of THE LOST CITY (Selig)
Now Producing "VEILED WOMAN" with Antonio Moreno Vitagraph

WILLIAM H. THORNLEY
Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., Incorporated, of New York, at Universal City, Cal.
Universal City is particularly quiet, for it so happens that more than half the companies now at work are on distant locations, and will be away from the big studio for a week or more. The company filming "Marama," is working at an island off the California coast where a South Sea Island village has been built. This picture is being directed by Norman Dawn and stars Edith Roberts.

Lynn Reynolds is directing a company at Big Bear Lake, 150 miles out of Los Angeles, where they are making scenes for "The Red Lane," a tale of the North-west, starring Frank Mayo.

Harry Carey is working at Victorville on the desert sequence of "Fighting Job," by H. H. Van Loan. The direction is in charge of Reeves Eason. "The Moon Riders" company, directed by Albert Russell and featuring Art Acord, at Yosemite Valley, and Jacques Jaccard is filming scenes for "The Death Trap," a Northwest mounted police feature in Pecos Canyon. Leonora Cap- ham and Virginia Fair are the principals.

A number of companies making short-reel subjects are at work at the Universal plant. "Hook" Gibson is working in a two-reel Western for Goldwyn, "Stamboul," with John Ruby as his leading woman. Phil Rosen is making a two-reel melodrama titled "A Happy Fool," and Joseph McDonough and Horace Devies are co-directing a comedy titled "Twin Lassies," "The Way of the Law" is a dramatic story with Western atmosphere being directed by William J. Craft for the Oscar Jacobs Production Company. The subject features Eileen Sedgwick and Joe Moore, and is to be released by Universal.

Four comedy companies are at work. J. A. Howe is making a satire on the Federal prohibition measure titled "The American Desert," and James Davis is directing Charles Doretty and Lillian Byron in a subject that will feature the Century girls. "An Awful Skate" and "Should Waiters Marry?" are nearing completion. The latter features George Ovey.

Messrs. Lyons and Moran have selected Ann Cornwall as their leading woman for their next comedy feature, "La La Lucile," from the musical comedy of the same name, and will have their entire cast selected to begin work the latter part of this week. Princess Dean is next to play in an original photoplay, story of which was written by Tod Brown- ing, who directed "The Virgin of Stamboul" with this star. Lucien Hulbordt, editor of the scenario department at Universal, is writing the continuity for this feature.

Two productions are in the making at the Jesse D. Hampton studio, and plans are being made for the filming of a number of other subjects. Paul Scardon, recently engaged as director, following an engagement at the Goldwyn, has begun work on the Blanche Sweet production, "Port O' Caprice," which gives the star the role of a Broadway actress and her experiences between seasons while in the pursuit of a husband. Albert Roscoe is leading man, and Helen Stevens, George Kayne head a notable cast.

**Doris Schroeder Continuity and Adaptations**

Current Productions:
- "Tokio Siren"
- "The Pathe She Chose"
- "The Girl in the Rain"
- "Marama"
- "In Folly's Trail"

**Universal**
EDDIE CLINE
DIRECTING
“BUSTER” KEATON
IN
Two Reel Comedies
FOR
COMIQUE FILM COMPANY
JOS. M. SCHENCK, Pres.

laughs for mine
The Robert Thorndyke directed unit making an all star special, "Half a Chance," is in San Francisco filming ferryboat scenes. Mahlon Hamilton as Sailor Burke is to escape by diving into San Francisco harbor while wearing manacles. Lilian Hall is the leading woman, and the cast includes Sidney Ainsworth, Little Mary McAllister, Tom Guice, Josephine Crowell and a number of others.

"The Brass Bottle," from the E. Anesty stage success, is to be filmed with H. B. Warner under the direction of Henry King. Both the star and director are now on a vacation. Edwin Stevens will play the role of geni which he created on the stage in this film.

"Leona Goes a Hunting," the sixth of the Blanche Sweet features, is now being edited, and in the opinion of K. E. Anderson, film editor of the Hamptom studios, this will surpass any of the Sweet subjects released to date.

VITAGRAPH

The William Duncan, "The Silent Avenger" serial company is using the mammoth tank at the Vitagraph plant for harbor scenes. The stern of a large ocean liner has been built in the tank, and fire engines of local departments were used to secure necessary water effects. A setting requiring ten acres of ground is now being built for use by this company.

Mary Miles Minter in her latest Reaart picture, "Jenny Be Good!"

The electrical department of the Vitagraph has found it necessary to add additional facilities to increase the electrical supply to 25,000 volts. This is made necessary because of the trick electrical effects being used in "Hidden Dangers," the Joe Ryan-jean Hagen serial to be released following Duncan's "The Silent Avenger." Because many of the effects in this depend upon trick photography, an additional camera has been added to the staff.

The Tom Terris Company staged a big hotel fire scene in Long Beach this week when more than 200 people were used for scenes in the picture tentatively titled, "The Girl Out of the Sky," which has Wallace MacDonald and Margaret De Motte as leads of an all star cast.

METRO

THill. Metro studio is to be the renderers of many prominent authors of the present day fiction, according to an announcement made by Bayard Veiller, who returned from a business trip to New York this week. The authors are expected to arrive in Los Angeles early in June to work with the Metro scenario department in the adaptation of some of their present stories, and also to write special stories for the screen.

The list of plot makers includes Wally Cook, whose first story for Metro will be "The Five Dollar Baby," with an all star cast. Others engaged according to the statement by Bayard Veiller are Henry Roland, Arthur Somers Reardon, George Gilbe Turner, Arthur Stringer, Don Byrne and Lloyd Chamberlain.

June Mathis is to go East for Metro to work with Maxwell Karger at the New York studio, and plans to come to Los Angeles within two weeks. Miss Mathis has been at the west coast since the Metro producing forces were transferred to Hollywood, and in that time has supervised the continuities of many of the plays. It is intimated that her stay in the East is to be permanent.

The "Hearts Are Trumps" Drury Lane Melodrama company, being directed by Rex Ingram, has gone to San Rafael, California, for exteriors for this Metro production.

The George Turner story, "Held in Trust," which is to be a starring vehicle for May Allison, has been put in production under the direction of John Pace. The cast selected for this includes Darrell Foss as leading man, Walter Long, John H. Elliott, Lawrence Grant and G. Barrell Manley.

To New York Producers

Are you coming to California?

If so Have your Continuities prepared by Experts who know California conditions

Besides Expert Continuities we give the following SERVICE:

Supervision of Production
Cost Estimating
Technical Advice
Tailing
Original Stories
Books
Short Stories

EXPERT WORK BY EXPERT PEOPLE

W. Pigott Karl R. Coolidge Dorothy Rochfort

Tucker Bros. Film Road Shows

NOW BUYING FOR THE STATE OF OKLAHOMA

TWO NEW FEATURES EACH WEEK
ONE NEW TWO REEL WESTERN
ONE NEW ONE REEL COMEDY
ONE EPISODE NEW SERIAL

Producers and State Right Distributors

Wire or Write

Tucker Bros. Amusement Co.
310 West Main St. Oklahoma City, Okla.
The few remaining scenes for "The Price of Redemption," the Bert Lytell subject, are being made with the star this week, and he leaves May 15th for New York. He will be accompanied by his cameraman, Sol Polito, who will work in the East.

"The Waffle Iron," a story by Arthur Stringer, has been purchased by Metro and will be used as a Seren Clasie for May Alixan. A. P. Younger is now writing the script.

Thomas Jefferson has been cast for an important character role in "Hearts Are Trumps," now being filmed, and Norval MacGregor has been engaged to play the role of Captain Somers of the sailing vessel Escolar in "The Mutiny," which features Mitchell Lewis.

Roy Kotski, formerly of Universal and Fox photographic department, has been appointed head of the Metro Studio photographic and laboratory department.

**Simplex Notes**

THAT the Simplex Distributing Organization, as a whole, looks with considerable favor upon the advantages to be derived through the generous use of printer’s ink, is evidenced by the increasing number of "House-Orphans" that are now published by many of the Simplex Distributors throughout the country.

Among the older papers can be counted the "Coskit" of the Lucas Theatre Supply Company of Atlanta, Ga., of which Mr. Harry K. Lucas is the editor. "Sawdust as the Monthly Messenger," published by Lewis M. Swaab, the well-known Philadelphia correspondent, and the "Boston Bean Pot," published by the Boston Motion Picture Supply Company, southern New England Distributors for Simplex.

The "Teco Tattler," published by the Tees Products Manufacturing Company of Minneapolis, Minn., with Mr. George Beinberg as its editor, is another monthly house organ that is enjoying great popularity while the "Yale Service Bulletin," edited by C. E. Struble of the Yale Theatre Supply Company, Kansas City, Mo., is formerly issued for the purpose of furnishing to its subscribers a list of new items, humor and accessory information each month. The "B. P. Service Bulletin," published by the Greek Photoplay Supply Company of San Francisco, Cal., keeps the readers informed of everything that is new in the film industry, and is highly esteemed.

According to a report from the Exhibitors Supply Company a survey of the projection rooms in Chicago showed that there are eight thousand Simplex Projectors in use daily in the city. The city is the only city in the country where the percentage of stay shows is maintained in the suburbs and outskirts sections of the city.

**The Buffum Process of Art Title Making**

A new inventive principle, which has entirely revolutionized the art of title making and opened up a whole new field of effective art title making.

**HOPE LORING**

Manager
Serial and Western Department
UNIVERSAL CITY
Originals and Continuity

**SAM POLO**

Playing "Pinchers"
IN THE CURRENT
Vitagraph Serial
"HIDDEN DANGERS"
Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages 4523-4540

This photograph of the new Rialto in Aurora, Illinois, was supplied by H. F. Riege of Chicago, who installed the electric sign.
Auditorium and Two Details in the Rialto, Fall River
The Rialto Theatre, Fall River, Massachusetts

Fall River Consolidated Enterprises, Owners—Louis M. Boas, Manager

The new Rialto theatre marks an important chapter in the amusement life of Fall River, representing as it does the last word in theatre construction, and more especially the modern ideas in appointment and equipment for exclusive motion picture houses.

To Louis M. Boas, general manager of Fall River’s four leading theatres, belongs the credit largely for providing such a theatre.

The New Rialto—modern and up-to-date in every way, with a foyer of splendor and beauty, a lower auditorium of extreme magnificence, a stage setting of novel and exquisite design, a balcony second to none in that section in the matter of convenience for patrons, a booth with a battery of moving picture machines without a parallel in New England, with every detail looked after for the comfort and convenience of patrons—meets the instant approval at the hands of Fall River theatre-goers.

The New Rialto is dedicated exclusively to a motion picture theatre. Twice weekly the program is changed and performances are given continuously from 10:30 A.M. to 10:30 P.M. The construction is fireproof. The balcony is supported by a steel truss weighing 20 tons. The installation of such a girder does away with posts.

Attention is called to the arrangements of exits. From the auditorium there are several exits opening out to the north and south sides. There are also ample exit facilities from the balcony with two stairways leading from the promenade into the balcony seats.

Beautiful in decorative design and effect and enhanced by the most artistic scheme, the entrance to the New Rialto is thoroughly in keeping with the richness of structural appointments throughout.

The outer lobby is entirely devoted to advertising display. Within this section are set specially arranged and manufactured display frames. The arrangement is artistic and decorative and grouped on a scale as elaborate as is usually found in theatres only in metropolitan centres. On either sides are frames for photographs, lithographs, etc., used in connection with exploitation work. Directly above the door, too, and running the full width is another novel frame also used for exploitation purposes.

The real glimpse into the beauty of the theatre comes with an inspection of the second or “mirrored” lobby. On either side are paneled mirrors, between each being a gilded “torch” fixture with a single subdued light. The decorative scheme is gold and ivory with just the faintest touch of blue to complete the beautiful picture. The “inner” foyer is a panel scheme in ivory and gold with the tiniest touch of blue and is carried out most effectively. Mahogany doors, with small mirror panels and beautifully windowed panels within which are set photographs of screen stars who will be seen from time to time at the theatre afford delight.

The lighting effect within the foyer completes the scene of beauty. Two bracket fixtures of gold with Japanese shades are set between the panels on either side, harmonizing perfectly with the general decorative scheme. Shower bursts radiate brilliancy from above in the two inner sections.

In the first section, or advertising lobby, is a ticket window. A second window for the sale of tickets is located in the second section. Opening from the “inner” foyer, are rooms for men and women. First comes the ladies’ room on the left on entering the theatre. The ladies’ recreation room is splendidly furnished. A popular feature in the ladies’ room is a public telephone.

Concentration at the stage, and on either side, is the design executed in an Italian renaissance architectural effect, as seen in the Venetian palaces. A most effective composition is formed by combining the simple and dignified columns, and alternating with its simple profiles, and the arch of the decorative detail. The capital of the Roman orders with rich ornament and gold glazed with a soft green, an effect that is beautiful in the extreme. Within this ornamental arch is the organ.

A silk velour valance, with a four-inch gold fringe, rich in color and design and blending in harmony with the general design is drawn to hide the screen. Above conspicuous in a rich rose colored frame is a large gold letter. Gold and ivory predominate in the decorative scheme, in which is set the screen, unfolded when the valance is withdrawn. The white screen is framed in a border of black. The seating capacity of the theatre is about 1,700 seats.

Special electrical fixtures are installed within the lower auditorium, shades of music being used to subdue the lights. A handsome shower light radiates brilliant effect from the centre of the theatre. There are numerous gas pilot lights about the theatre, installed for emergency purposes.

There is a spacious promenade leading from the balcony stairway along in the rear of the seating area. Opening from the promenade are stairways at either end leading up into the seating area. An emergency sick room, ladies’ rest rooms and a man’s room also open off the promenade, as well as rooms for porters, ushers, etc.

No theatre in New England can boast of a picture booth of the modern type which has been constructed at the New Rialto. In the first place the booth is reached from an entrance entirely apart from any entrance used by patrons in the theatre. It is of absolute fire-proof brick construction with a concrete floor. It is 9’20 with a height of 12 feet.

Another important feature is an electrical device on the door. By means of this device the door cannot be opened from the outside without the knowledge and approval of the operator within. This is made possible by an arrangement of signal bells. The person without makes known his presence by ringing the bell and before the door can be opened the operator within must operate an electrical device. Another feature is a separate storage room at the north end. By means of this film, etc., may be stored in this separate room thus eliminating what has always been regarded as a fire hazard.

Equally important is the equipment in regard to the motion pictures. The New Rialto, it may be said, is equipped on a bigger scale than any motion picture theatre in New England. There is a battery of five picture machines.

The fan system is used in heating and ventilating, hot air being circulated throughout the theatre by this means.

A house telephone system is an added and important feature. By this arrange-
Society of Motion Picture Engineers
Holds Convention
Tenth Semi-Annual Meeting at Montreal Great Success

The tenth semi-annual Convention of the Society of Motion Picture Engineers was held at the Hotel Windsor, Montreal, on May 10, 11 and 12. About fifty members gathered from all parts of the United States and Canada and listened to the finest collection of papers that have ever been prepared for presentation before the Society. After listening to several invocations from various civic bodies in other cities, it was decided unanimously to hold the October meeting in Dayton, Ohio.

Monday forenoon on the first day of the Convention was taken up with the opening ceremonies and the discussion of new business. The actual reading of papers did not commence until after luncheon, B. E. Norrish of the Department of Trade and Commerce, with offices at Ottawa, reading the first paper entitled "Educational Possibilities of the Movies." Mr. Norrish related some of the means now being used by his department to further education by means of the motion picture and finished by suggesting possible ways of developing this feature of education.

George A. Blair, Manager of the Motion Picture Department of the Eastman Kodak Co., followed with an intensely interesting paper on "Film Tinting." On account of the thoroughness with which he had absorbed the subject, Mr. Blair felt that those present might not care to go deeply into the subject-matter, the abilagible found the paper to be so interesting that Mr. Blair was requested to read it.

Immediately after the paper on "Tinting," the Optics Committee made its report, laying before the society the results of a psychological test carried out by its members. This report was but the beginning of an exhaustive study into tinted films and its effect on the optics. This work, under the leadership of Dr. Story of the Research Laboratory of the General Electric Company, promises to be of the greatest value to the producer and laboratory expert.

The Educational Committee then made its semi-annual report, bringing out a suggestion for a Course in Motion Picture Engineering for those interested in the subject. As developed by the Committee it is their intention to prepare a number of books on related subjects having to do with the production of motion pictures and to sell the Course in such the same way that correspondence schools are marketed their wares. The huge amount of work incident to the preparation of such a series of lessons was recognized by the Society and the Committee was given the support of the Association to go into the matter further and render a more detailed scheme.

Monday evening the entire membership was the guest of the Perkins Electric Company at the Princess theatre.

Tuesday morning, W. T. Braun, a prominent theatre architect of Chicago, had the honor of presenting the first paper, "Standards in Theatre Design to Safeguard from Fire and Panic." The preparation of this paper is of the utmost importance to the industry and represents a great deal of work on the part of the author.

Mr. L. A. Jones of the Research Laboratory of the Eastman Kodak Co. presented the second interesting paper on "The Ventilation of Motion Picture Theatres," as worked out in the case of one theatre near Rochester. It is probable that the publication of this paper in the Transactions will cause many architects to make radical changes in their methods of illuminating theatres. It was one of the most valuable papers delivered during the three-day session.

Closing the morning session on Tuesday was "The Ventilation of Motion Picture Theatres and Studios," by O. K. Dyer of the Buffalo Forge Co. Mr. Dyer went into the various systems, gave their advantages and their shortcomings and concluded by stating what in his opinion constitute the proper and ideal system for the present-day theatre. The afternoon session was commenced with F. H. Richardson's paper on "Projection Speed and Its Effects." Then came W. B. Cook with a treatise on "The Eccentric Star Interrupter Movement," in which he outlined a variation of the Genera Star movement, making use of a non-radial slot. Mr. C. Francis Jenkins followed with "A Continuous Motion Picture Machine." Mr. Jenkins' paper developed that he had been working for some time on a continuous projector that seems to have great practical possibilities. He produced a reversible prism which was the heart of the machine. Further details are not forthcoming at this time but it is expected that at the Fall meeting of the Society the Jenkins will have gone far enough into the experimental end of the project to add considerable to his statements made at Montreal.

C. E. Egelar of the National Lamp Works delivered a paper on the subject of "The Application of Mazda Lamps to Small Motion Picture Projectors." This paper related a history of the development of the Mazda lamp for projectors and hinted at some of the ideas now being carried out to make their application more successful. This concluded the papers for the second day. The banquet was held in the Rose Room of the Windsor in the evening. Mr. George Perkins, to whom the Society owes much for his handling of Convention and for many of the courtesies shown it during its stay in Montreal, was Toastmaster. Other speakers were A. F. Victor, W. C. Smith, H. H. Codimore, A. D. Cameron and G. A. Blair.

Wednesday was taken up with the delivery of five papers. The first was by R. L. Lee on the subject of "Design of Gasoline Electric Sets for Motion Picture Theatres." The second was by H. C. McNary of the Westinghouse Company on "Remote Control Systems for Studios." Mr. McNary's paper compared the older methods of controlling studio lights with the remote control systems now in use in many of the leading studios. The paper was illustrated with lantern slides and was well received.

Dr. H. P. Gage followed McNary with a demonstration of an "Optical Testing Equipment." After luncheon Dr. Story continued his paper of last year on the "Photoelectric Comparison of Lens Systems," and W. F. Little of the Electric Testing Laboratories concluded the session with his "Tests of Screen Illumination." These tests made by Mr. Little are among the first that have been accurately made and as such shed considerable light on a subject little understood up to the present.

The stay of the members in Montreal was interspersed by journeys to many of the famous spots of the French-Canadian City. The hospitality of the citizens and particularly those who had the affair in charge was everywhere in evidence. The spirits could not have been improved upon and on account of this there was an agitation on the part of many members to make Montreal the permanent gathering place of the Society. But whatever may be the future aims of the association this meeting in Montreal will always stand out as one of its best and most successful.

Theatres Combined
Some very ambitious plans have been worked out by the Goldwyn interests and Ascher Brothers, the new owners of the Merrill theatre, Milwaukee. Negotiations are now said to be under way for the purchase of the old Gayety theatre, directly adjoining the Merrill. When these are consummated the Merrill will be entirely rebuilt, it is reported, making it one of the finest in Wisconsin. The entire seating arrangement will be changed, as the addition of the Gayety will give the Merrill a floor space of 125 x 150 feet.
May 29, 1920

TYPHOON COOLING SYSTEM

You can do winter business too

Empress Theatre Company

Vandal, Nebraska

March 23, 1920

Typhoon Fan Co.
333 Lexington Ave.
New York City, N. Y.

Gentlemen:

In reply to yours of the 18th inst, beg to advise that the Typhoon Cooling System installed in the Empress Theatre has proven entirely satisfactory and beyond our expectations.

In our opinion, we believe that it is by far the best cooling system that has yet been devised for cooling theatres in the hot weather and for ventilation the year around.

Last summer, although we had continuous hot weather for over three months here, we did regular winter business during this time, which was largely due to our cooling plant.

Exhibitors will make no mistake in buying this cooling plant for their theatres.

Yours very truly,

EMPRESS THEATRE COMPANY

By permission

Typhoon Fan Company

ERNST GLANTZBERG, President

345 W. 39th Street, New York, N. Y.

Write for Catalog “N”

1841 Camp Street
New Orleans, La.

255 No. 13th Street

64 W. Randolph Street
Chicago, Ill.
Rialto Opens at Fall River

(Continued from page 4525)

ipment attaches in any part of the theatre may talk through a central office, but this is not the case here. For example, a mix-up in seats may be easily adjusted by an usher communicating directly with the box office instead of the old-fashioned way of losing time in making a personal trip there. Likewise, an emergency call for a physician may be handled by direct communication.

The New Rialto theatre is the newest playhouse of the four theatres owned by the Fall River Consolidated Enterprise. It is a holding company with the following officers: J. C. Bills, jr., president; L. M. Boas, vice president; B. A. Brager, treasurer; James M. Swift, clerk.

Louis M. Boas, general manager of this entire chain of theatres, has been such a prominent figure for so many years in the theatrical and amusement line in Fall River that he has really become regarded as a "native son." As a matter of fact his birthplace was Providence. He was born there 38 years ago. It was about 1905 that Mr. Boas first entered the show business in Fall River. When he opened up the little picture show at the Scenic theatre, his program at the Scenic called for eight shows daily, with admissions at five cents.

As the general manager of Fall River's four leading theatres and the chain now held by this same company, he is known in the theatrical world from coast to coast.

Theatre Notes

TENNESSEE

Tiptonville—Ground has been broken for the new concrete opera house which is to be erected by C. B. Tipton. The building will be 35x500 feet and will have a seating capacity of 500 persons.

TEXAS

Dallas—A building permit has been issued for the erection of the Majestic theatre. The permit calls for a $500,000 structure to be erected on Elm street near Harwood.

VIRGINIA

Richmond—Jake Wells of the Vany Realty Corporation announces the acquisition of two new theatre sites. A 2,500 seat house will be erected on North Twelfth street near the present Bijou theatre will be remodeled to seat 2,000 by adding the stage now occupied by the Isis theatre. More than $1,000,000 will be expended in the work connected with these two theatres.

Roanoke—George W. Payne has prepared plans for a two story office and theatre building on South Dearborn street. Work will commence at once in order to have the theatre open in the Fall.

Roanoke—Announcement has been made that a motion picture house under the direction of Elmore D. Heins and Henry Scholz will be opened in the Williamson Building on South Jefferson street.

Box Office Protection

You do not take chances of being burnt out. You protect your theatre against fire loss. Insure your self against DAILY box office leaks and losses by installing.

THE 1926 PERFECTED AUTOMATEK T REGISTER

Complete information on how it saves you money times its cost sent upon request.

DEALERS

Distributors want the AUTOMATEK REGISTER. You will find it good business to supply them.

The AUTOMATIC TICKET SELLING
AND CASH REGISTER CO.
1792 BROADWAY
NEW YORK CITY

ADD CLASS TO YOUR THEATRE

Get Away From The Commonplace
Give your theatre that added touch of refinement and individuality.
That mark of distinction is easily accomplished with the

REVERSIBLE THEATRE

CHAIR COVERS

A wide selection of covers, materials permit you to harmonize with your color scheme.
Write Today for Samples and Prices

The DWYER BROS. & CO.
"The Aristocrats of Theatre Chair Covers"
BROADWAY FILM BUILDING
CINCINNATI, OHIO
Attractive Proposition to Dealers

"NEWMAN" BRASS FRAMES AND RAILS

Accompanying cut shows our new style unit frame for corners of theatre lobbies, especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.
Send sketch for prices and ask for new 1926 catalog.

Established 1882
317-19 Seymour Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Distributors—Perkins Electro Co.
Toronto, Montreal and Winnipeg
Pacific Coast—G. A. Metcalf,
San Francisco, Cal.

Frames, Rails, Grilles, Signs, Choppers,
Rick Plates, Door Bars
We manufacture the frames in various
finishes which do not require polishing.

TO READERS
The decrease in size of the Equipment Section is but temporary, due to the present general scarcity of print paper.

The Fulco No. 1 Copper Terminal
The finest on the market.
Price each...

The Fulco No. 2 Copper Terminal
The Emergency Terminal.
Price each.

E. E. FULTON CO.
3204 Carroll Avenue, Chicago
Manufacturers of M. P. Accessories
Note—Send for our new 16 page folder, illustrating and describing our complete line.
The Ghost on the Screen

is caused by the core of the positive carbon burning back in the shell. Users of Speer Directo Carbons are not troubled with ghosts because with these carbons

THE CORE BURNS FLUSH

Speer “Hold-Ark” Carbons
For D.C. Projection

Speer “Alterno” White Combination Carbons
For A.C. Projection

SPEER CARBON COMPANY
St. Marys, Pa.

Do you want it?

Let us tell you how to get the better business—the bigger profits—that come to a perfectly cooled theatre in hot weather.

Write for illustrated booklet

MONSOON COOLING SYSTEM, Inc.
Dept. 763, 70 West 45th St. New York

THEATRE CHAIR COVERS
Revivify and Embellish Your Theatre in SUMMER or WINTER
Creating an actuality of Cleanliness and distinctive Beauty not otherwise obtainable.

TAILOR MADE
PERFECT FIT

INEXPENSIVE QUICKLY ATTACHED ECONOMICAL

Order Now for SUMMER USE Samples on Request

THE TEXTILE SPECIALTIES CO.
Clay E. Brehm Gen. Mgr.
Suite 107 Bell Block
CINCINNATI, OHIO

ARREST

The attention of the passersby with an attractive lobby, as well as with a beautiful interior. Both can be obtained by the use of our plastic relief ornaments and composition lighting fixtures. Above illustration shows interior of a new house for which we recently furnished plastic ornaments.

Write for Catalog

THE NATIONAL PLASTIC RELIEF CO.
328 MAIN ST., CINCINNATI, OHIO
Development of the Mazda Lamp for Projection Purposes
A Series of Interest to All Projectionists

(Continued)

This is the fifth installment of an exhaustive article on the Mazda Lamp and its application to Projection. The author is H. Freeman Barnes, which is proof enough that the data is authoritative.

Accurate focusing is a necessity with the Mazda lamp. If your lamp, for instance, is only slightly off, 1/4" off center.....20% decrease in light. If the lamp is not focused, 1/4" ahead of focus...23% decrease in light. It is practically impossible to tell by the eye, when the most light is on the screen. Differences, however, are readily noticeable when a dark film is run through the projector.

The following test shows how near the eye judges:

A light was thrown on a screen and several observers asked to note its brightness. The light was thrown off for a few moments and another thrown on. Each observer claimed he saw no difference in the brightness of the screen, although in the first case, there was an intensity of four foot-candles, and in the second case, only two foot-candles.

Two lights of different quality were thrown side by side on the screen. The observers immediately placed one as being at least twice as bright as the other and yet both were of the same intensity.

With the arc, where a three-winged shutter was formerly used, with Mazda projection, a two-winged shutter may be profitably employed, a two-winged shutter, of course, passes considerably more light.

With the alternating current arc, the speed of the revolving shutter blade may often times be exactly timed with the alternations of the current. When such is the case, the light on the screen will vary periodically in intensity.

Operation

The operation of the Mazda Lamp when the optical system is lined up and the lamp focused, is extremely simple—the strongest appeal to the projectionist. No one cares to keep continually fussing with adjustments such as are necessary in feeding a non-automatic arc.

Focusing with the Mazda Lamp, however, is slightly more complicated than with the arc, since two images, one of the filament—the other of the mirror—have to be considered with. The images may be allowed to fall upon the blade of the revolving shutter. Shutter, of course, must be properly positioned.
May 29, 1920

POWERS'S PROJECTORS
IN THE CHRISTIE STUDIOS

Nicholas Power Company,
90 Gold Street,
New York, N.Y.

Gentlemen:

The Power's #6B Cameragraph installed
for us by your company about one year ago, has given
us excellent satisfaction. We had the machine equipped
for Mazda Lamps.

Our machine has been in constant use, and
considering the fact that at least ten different persons
handle the machine, our expense for lamps has been very
small indeed. We have used six and ninehundred Watt
lamps, and find both of them very satisfactory.

We use your machine exclusively.

A PRACTICAL TEST
OF THE
EXCELIKE EQUIPMENT

Christie Film Company
(incorporated)
Office and Studio, Sunset at Gower St.
Los Angeles, California

February 23, 1920.

Yours very truly,

Fred L. Porter
For Christie Film Company, Inc.
A pin-hole in the douser on some housings allows a sharp image of the filament and the mirror reflection to fall upon the fire shutter or cooling-plate, so that a ready check upon the correct focus and placing of mirror may be had.

When used for stereopticon projection, a set of plano lenses are easily pulled into place. The prismatic lens (as before described) cannot be used for stereopticon work.

As regards operation of the lamp itself when it has burned approximately 100 hours there may be noticed on the surface of the filament very minute holes much the same as those in a sponge, only, of course, very much smaller. This is called "Spot evaporation" and is an indication that the filament has burned its rated life and that a new lamp should be inserted.

Again, the four filament coils should at all times be equally spaced. If, for any reason, the coils should bend towards each other so that they are about to touch, the lamp should be removed, since if one coil touches an adjoining one a short circuit will result and the lamp will burn out. The lamp should be inspected before each run. Mirror and condenser should be thoroughly cleaned every day.

(To be continued)

### Equips with Speedco

Carl Fulton, sales manager of E. E. Fulton Company, has contracted to equip all theaters in the Loew Circuit with Fulco Speedco Arc Controls. In speaking of this important contract Mr. Fulton said that several of Loew's New York houses have been equipped with the Speedco device where they have been in constant use for five years without the cost of a nickel for repairs, so that Purchasing Agent Meinhold was thoroughly familiar with the value and durability of the arc control.

### A Correction

We regret that in publishing advertisement of the Graphoscope Development Company of New York in the April 24th issue, cut illustrating their PORTMANTO model was inserted upside down.

Inasmuch as one of the big points of the Graphoscope Motion Picture Machine is that magazine containing reels is placed in the lower part of the machine, we wish to correct any erroneous impression created, and to call attention to the proper set up of this machine as will be found in this company's advertisement, appearing in this issue.

---

**THE CARBON FOR PERFECT PROJECTION**

**ELECTRA**

**PINK LABEL**

**CARBONS**

Hugo Reisinger, 11 Broadway, New York

---

**PROJECT-A-LITE**

Transformer and Adapters

Satisfactory Service, adapted to either Alternating or Direct Current.

WE GUARANTEE all our products.

Rutledge & Company

35 S. Dearborn St.

CHICAGO

---

**BAY STATE FILM SALES CO., INC.**

220 West 42nd Street

New York City

A. G. STEEN, Special Representative

**MADE IN AMERICA**

**FILM RAW STOCK**

EQUAL TO THE BEST

Used Successfully by the Foremost Producers and Laboratories
EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

Its Honest Construction Insures its Performance

The Graphoscope Paragon has not been designed merely for compactness and portability. It is built for reliable, efficient service. It will stand hard knocks. All essential mechanical features are retained.

This machine is held in high esteem by those requiring a lightweight portable projector. Uses standard film. Motor driven, incandescent lamp.

Write for descriptive literature H-6

The Graphoscope Company
50 East 42nd St.
New York

The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

Do you run your house on the policy of "get 'em in" or "please 'em after they are in?" You may be successful in getting a large audience on special occasions, but are you really pleasing them with your projection?

You can please your patrons and hold their patronage only by giving them clear, soft, beautifully-toned pictures, without eyestrain. The sure and only way to accomplish this is to use a Gardiner Velvet Gold-Fibre Screen.

Our little booklet gives the reason for eyestrain. Send for it today

For Sale by Leading Dealers

L. J. Gardiner

133 EAST CHESTNUT STREET  COLUMBUS, OHIO

MINUSA Gold Fibre Screens

For Arc or Mazda Light

Projection screens come, and projection screens go, but Minusa will live forever. Now in its 12th year of success. That's proof positive. There's a satisfied user near you.

Distributors from coast to coast

Samples and literature upon request,

MINUSA CINÉ SCREEN CO.
St. Louis, U. S. A.

THE FOUNDATION OF PRESENT-DAY MOTION PICTURES

STANDARDIZED CAMERAS PERFORATOR PRINTERS SPlicER ACCESSORIES

PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY

NEW YORK BELL & HOWELL CO. LOS ANGELES
1801-11 Larchmont Ave., CHICAGO
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company

(Continued)

In lighting it is well to get a suitable blending of the direct light and of the diffuse light. Nature’s rule is half and half. The diffuse light is so advantageous in cutting out the harsh sharp black shadows and giving what is known technically as luminous diffusion. Diffuse light can be secured by indirect light as well as by diffusing screens. The intensity of the light should photographically be very high in order to get the camera to operate satisfactorily with f 5.6. The flame arc can be used with a camera lens at f 5.6 to give good lighting on a small stage with 20 kw.

The jump from f 5.6 to f 4.5 or even f 3.5 makes a big difference in the definition and clearness of the picture. The depth of focus can be maintained better, of course, with f 5.6, and because of the important artistic value of the background and the large distances with rapid movements that should be covered, it is highly desirable to work with a good depth of focus. With the flame arc the high concentration of light can be easily controlled as well as the direction of light. This convenience of control of the amount and direction of light are necessarily of the highest importance for free artistic expression on the part of the directing geniuses. In general, the motion picture stages will use flame arcs the following amount of powers having the lens at f 5.6.

Small Stage 20 kw. 4 to 6 flame lamps. Medium Stage 50 kw. 10 to 16 flame lamps. (See Fig. 1.)

Large Stage 100 kw. 20 to 32 flame lamps. Using the larger openings of lens f 3.5 as soon as 20 kw, with flame arcs can be used to secure the illumination of large stages. As the amount of light varies with the reflecting surfaces and is inversely as the square of the distance from the light sources it is not easy to give exact information without going into too elaborate detail. Also multiple reflection can in partly closed spaces greatly increase the illumination. (See Fig. 25 and 26.)

The artistry of the motion picture field is advancing so rapidly with so many new and complex changes that it is rather hard for an amateur like myself to keep track of even their main drift. Among the recent innovations has been the production of plays with the background subdued so that instead of the usual “close-up” the faces of the players in tense scenes to accentuate and cut through the entire production of the play. As, for example, in the play “The Golden Chance.” In this case, the background is subdued to such an extent that the characters in the foreground appear to stand out in stereoscopic relief.

In another arrangement an intensely lighted background is used to cause the players to stand out in sharp shadow-like relief. In still other cases the immense control of intensity of light gives a power of securing the sudden appearance or disappearance of an actor in trick and dramatic pictures and to aid greatly in securing such peculiar effects as double exposure and other photographic tricks. The lighting can be utilized in such a way that the artistic forming of the picture is accentuated in harmony with the idea involved. Another way in which flame arcs are used is for casting shadows in trick pictures and to represent prison scenes in the more artistic manner of showing the shadows of the prison bars rather than the actual grim solid fact.

It would not be expedient to describe in elaborate detail the many devices for rapidly moving the lights around in studios or the particular mechanical arrangement for carrying the lamps around on wheel cabinets or on trolleys or on ropes, etc. The actual installations of lighting are arranged in a great variety of ways, in some cases the overhead lighting is set up with the idea of permanently supplying the particular set. In other cases the overhead lighting is arranged so as to be easily moved by a trolley system from set to set. In the latter case the small weight of the flame lamps in proportion to their candle-power greatly reduces the cost of the moving system and also affords a better utilization for admitting overhead daylight if this is desired. For side lighting the flame lamps are mounted on wheel stands either separately or in powerful unit groups of 6 and 12. The typical Edison stage is shown in Fig. 19 and 20, which were most kindly supplied by the Edison Co. Here about 28 lamps of Aristo type are seen mounted in 4 rows of 7 each. These are arranged to be easily moved. One large stand lamp is shown in this picture, Fig. 18. It is interesting to note that the resistance of the flame lamp can be mounted in a separate room so as to further reduce the heating which is remarkably small with the flame lamp. In some studios a dozen Aristo lamps are mounted in a portable cabinet formed in sets of three rows of four each with the top row forward and the bottom row back away from the stage. The whole can be easily moved around the studio because mounted on wheels.

In Fig. 22 there is shown the overhead arrangement of flame arms and mercury arcs used for lighting a boxing match at Madison Square Garden. (See Lighting Journal 4, p. 78, Apr. 1916.) It is interesting to note that eight motion picture cameras were used simultaneously and that the entire room was so well lighted that brilliant illumination was obtained in every part of the large hall.

The use of flame arcs is carried out on an extensive scale in the Vitagraph motion picture studio located in Brooklyn, New York. Mr. Ross, master mechanic of the Vitagraph Co., was kind enough to furnish me data showing that the average number of flame lamps (20 amperes each lamp) used per set is twenty. In the Brooklyn studio alone, there are 225 flame arc lamps, hanging overhead, or in sets in stands or mounted so as to be easily moved about in small carriages so as to eliminate shadows. In Fig. 20 there is shown a portion of one of the main studio rooms. In Fig. 21 is shown a setting of lighting arrangements received through the kindness of Miss Anita Stewart. In Fig. 24 and 25 are some interior studios that illustrate the use of multiple reflection to increase greatly efficiency and to give diffuse light.

Mr. Cecil B. DeMille, director of the Jesse L. Lasky Feature Play Co., wrote about three years ago, an article (“Photography 15, p. 240, Jan. 29, 1916”) under the title “Lighting to a Photoplay Is Like Music to Drama.” He concludes that lighting effects as applied to motion pictures assume precisely the same value in

(Continued to page 4536)
E-J Electric
Installation Service
To Studios and Laboratories

Is a
Service of Experts

EVERY DIRECTOR will agree that LIGHT is unquestionably the greatest single adjunct in the production of Motion Pictures. If the lighting is wrong because of inefficient control or for any other reason—the picture is bad.

Light achieves its importance in the studio because motion pictures must focus the five senses of mankind in an appeal to one—"sight."

The great tasks of the Director are facilitated by proper electrical equipment and control.

In these branches we are pioneers in the industry and have to our credit the largest and most efficient installations in Eastern studios.

We are alert to the trend of production to this section of the country and place at the disposal of Producers and Directors our entire staff of experts.

E-J ELECTRIC INSTALLATION COMPANY
THEO. H. JOSEPH, E.E., PRES.
Contracting Electrical Engineers
221 WEST 33rd STREET
NEW YORK CITY
Tel. Greeley 6842
Illustrations to Accompany Dr. Mott’s Paper, Page 4534

White Light for Motion Picture Studios

(Continued from page 4534)

the photo drama that music assumes in the spoken drama. He says "the theme of a picture should be carried in its photography." "The Cheat," representing unprincipled sinister Japanese characters, used abrupt bold lights to definitely suggest the "clang" and smash of Japanese music.

In "Carmen," however, the Rembrandt idea was followed. The lighting and grouping of the characters in the soft shadows were all worked out in keeping with the school of that famous master. "Light effects are out of place in comedy; there you will notice our lighting is clear and brilliant corresponding to the faster light comedy and music, except in the melodramatic scenes where we carry our audience into thrills not only by the action of the artist, but by a change in the mode of our photography."

(To be concluded)

Fig. 20—Typical studio setting for two scenes at the Vitagraph Co. using flame lamps designed by Mr. A. Ross. Twenty flame lamps at 20 amperes are used for average set

Fig. 21—Miss Anita Stewart redeeming light setting at Vitagraph

Fig. 22—Overhead lighting at Madison Square Garden for eight cameras simultaneously

Fig. 23—Typical side lighting for usual L scene
The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"THE COSMOGRAPH"
Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG
CINCINNATI, OHIO
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS

CRECO ARC LAMPS
for motion picture photography

High Efficiency
Long Burning
Light Weight
Extension 10 Ft. High
Simplicity

CHAMBERLAIN REYNOLDS
ELECTRIC CO.
1942 So. Main St. Los Angeles, Calif.

The Acme Portable Projector
FOR THE
Studio, The Editor,
Cutting Room,
Home, School or Church
Demonstrated to you Anywhere

HOWELLS CINE EQUIPMENT CO.
729-731 AVE. NEW YORK, U. S. A.
EVERYTHING FROM THE STREET TO THE SHEET

HEADQUARTERS for Motion Picture Cameras
NOW IN STOCK
GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision
Ball-Bearing Tripod $165

Pathe Professional
Cameras with automatic shutters and all other attachments
Get our quotations before purchasing

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET NEW YORK CITY
Years of Experience Is No Proof of Knowledge

Our dictionaries define "knowledge" as "skill from practice." The definition of "practice" is given as "frequent or customary action; dexterity acquired by habit, habitual exercise."

For a moment let us forget the above definitions and resort to reality. We must admit that the heading of this article can justly be applied to our own profession—"Music and the Film." We don't wish to specifically pick men whom this glove fits but isn't it an established fact that every profession can bring forth sufficient evidence that "Years of Experience is No Proof of Knowledge"?

How many musical directors are today boasting of infallibility, attempting to prove the correctness of their assertions with a long review of their past experiences. As defined above, experience is gained through practice. Dictionaries define "practice" as "habitual exercise," and we must admit that all habits are not admirable.

In our estimation knowledge in our profession can only be acquired through careful study of human nature. Give the public what they want! Habitual practice is not sufficient to create such a valuable asset as knowledge backed by common horse-sense, the only knowledge the world needs. Alertness and the ability to instantly parallel the ideas of the public is the only fundamental doctrine of real knowledge.

I know of musical directors who although very young in the profession have performed admirable work. Mr. Don Roberts of the Alczar theatre of Tampa, Florida, is one of them. Mr. Roberts not only masters his instrument, but is also able to perfectly fit his pictures in a most satisfactory manner. His music scores are rich in elaboration and vivid in truth for. All this he is able to do in spite of the fact that he is serving in the profession but a very short time.

The above example shows that the proof of real knowledge is the unanimous acceptance of a man's idea by the majority. Immaterial instances can be cited to ascertain the correctness of the above theories, but we hardly believe that is necessary.

We are sure you know of someone practicing a certain trade for a great many years and although professing to know a great deal about that trade, knows but very little.

Let's forget ostentation: Let us value our performances and knowledge by the acceptance and approval accorded them by the masses they are intended for. -The Eurus.

---

"JES' CALL ME JIM"

Specially selected and compiled by W. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "EVENING BLOSSOMS" by Lam

1—"Woodland Whispers" (Characteristics), by Birn (1 minute and 35 seconds), until—2: At Screening.
2—"Poe's Symphonique" (6 minutes), until—T: "The Seven Oaks asympt.
3—"Flirty Flirts" (Mel. rubato), by Lhey (5 minutes and 20 seconds), until—T: "Seven Oaks.
4—"Adagio" (Moderato), by Karganoff (1 minute and 20 seconds), until—T: "When I think of the man I want to continue to action (5 minutes and 45 seconds), until—T: "Comfortable Mr. Belcher.
5—"Dramatic Recitative" (For heavy and intensive dramatic situations), by Levy (5 minutes and 30 seconds), until—T: "True to her breast."
6—"Theme (1 minute), until—T: "How now, my dear?"
7—"Mystic Morn" (For general use), by Andino (1 minute and 50 seconds), until—T: "Something does happen to.
8—"Dramatic Suspense" by Winkler (2 minutes and 35 seconds), until—T: "Missing Paul Benedict."
9—"Turbulence," by Borch (2 minutes and 10 seconds), until—T: "Sleepy Seven Oaks."
10—"Perpetual Motion," by Borch (2 minutes and 40 seconds), until—T: "He's a dying man, Jim."
11—"To action pp or ff."
12—"Reve d'Amour" (Allegretto), by Zameenik (2 minutes and 20 seconds), until—T: "Little fellow, we're in.
13—"Chanson Melancolique" (Men. Andante), by Colling (3 minutes and 50 seconds), until—T: "The Valley of the Shadows."
14—"Ava Maria" (Dramatic melody), by J. Akens (4 minutes), until—T: "Don't you suppose you.
15—"Theme (1 minute and 5 seconds), until—T: "Jim sending Paul."
16—"Continue to action (2 minutes and 15 seconds), until—T: "The next morning."
17—"Spring Blossoms" (Characteristics Intermezzi), by Castillio (2 minutes and 30 seconds), until—T: "As the pathway lay.
18—"Cavatine & Minuet" (Allegro), by Raw (1 minute and 10 seconds), until—T: "Jim gets his idea."
19—"Grotesque Minstrel" by Lake (1 minute and 30 seconds), until—T: "A slyly errant."
20—"Yumeng" (Depicting conflict and riot), by Sheppard (1 minute and 40 seconds), until—T: "Wait, I want you too."
21—"Heavy Mysterions" (general use), by Levy (2 minutes and 30 seconds), until—T: "Midnight."
22—"Reveries" by Borch (5 minutes and 45 seconds), until—T: "Close up of newspaper clipping."
23—"Midcabinet Dramatic" (depicting mystery and agitation), by Borch (1 minute), until—T: "Tell the court what.
24—"Dramatic Reproach" by Birn (4 minutes and 50 seconds), until—T: "Your honor, I move to strike."
25—Theme (3 minutes and 15 seconds), until—T: "I'll issue a bench."

THE END
Stands for Improvement — Merit — Durability and Satisfaction

An Organ for Your Theatre That Is a Proven Attraction at the Box Office

You Owe Yourself An Investigation

Write Today

Use the Coupon; it's for Your Convenience.

Bartola Musical Instrument Co.
313-316 Mailers Bldg., Chicago

Please send catalog explaining the many advantages of the Barton Organ.

Name: ____________________________________________
Street: ____________________________________________
City: ______________________________________________
State: _____________________________________________

N.
Review of Latest Musical Compositions

1. "A Cannibal Carnival," by Sol P. Levy. This number satisfies a long felt want for music suitable for cannibalistic and cannibalistic scenes, other than Oriental music. It is really the only one of its kind and in a class by itself. (Belwin, Inc.)

2. "The Conspirators," a Sinister Mysterious Mystery by J. Santoro. "The Conspirators" is the latest addition to the famous Cinema Incidental Series. (Belwin, Inc.)


5. "Wigwam," an Indian novelty fox-trot by Harold Sanford and Jos. Samuels. This isn't "just a fox trot". It is the fox trot that is different from the rest. (Belwin, Inc.)

6. "Dance-O-Mania." This unique popular masterpiece can be obtained at Gilbert & Friedland.


8. "Let's Go to Cuba," a fox trot song. (Jack Darrell.)

9. "Manhattan," by Neuman Fier, a marvelous melody from Mexico. (Jack Mills, Inc.)

10. "I Like to Do It," by Byron Gay, writer of "The Vamp." (Henry Burr Music Corporation.)

Blank for New League Members

Member's name:_____________________________

Home address:_____________________________

Name of theatre where employed:_____________

Address of theatre and name of manager:______

Write for our list of Guaranteed Rebuilt Machines

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the
MOTION PICTURE TRADE

300-302 Mollers Building
5 S. Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiongraph, Standard and Simple Moving Picture Machines, National Carbon, Minus Services and Everything for the Theatre.

WE SELL ON THE INSTALLMENT PLAN

TRY REE Hoods

FOR SIGNS, STAGE OR CANOPY LIGHTS

They Cover the Bulk and Show Brilliant Lasting Colors.

Have Every Advantage—Save Your Dollars in Lamp Renewals, No Bother Some Dipping Easily Put On or Taken Off

REYNOLDS ELECTRIC CO.

2550 W. CONGRESS ST.
CHICAGO, ILL.

Better Pictures and Better Music! You can secure the pictures. An Estey Organ will furnish the music.

The Estey Organ Company
Brattleboro, Vt.

See our page ad in the June 12 issue of the Motion Picture News.

Highest Quality
Lowest Prices

Electric Slide Co., Inc.

Highest Quality Lantern Slides

717 SEVENTH AVE., NEW YORK.

INDEPENDENT MOVIE SUPPLY CO.

729 SEVENTH AVE. NEW YORK

Phone Bryant 6866

UNIQUE SLIDE CO., INC.

BRYANT 6866

ALLAN A. LOWNES
GEN. MGR.
"The Emotional Miss Vaughn"
(Mrs. Sidney Drew Production starring John Cumberland—Released by Pathé—Two Reels)

Seemingly Mrs. Sidney Drew is getting overly ambitious. Having been very successful as producer and director of two comedies from the Julian Street "After Thirty" stories with John Cumberland starred, she not only offers these two for a third production under the title of "The Emotional Miss Vaughn," but plays the leading role herself. In so doing it seems to us that a very clever comedy idea is very poorly muffed. Mrs. Drew isn't the type of the emoting actress, which is the role she plays and in taking a part in the picture she seems to have neglected her job as director, all of which is a long way of saying that the third of the series from the Street stories doesn't rank as well as its predecessors.

The basic idea of "The Emotional Mrs. Vaughn," that of having the impressionist "Jimmy" get interested in an actress who was a former stage girl, apparently not overly outstanding, finally deciding to cure him by pretending to reciprocate and in so doing recites to him a long speech of romantic flavor, interspersed with free love doctrines from her next play with "Jimmy" getting alarmed when he finds himself apparently accepted, and beating a hasty retreat back home to wife and babies, is probably the best of the trio used, but it has not been so skilfully handled especially in building a finish for the offering. However, the skill with which John Cumberland plays "Jimmy," and the idea when it is disclosed along toward the end of the picture make a combination which gets the comedy by. Mrs. Drew as the actress doesn't contribute to any great extent. She registers as a nice wholesome little woman and that lets her out. —J. S. DICKERSON.

"The Flapper"
(Selznick)

The first four reels of "The Flapper," with Oliver Thomas as star, makes an unusually entertaining and amusing drama. And except that the picture is slightly too long drawn out, running to six reels, and the interest lags a bit on account of this, it is well up to the mark in every possible way. "The Flapper" was written by Frances Marion, who has built up her story about a young girl's boarding school, and has chosen her characters largely from that romantic and golden-dreamed period of life that surrounds the age of sixteen. It might be called a female version of "Seventeen," but only inasmuch as the modern young lady who wants to add several years to her age and who seeks sophistication, is a prototype of the male hero in Booth Tarkington's story. There is plenty of good incident, and the subtitles ought to get a laugh. The logic of the story is especially to be commended, for the author has not made a thirty-five year old flibustern fall in love with the youthful "flapper." (Instead, the romance develops between the two young girls, each of whom is tyrannically confined in boarding schools close to one another.

The star lives up to all that you expect of her and possibly more. She is as nice to go upon as ever and judicious enough in appearance. Also she has hit off the modern small town high school girl to perfection. And when she decides to surprise her folks at home during vacation time, by creating a dark and mysterious past for herself, she does it in a very pleasing but love-lorn of a cowboy and world-wary vampire. Theodore Westman has been very well cast. He is a student at a military academy—full of bravado, bluff and romance, and his characterization of a slangy hero is one of the best of the comedy. The story opens in Florida, shifts to New York and ends back in Florida. In transmuting all the characters from North to South the scenery writer has had a little difficulty. There is a bit of the crook element injected which mutes the interest well enough in the beginning but which is partly responsible for the six reel length, and the pictures consequent tendency to drag. The director, author and star are the triflery that have made this interesting little photo-play, which provides good entertainment even if it does not attempt to be a world-beater. Length 6 reels.—MATTHEW A. TAYLOR.

"The Third Eye"
(First Three Episodes of a Fifteen Serial, Starring Warner Oland and Eileen Percy—Astra—Pathé)

HE press sheet on "The Third Eye" announces it as a serial of baffling mystery, intrigue and romance, and proves to be correct as far as the first three episodes are concerned, for all these elements are there and worked out in a way that will give the "serial fan" all the thrills, surprises and excitements their hearts desire. Also, J. H. Van Loon, whose latest feature, "The Virgin of Stamboul," has met with such profound success, is the author of "The Third Eye" and we're going to give him credit for the masterful way he has drawn his characters and the deep imagination he has had in putting them forth in a "serial manner." For although the story thrills and mystifies it carries a certain amount of human interest which acts as a relief to its stranger moments.

The cast which is a splendid one for this kind of work, is headed by Warner Oland and Eileen Percy. Oland again shows that he is a master in timing his scenes, using his moving mannerisms and then again varying them when necessary to the "deep, dry, villain." And he is ably assisted by Miss Percy, who has many difficult and dangerous tasks to perform.

Director Horne has kept the action moving at the right pace throughout and showed excellent judgment in keeping his scenes free from the entanglements that so often occur in serial stories.

The plot revolves around the killing of Curtis Steel, a society man in a moving picture studio. He pursues Rita Moreland, a picture actress, to her studio and endeavors to make love to her. She repels him and in a struggle that follows, finds herself the guilty party. Steel staggers forward and collapses. Our heroine is terrified, for she believed the revolver was loaded only with blank cartridges. As he is bending over her, he leaps to his feet and with a swirling round derringer he rushes to raise her.

That night, however, she is informed that Steel has been found in the studio shot through the heart. And to make matters worse a film is brought forth, she finds herself the guilty party again, this time being mixed up in a murder case, instead of a rare piece of autism. There is a plot to the thing because the cowpuncher is on the track of a sack of gold. The comic points are revealed in his discomfiture over the strange conduct of the armored crook. It is slapstick, pure and unadulterated, with considerable footwork applied to the lower end of the torso. The tomfoolery is extended right down to the bomb explosion when the armored crook endeavors to run away from the cowpuncher and the enemy trespassing on dangerous ground. The street car trick is worked— with the trolley running on the switch just when it approaches the victim. This stunt is becoming quite a phase. Other time-worn tricks are used which are as fresh and new as when they are shown which are brand-new. The girls come into the action with some exercises, but most of the incident revolves around the crook and the cowpuncher. "The Third Eye" is not a master-piece of burlesque but it, nevertheless, has its comic values. Chester Conklin is the principal comedian. —ALFREDO REID.

"Should Dummies Wed?"
(Sunrise Comedy—Fox—Two Reels)

I t is taken Hampton Del-Ruth to think of the ancient armor suit as an idea for one of his Sunshine comedies. It is the burgher burlesque with one of the footpads keeping his "in-man" to a power show where he is disposed of as a rare piece of antique. There is a plot to the thing because the cowpuncher is on the track of a sack of gold. The comic points are revealed in his discomfiture over the strange conduct of the armored crook. It is slapstick, pure and unadulterated, with considerable footwork applied to the lower end of the torso. The tomfoolery is extended right down to the bomb explosion when the armored crook endeavors to run away from the cowpuncher and the enemy trespassing on dangerous ground. The street car trick is worked— with the trolley running on the switch just when it approaches the victim. This stunt is becoming quite a phase. Other time-worn tricks are used which are as fresh and new as when they are shown which are brand-new. The girls come into the action with some exercises, but most of the incident revolves around the crook and the cowpuncher. "Should Dummies Wed?" is not a master-piece of burlesque but it, nevertheless, has its comic values. Chester Conklin is the principal comedian. —ALFREDO REID.
**“THE TERROR”**
(Fox)

Tom Mix Thriller More Than Satisfies

Here you have Tom Mix in a picture that abounds in surefire thrills and real dramatic interest. The scenario writer, Jacques

Lazard, is evidently having fun with our story in the beginning, when

Mix does a dashing stunt of leaping through the air from a speeding

train, and then, with a speed that is truly wonderful, he lands on the

tracks and refuses to fall. The girl is credited with writing the story, and while the plot material is more or less familiar, it is composed of thrilling and entertaining novel incidents, and this,

appears to be the work of a woman of the mystery. The star is credited

with the cowboy-actor's daring, making this a Western that should get

an enthusiastic reception. The dance hall set is huge, the figures

proportioned, several hundred extras, and "Tony," the bronco, afforded

fearless riding of the picture. A remarkable high decision for a speeding motor truck pursued by bandits is a novel bit of business. Mix drives the heavy car through a wooden slat to escape his pursuers.

The story runs along smoothly with no improbable evidence in view

except that all the bandits are rather poor shots, and work up to a climax

that is wonder. The star is a Deputy United States Marshal, and the plot

deals with robbings of gold shipments, which are made by motor

and truck, and the clearing up of the mystery by the marshal. The star

witness is kidnapped, and is rescued just in time to testify in behalf of

the innocent prisoner.

To run this set in a small mining town, they have made it a twentieth

century mining town instead of a crude log cabin affair of the gold rush
days. Mix receives good support from Francella Billington, Lucille

Young, and Lester Cuno, and the rest of the cast is equally pleasing,

while there is some good riding by the cowboy actors.

The Terror," starring Tom Mix, is scheduled as the opening of the new theatre on the west coast. The star is a Deputy United States Marshal, and the plot deals with robbings of gold shipments, which are made by motor truck, and the clearing up of the mystery by the marshal. The star witness is kidnapped, and is rescued just in time to testify in behalf of the innocent prisoner. Tom Mix is riding in reality, and he has injected a goodly amount of it into this picture. But such thrills as diving off a high cliff hold no terror for Mix, for he is riding in reality. Tom Mix has the greatest daring feats in "The Terror," which he performs, is leaping back of the cliff, running up and down the tracks. His performances have been noted for the dashing stunts of his star, and in this feature, the cowboy-actor has outdone himself. He does this riding by backing and kicking until he has cleared the entire floor. Meanwhile his master is "covering" the other two girls. There are only a few of the stunts of this interesting picture that will make you hold tight to your seat in your excitement. There is also a pleasing love story running through it all, and a gripping tale of a series of robberies in a western mining town. Mix plays the deputy United States Marshal, who eventually solves the mystery and punishes the guilty parties. The cast is such an unknown players as Francella Billington, Lester Cuno and Lucille Young.

**PRESS NOTICE—STORY**

"The Terror," starring Tom Mix, is scheduled as the opening of the new theatre on the west coast. The star is a Deputy United States Marshal, and the plot deals with robbings of gold shipments, which are made by motor truck, and the clearing up of the mystery by the marshal. The star witness is kidnapped, and is rescued just in time to testify in behalf of the innocent prisoner. Tom Mix is riding in reality, and he has injected a goodly amount of it into this picture. But such thrills as diving off a high cliff hold no terror for Mix, for he is riding in reality. Tom Mix has the greatest daring feats in "The Terror," which he performs, is leaping back of the cliff, running up and down the tracks. His performances have been noted for the dashing stunts of his star, and in this feature, the cowboy-actor has outdone himself. He does this riding by backing and kicking until he has cleared the entire floor. Meanwhile his master is "covering" the other two girls. There are only a few of the stunts of this interesting picture that will make you hold tight to your seat in your excitement. There is also a pleasing love story running through it all, and a gripping tale of a series of robberies in a western mining town. Mix plays the deputy United States Marshal, who eventually solves the mystery and punishes the guilty parties. The cast is such an unknown players as Francella Billington, Lester Cuno and Lucille Young.

**PROGRAM READER**

If you like to see pictures of masculine dexterity and courage mixed with a strain of beautiful romance, there is a treat in store for you on this week. When Tom Mix, one of the most popular screen stars, will be in "The Terror," his latest photoplay of the West, it is a picture that specializes in sending the thrills running up and down your back. Mix's productions have been noted for the dashing stunts of their stars, and in this feature, the cowboy-actor has outdone himself. It's just five reels of excitement, romance, and more excitement.

The star plays the part of a Deputy United States Marshal who is sent to a Western mining town to solve the mystery of a series of robberies. He does this by backing and kicking until he has cleared the entire floor. Meanwhile his master is "covering" the other two girls. There are only a few of the stunts of this interesting picture that will make you hold tight to your seat in your excitement. There is also a pleasing love story running through it all, and a gripping tale of a series of robberies in a Western mining town. Mix plays the deputy United States Marshal, who eventually solves the mystery and punishes the guilty parties. The cast is such an unknown players as Francella Billington, Lester Cuno and Lucille Young.

**SUGGESTIONS**

Boost the dashing stunts of the star in this picture. Tell your patrons that these pictures are sure to please one of the "Terror," and they will not be disappointed. His last picture was a success, and they should be pleased with this one. As this allow for good stories, and the Western is a picture par excellence. It's just five reels of excitement, romance, and more excitement.

The star plays the part of a Deputy United States Marshal who is sent to a Western mining town to solve the mystery of a series of robberies. He does this by backing and kicking until he has cleared the entire floor. Meanwhile his master is "covering" the other two girls. There are only a few of the stunts of this interesting picture that will make you hold tight to your seat in your excitement. There is also a pleasing love story running through it all, and a gripping tale of a series of robberies in a Western mining town. Mix plays the deputy United States Marshal, who eventually solves the mystery and punishes the guilty parties. The cast is such an unknown players as Francella Billington, Lester Cuno and Lucille Young.

**CATCH LINES**

Daredevil stunts make you hold your breath! Lovely romance to make you sigh—all in "The Terror," Tom Mix's latest feature.

Tom Mix here is again! This time it is "The Terror," a thrilling drama of the gold country in the West.

---

**“BURNING DAYLIGHT”**
(C. E. Shurtleff-Metro)

London's Violent Story Makes Good Audience Picture

There is nothing vital to this screen version of Jack London's

"Burning Daylight"—enough dramatic conflict, rugged charac-
terization and picturesque backgrounds to make it a good audi-

ence picture. Those who are unfamiliar with the story may find

somewhat disappointing in discovering that the outdoor action is relieved

by indoor incident, and those who have read it or will not certainly

remember that the idea has been used time and again on the screen.

To the contrary, it seems to appear far away, since its development presents the juvenile Westerner

leaving the open range to take up business in New York and be fleeced by a

"Jip-i-Ji" man—"wolves." The tenderfoot who goes West and the

vile of the soil who goes East are certainly two overworked formulas.

It must be admitted here that the director has treated the latter so

that it presents a full quota of action. The story, looking at times

like a Western novel against which the miner Harmsen, or "Burning Daylight," as he is commonly called, starts a boom town through his discovery of the precious metal. He sells out for a snug fortune and decides to move to the

metropolis and best Wall Street at its worst. It is clearly out that Miss

Lewis is the star, her following is apt to be disappointed not to find him in his

customary battle royal. No fights take place on the edge of a cliff. The

only time be becomes the "he-man" is when he holds up the "wolves" with his Forty-five and recovers the five million of which he is temporarily fleeced.

The audience will also be surprised to notice that Lewis has taken up

the comedian's mantle, for he becomes, in his Eastern environment, the

proverbial "ball in a china shop." He is not always at his best in the

comedy scenes. The romantic interest is well emphasized, there being an

adequate note of conflict. And the suspense is well maintained.

The direction shows the Westerner's unique aspects. All things con-

sidered, the star gives a capable performance, ably assisted by Helen Fer-

guson, who furnishes the romantic interest. Some of the minor actors

overplayed and destroyed the effectiveness of their roles.

Length: 5 reels.

---Laurence Reid.

**THE CAST**

**Burning Daylight.**

Mitchell Lewis...

Dora...

Helen Ferguson...

Mabel...

William V. Mong...

Jack...

Newton Hall...

Nathan...

Edward Jobson...

Bartender...

Gertrude Astor...

Arthur Carew...

Dan McDonald...

By Jack London.

Scenario by S. LeVine.

Directed by Edward Sloman.

Photography by Jack Shurtleff. 

**PRESS NOTICE—STORY**

"Burning Daylight," a screen version of Jack London's novel of the same name, will be presented at the... — the week of... — with a cast that includes Mitchell Lewis... William V. Mong and Edward Fenton. The story of the star will recall that of Elam Harmsen, or "Burning Daylight," as the whole of Yukon knows him, a crude, big-hearted prospector, with a huff for adventure and a devil-may-care spirit that drives him guiltily through the hardships of the mining town. It is an ideal role for the star since his rugged personality is synonymous with the part.

The opening scenes show the gold stamped, with the action centering... of the Tuvio saloon, with its turbulent atmosphere of elemental passions, forms a striking contrast to the developments in the latter part of the picture, where... "Burning Daylight" fights the giants of Wall Street and bears them at their own game. The picture is well punctuated with stirring action and there is a pleasant vein of romance running throughout the entire plot. "Burning Daylight" may be safely recommended to the public. It is a picture that will be liked by a gay, and the picture on the screen it presents a bang-up smash hit.

---

**PROGRAM READER**

A Jack London story is always interesting reading. When one is transferred to the screen the spectator will notice that it carries a wealth of physical action, a group of colorful characters, and effective dramatic conflicts, the same attributes that are found in the printed page. Our patrons will be pleased to know that one of Jack London's most vital stories, "Burning Daylight," will be placed... Since most of these tales are... the story of the screen is laid in the Northwest it is fitting and proper that a star of rugged personality should interpret the part. So... Mitchell Lewis is featured here as... The action... is with action, and... a real blood plot.

---

**SUGGESTIONS**

A Jack London adaptation always lends itself well to exploitation. You have... your bookdeals to co-operate with and they can feature the story, and other... xerox the stars, and the other... The title should be advertised for its full value. You can dress your lobby in atmosphere suggestive of the... "Burning Daylight" is an ideal selection for the leading role. Use stills of the scenes—which, incidentally, are highly... attractive. Feature the picture as a vital drama of the North.

---

**CATCH LINES**

See "Burning Daylight"—a picture with a strong heart punch—a wild romance and a red blooded theme. Mitchell Lewis is the star.
May

29

Good
OR

/p-'o

,

4543

THE SEA WOLF

"THE BUTTERFLY MAN'

(Famous Players-Lasky)

(Gasniei-Robertson-Cole)

Melodrama Typical

Action,

those whose photoplay

Sumptuous Production with
HE BUTTERFL1 M UN."

London

of Jack

memory

extends hack to the time of tho
first production of "The Sea Wolf," the 1920 picture will prove incomparison.
if
only
a
matter
of
We have hoard much
teresting
as
concerning die advance in the art of picture making. In tlii» connection.,

F
\

what along llio linos
more oloboroto production, bul

'ss ami thus pa) lii* debts,
his strenuous endoavors i<> win an holroi
will, with n certain typo
croato the Inlorosl in tho pioturo, which inter i
~ih.uk plot.
of audience, compensate for the luck of real drama and
run.
His
unsyinpothotlc
Tho story makes the star ulrnosl entirely
admirable, for
likewise
far
front
are
mother,
lovable
family, even the
The "butterfly man"
well."
all want lo see the butterfly "many
.

tboy
himself behaves collier illoglcally, for Hooding the heiress' money an ho
she finally leanrs bis true
dooa, bo slill llirls with oilier women until
hi» mother dies ami be
character and breaks tho ongagomont. In the end

suppose that
walks, broken lioartod and dUcOlWolotO, olT tho scene. We
he a
led, ami lake the moral tllOl il does mil pay lo
is
womenhoartbroaking,
as
character,
this
"butterfly num." Whether audi a
vampire is Irllo to life or not, il will probably appeal slronaly to a

bis social life
cltaBod

number of funs, bul others, who wont lo
ami who possesses manly ami honorable
Cody's loVO-making
loved Cheater."

T

'

Mrs' Ficldinu

^'r^nn

i
Gordon
JameH
Fred Huntley
'

b-

S

"«<h» «<"'•
.Thena Lee

t

"mes Bnckdo
Morgan
Jlolin D
'

::::::::::::::::::::::::::::::::::::::::::::a»k^™£
*}•< B
Andrew Robson
From tile story by George Barr McCutchcon.
Directed by Ida May Parke.
"

•

PRESS NOTICE— STORY

of

Cody's many admirers, for they will have an
at the
production, "The Bulterny Man,
last picture, " The Beloved Cheater,
" male vampire " in this
won him thousands of now followers, again plays the McCutchcon,
many
whose
It waB taken from the story by George Barr
picture.
novels have been read and re-read by milllonB of Americans.
in the role
••The Butterfly Man" is a society picture— with Lew Cody playing
For Sedgewick Blynn, p ayed by the star, ij a hotterfly
of society'B favorite.
He was loved
with none.
flitting from one love to another, and yet satisfied
the men— envied because he finds such
all women and envied and feared by
l y
turn his attentions to uneir own
favor whh the fair sex, and feared lest he should
however, Blynn learns that it does not pay
In
wives and

A

nn n
g
the year, being dominated
of the notable melodramas of
u.
production
d^ct on is
ineeTo
« one
rup-eed adventures as on y Jack London, who
Beginning* with the .Wktl, of
"uld
had
w^feTwh".
.» ferry. , scene which has n=ve Two sco
5TS.?F™n"
weaKiaTd' ,u
ro mane.
Sea Wolf " is a story of ^"jture and
Bch o„„er.
tor a voy s
through an accident arc forced to.go

3?'tofjgft

^

^^

treat

ia

opportunity

eg

exceed

Lcsllt

Rosemary Theby

'

........V

Martha Blynn
53;

•,

L,llc

•

Anna Blynn".

» The Sea Wolf, " with Noah Beery
life on the sea
daya
Larsen/' will be the attraction at this theatre for a

if

•

Mr. Trend

PROGRAM READER

Th

lie-

Ltw c o d
, ovely
/
L °o>" L

Bcsiie Mori.an

Adapted from the novel by Jack London.
Continuity by Will Ritchey.
Directed by George Meltord.

i

"The

in

THE CAST
Sedgewick Blyna

»T2

W
T,
§S^°SihJri
ml
Eddie Sutherland

George Leach, the cabin boy
Black Hams, the mate
•' n^ath "
T arsen

n

as

Taylor;

Brewster

"Wolf

much

1

Noah Bcer V
Mabel Julienne Scott

Humphrey Van Weyden
Thomas Mugridge, the cook

as
e

s

sr.

see a character they can admire,
nails, will be for from pleaaod.

are not ompliaalzod as

180 Lovely, eoy ami lovesick, end
Tho coat ia above the average ami
Alee Francis, aa sophisticated as ever, ami several others help make il !0.
Lavish ball room interiors are provided anil there is some line garden
society life
photography. If your audience like pictures depicting high
ami enjoy this somewhat emasculated lype of picture, you wil lo extra
Mitnhnv .1.
reels.
big business with "The Butterfly Man." Length,

Dicherson.

The Sea Wolf

Jack London's great story

i-

women,

THE CAST

,?
«tn«r
sailor
Johnson,

Ii

his

hard people, and as such the picture version is true to the original. The
feature attempts to point a moral; that the so called "super man" can
be beaten, but in this it goes lame after some very good titles have opened
the picture. The "super man," "Wolf Larsen is beaten, but it is falo
and not the pampered son of luxury which defeats him.
Acting honors go to Mr. Berry, of course, since he has a role which
gives him all the chances. Tom Forman, who comes back lo the screen
Mabel
after a considerable absence has little to do of real importance.
Julienne Scott is also given little opportunity hi the one feminine role of
bun
been
used
novel
dialogue
of
the
the production. Considerable of the
to advantage, especially in giving the picture a touch of needed comedy.
Will Ritchey has
Action predominates through the entire production.
done well with his continuity and Mr. Melford's direction is above

Maud

trom tho

suffering

wholly a lociotj picture will) diunct
closely upon ono onparties, lown parties, ond dancing puriirs following
breaker and WO follow
t
olhor. Tho slur ii cast in tho rolo of a male lion
with marrlod
'affairs"
hi
\nd
society life through llio live rool».
luck of u tool dramatic st..r>.

ment of its leading character from a mollycoodle into the specimen of
manhood, you are given to understand he is at the end of the enforced
voyage on the "Ghost." However, in this last connection Jack London's
etory, from which the picture was adapted, was one of a hard life among

J. S.

villi

porhaps,

to our mind, the first "Sea Wolf" has all the hest of it. Hut Mr. Melford's production is good and at times intensely exciting. The sinking
of the ferry is a most realistic scene. The fights in which Noah Berry
In fact it is
as "Wolf Larsen," figures prominently, are the real tiling.
in this that the producer may have erred when the average audience with
More attention has heou given
its feminine predominence is considered.
" as a "he man" than to depicting the developto showing "Wolf Larsen

reproach.— Length, 6 reels-

'eak Plot in Society Picture
Low Cody »» lis mot, follows
of the "Bolovod Chooler," onjoying

II

L- on

'

£}

in store tor all of Lew
latest
IliB
to witness

Cody, whose

i

the end,

sweethearts.

human and

with the

^"SUS*"
it Welcomed

s

"

!

"abel
back as

SA'S

,L ™?ain

a brute and exponent of the
heroine.
T.j
lover.
screen star, play, the role of the

a

theory of

P™,

Ida

PRESS NOTICE— STORY
Jack London story dir cted by
" The Sea Wolf, a picturization of the famous
the
t-Artcraft special, has been booked for
nd a Paramount-i
George Melford
days' engagement, beginning
theatre lor a
books, all of which are characterized
famous
s lam
London
Mr.
Adapted from one of
au(hor wro((
incident ol a sea la
g
enlivening and
by action and the dramauc
.
is one
young people ol
trom peiiu....
The
nc s t ry is one about how two
year
the
of
pictures
exciting
forced t0 eo on a voyage to
ry
wreck ot a
" Wolf
San Francisco through the of seals on noar
6chooner comman<l cd by
used that even his crew.
the Behring Sea in search
caUo
bruta,
man so
a
Larsen." the sea wolf, and
^
the docks
d
had nev
selected from the scums of
what "»PP«"„
..
makes interesting screen fiction.
by the might of his fist,
h u 5 ni
2
description, of the life
a?eja.thful
stores
his
^ ^^T/on^new'MsTea a „d

—

,

.

^^

.

Pi

^d%1m

In the role
V
J

|o rma'nTs

won

of
a

Se

at

yfu„ g

Ma bel

rnafS

^^^

Julienne Scott

is

PROGRAM READER

L

i

w

know him

she had imagined

it.

\ *™

^X^T^^^^J^J^y
™$'»f

of the higheBt type in
fell

^ ^^^ ^

^

^

i

For every

man

j,

is"™

in

artis,

more
young
saw " The

that hated him, ten

old man. as he watched

this

SUGGESTIONS

^^fj^^i 'X »*™l£!?
heart breaker mil be

S
.

hTs"up"wl*

lov e-maker in The Butterfly
rogra ms a nd advertising copy
our
at the
Man
a
be devised to get over the
can
which
countless
are
there
lor '"««
S catch
„£„lTline.
lines, for
with
with
ideas, which is the biggest and
making"
,„
;
g
lesson, .„
• male v
and
vampire
";re
Barr
^
(

He's here!

^

this respect,

said
love with him.
And everyone who
hearts.
favorite of eociety at his work oTbrcaking
" The Butterfly Man.
to Be e
Beloved Cheater," ten more will com e

women

Try a teaser
The worlds greatest

the boundless sea as only Jack London
j showing life
hie on tn
„
Eehring s
Replete with action and
told it is this,
„ h „ ruled by might and believed that
was
srse n
" Wolf
ed a br<jke „
search of seals.
his memo
How
right.
mjster
the
fcy
this made him
this the greates
blind failure makes
not brave
1Che refused the young man because he was
The girl was °™ a Then fate smt them on I voyage aboard a seal hunting
and the scum of the earth as a crew and she
and a " caveman
capuin^u
"*"L
.
a tiuiii
.^.^
whlch
that
a brute for
htj ide> , was nM

knew'and

" The Beloved Cheater " you will remember
coming! If you saw
This time he is appearing
well.
this adorable, love-making star
novel of the same name by George
BuTterftyMan.""". photoplay adapted from the
known
Barr McCutchcon, one of America s best
"opponuniry

Lew Cody

after

CATCH LINES

to

>

the heroine

become, cabin boy for the " Ghost,"

having lived a Ufe of luxury.

came

Mav

.

—

thereon.

pleasing sets, and some of the ballroom scenes
"•»-", °.^'
that have been seen on the
supervised the production,
Parke, the only woman director in filmdom.
Lilie Leslie Alec Francis
Lovely
Louise
favorites
a»
such
"mains
the'eas?
and
is a
The Butterfly Man
Alberta Lee Andrew Kol.ran and Rosemary Theby.
and capThe Beloved Cheater," and one that will please
worthy successorTo
tivate any audience.

numerou.
'"fh/X^oS,
are more elaborate than any

who

Who?

Lew Lody^tne

*

•

f

b t!

M

^

m

'

rf,"cheoi^

"'the

and judge

to

!!fgb society settings

popularity from library statistics, if possible.
by showing the most gorgeous sells possible.

Play
Shove

CATCH LINES
sJS° was

him all day long?
„ n „ wan t vour fiance to have married women phoning
V
" the butterfly man "-but then who could help c^Ung up such a heart


"NOTHING BUT LIES"  
(Taylor Holmes-Metro)

Fare Picketed - Drag and Carries Very Little Humor

A
n expenditure of effort which might be placed to better advantage is brought out in Taylor Holmes' latest picture, "Nothing But Lies." Not always fortified with any sustaining highlights in the shape of comic situations and with the action running around in a circle, it carries but few entertaining moments. On the stage it was presented as a sequel to "Nothing But the Truth," but didn't seem as near the success of the former. One of the idea alone in the play. In the word "Truth" there contained a note of originality and was spontaneous in its development, the fare of "Lies" was conceived to take some of the glory of its forerunner by presenting contrariety theme and treatment.

It was a quiet scene at the court and on the screen, deprived of snappy dialogue, it drag's its way to a pointless conclusion. Five and one-half reels are too many to present a fare built upon a fabric of lies, because the action becomes repetitious long before the ultimate climax is reached. The scenes are not funny in themselves, the situations being too thinly conceived. What one scene is a series of bits of entrances and exits and the players rushing about making explanations. Even a fare must have backbone to score its points. A bit of logic woven in the thread somewhere. Here the chief character is caught spreading one falsehood on another in order to save his concern - with divers persons being complicated. It is quite efficacious at this.

The telling tells more of the story than the action itself and contains most of the humor. Mr. Holmes works hard, as do all of his players, in an effort to make it snappy and bright. It must be admitted that they have little or nothing to work with, and are not at ease in their roles. Mr. Holmes knows when he is going over the top and keep them subdued. His skill at expression is lost because of the vanity of his idea - an idea, incidentally, which doesn't intrigue the imagination. Most of the interest is centered in the love of business introduced by the players, among those who stand out being Rapley Holmes and Dodson Mitchell. The production itself is praiseworthy. Length, 5000 feet. - Laurence Reid.

THE CAST

George Cross - Taylor Holmes
Ann Nigh - Jack McGowan
Allan Nigh - Fred Thomas
Mr. J. Nigh - John Juno
Molly - Ann Welles
Rolie - Gaye O'Brien

By Aaron Hoffman, Directed by Lawrence Windom. Photographed by Jacob Badaracco.

PRESS NOTICE - STORY

Taylor Holmes will appear - no one - in an earlier offering, "Nothing But the Truth," and concerns the efforts of a young man to cover up a friend's mistake. The hero is the junior member of a high and Godly family and he is shyly and smoothly in his concern until Nigh's son becomes involved with the propaganda of truth. George Cross wants to go to prison and his friends don't care to have him, they are too busy swamping him with congratulations and nobody would listen to the man who had caused the initial outrage which turns out to be a big business asset.

Cross nearly loses the love of Ann Nigh in attempting to square himself and he gets himself entangled in a series of startling complications. These same complications made thousands laugh when they were incorporated in the original play and presented in the picture they are as mirth-provoking as ever. Mr. Holmes is a comedian who knows the value of situation and climax and he scores effectively in a quiet way. He includes the beautiful Justice Johnstone, Rapley Holmes and Jack McGowan. Lawrence Windom directed the feature, and his action is as snappy and full of comedy as much as the story.

PROGRAM READER

Did you ever start out to tell the truth and find yourself involved in a fabric of lies? And every attempt you made to square yourself you found that you were talking deeper every day. That's the situation in "Nothing But Lies," directed by William Collier. It is in the generation of William Collier's stage success, "Nothing But Lies," which comes to this screen. The story is a sparkling comedy-a-composition piece. It is a previous offering, "Nothing But the Truth," and it features the same comic high lights which are excellently brought out by the star and his well-balanced players that include the beautiful Justice Johnstone in the opposite role. The picture makes a lie look like a white lie.

SUGGESTIONS

Emphasize the fact that this is a screen version of a well-known stage success - a fare originally acted by William Collier. And tell that it was a companion piece to "Nothing But the Truth." Exploit the star as one of the screen's leading beauteous. Treat "Nothing But Lies" as a campaign for your programs and newspapers. Use a portrait of George Washington Holmes which will appear in your lobby to fit the humor situation and Johnstone and advising your patrons that she is one of the most beautiful women in America. Feature the beauty of the one long continuous laugh start to finish. Use such a teaser as "We're telling the truth when we declare "Nothing But Lies" is one of the funniest farce pictures ever made.

CATCH LINES

See "Nothing But Lies" - a sparkling screen version of William Collier's stage success. See the sparkling picture with Taylor Holmes.

"NO. 99"  
(Brunton-Hodkinson)

Obvious But Interesting Photoplay Is Kerrigan's Latest

It is a made-to-order picture which J. Warren Kerrigan has in "No. 99," but despite its obviousness the offering is quite interesting. An escaped convict story, by its very character, is usually full of action and adventure and this one is no exception. What if it is in the fact and quite improbable? What if it does develop according to the story? Its faults are unimportant compared to the generous spray of highlights which forms one's attention. The star dearly loves to bask in adventurous roles because they permit him to be heroic in full radius of the camera. And he is the center of activity from the time he escapes from prison until he vindicates himself in the court. The convicts have sneaked into this house and is protected by the heroine. She gives him her brother's clothes to wear and presents him to a guest. Naturally this is shocking with a vengeance. And all of it follows the familiar groove. Still the interest of the spectator is maintained.

Certainly touchers do much to destroy the logic. For instance: Why are the guards permitted to search a house without a warrant? They are admitted when a week-end party is in full swing and conduct themselves in a thoroughly Prussian manner. Of course their actions may be discounted in a way because of the serious-value of the story. The convict has sneaked into this house and is protected by the heroine. She gives him her brother's clothes to wear and presents him as a guest. Naturally this is shocking with a vengeance. And all of it follows the familiar groove. Still the interest of the spectator is maintained.

The complications develop when the guards appear and introduce and a bit of suspense is thus aroused when one wonders if the convict will be able to "get away with it." When be exposes the girl and marries her, the complications are swept aside and he is revealed as a "more sinned against" than Simon young man. It may perplex the critical how is he able to keep his story without proving it or proving it from the crime in itself. The keen observer will also notice that Kerrigan elopes in a fur coat and comes back in a leather one. There are several slips which show a carelessness of detail. However, the picture keeps going, sending out a full measure of action and a balancing note of romance. The star and his players contribute good performances.

Length, 5 reels. - Laurence Reid.

THE CAST

Arthur Furneaux... J. Warren Kerrigan
Cynthia Vivian... Fritzi Brunette
Compton Vivian... John Emmett King
Mrs. Vivian... Charles Arling
Mrs. Martin... Kathleen Kerrigan
Stephen... Renee Eifferting
Judge Eliott... Lila Leslie
Jake Trenes... W. V. Mong
James Valentine... Thos. H. Judges


PRESS NOTICE - STORY

"No. 99" is J. Warren Kerrigan's latest picture and it comes to the theatre one of the best of the year. It is an entertaining comedodrama containing action, suspense, and emotional situations, all of which is seen as an escaped convict. He hides himself in Cynthia Vivian's boudoir, where she is saving the life of a high and Godly man. The man is saved and the convict, out of guilt, hides his hiding at the home, posing as Philip Valentine, a friend of her brother who is exiled from a small family and who at this time is seen as an escaped convict. The house party is John Brentt, the man who sent Arthur to jail, and Renee Eifferting, an old sweetheart. Complications develop and Arthur's identity is established, but when things look up for him, the judge comes to rescue. He had married Cynthia in the meantime. The spirited action keeps the audience along with unique situations and Kerrigan makes the most of them in his dashing way. As in his previous offering Fritzi Brunette heads the aggregation of players among whom are Lila Leslie, John Stepping, Charles Arling and William V. Mong. The story was written by P. Kerrigan and directed by Ernest C. Warde. The star has a good characterization here and one that permits him plenty of acting opportunities.

PROGRAM READER

He escaped the prison, jumped in someone's limousine and made a good trip to the airport and entered a bedroom window of a house. But the girl who saw him extended her sympathies and made him a guest of the week-end party being given a nearby hotel. The prison guard stopped at the house, thinking he was the real convict, but the prisoner guard searched the house they never mistook that their convict was present. The picture is a spirited comedy-drama which unfolds a series of unique situations, and J. Warren Kerrigan in his inimitable manner makes the most of his opportunities. Fritzi Brunette appears again as his leading lady. The picture is called "No. 99," and was written by Lessen, photographed by Jack Cunningham, and directed by Ernest C. Warde. It will be at the theatre next week. - Don't miss it.

SUGGESTIONS

Convict stories by their very character lend themselves well to exploitation. You may be sure this is a picture that will entertain your patrons. Announce that J. Warren Kerrigan has another picture which is titled "No. 99." He should be played up prominently. You can go in for suspense by featuring the title and nothing else. You can assassinate the audience with "growing suspense" and build up a situation that is a comedy-drama of an escaped convict who turns the tables on his pursuers. Toll that it unfolds a series of spirited situations. Feature the other interesting characters: "Allen the World to Nothing," "The Man Outside." Send out circular letters because the star has a big following.
**“ROMANCE”**

(United Artists)

Artistic Production Given Play of Love and Sentiment

The long heralded screen version of Edward Sheldon’s famous play “Romance,” with Doris Keane playing her identical role, has reached the exhibitors and the public and the verdict is sure to be “It is a charming performance, finely calculated for the screen.” The production is under the skillful supervision of the platform which is attached to it. Still the average patron is ever in search of a screen picture. From that standpoint the star is certain to please any one tired or the personalities who are presented every other week. She brings to the screen a fragrant personality even though her historical capabilities are smothered through its limitations. Yet she sells well and conveys a spiritual quality in her work.

The picture itself is lacking in physical action, there being scarcely a scene of situation or climax. So it is dependent upon its theme of broken romance for its exploitation. But it must be said in all fairness that action which presents nothing else but the serious and sentimental love-making has a tendency to become wearisome at times. The material follows the play very closely, the subtitles being genuine excerpts and carrying on its thought exceedingly well. And the treatment is identical with the original, even to the sets and to its subsequent development. A young man contemplating matrimonial approaches his grandfather on matters of love and the old gentleman’s imagination travels back to the heyday of his youth—to the big romance of his heart.

His account of it makes up the moving moments of the play. He is a character in love with an Italian opera singer and the conflict is generated in his effort to rise above worldly cares and take her with him. But she is of the flesh and the romance ends with a deep sense of grief. It is hard to reconcile the conduct of the young gentleman with his religious doctrine. And his action, to some, will be a big pill to swallow. Chet Wittenberg plays the part of the lover with the atmosphere. The scenes are well arranged and he has guided the play and got the most from them. Basil Sydney as the Rememberer plays with a good deal of fire and persuasion, and Norman Trevor brings a balancing note with his admirable restraint. The picture will certainly appeal to those in search of romance or love who have lost it in the days when love was young. Length, 5 reels.

**Laurence Reid.**

**THE CAST**

Tom Armstrong—Basil Sydney
Rita Cavallini—Doris Keane
Cornelius Van Tuyl—Betty Ross Clarke
Susan Van Tuyl—Amelia Summerville
Miss Armstrong (Tomm’s aunt)—A. J. Herbert
Mr. Livingston—Leander Purcell
Vance—Kenneth Osmond
Seymo—John Davidson

**Characters in the picture**

Bishop Armstrong—Basil Sydney
Suzette—Betty Ross Clarke
Harry Armstrong—Arthur Rankin
Marion Ward—Vangie Valentine

**PRESS NOTICE—STORY**

No screen production that has yet been produced possesses such delightful plays ever written and you can mention that it holds audiences spellbound in New York, Boston, Chicago and London, will play the chief part, when it is shown at the theatre next Monday. This fascinating drama reveals Mr. Sheldon as a playwright of rare sentiment and poetic gifted, and his play has endured because of their very qualities. The picture is well named for it expresses an exquisite romance. As Mme. Cavallini, the fascinating prima donna heroine, Miss Keane has won for herself many triumphs on the screen stage and is ranked as one of America’s greatest emotional actresses. The most minute care has been taken to represent faithfully the environment of the period in which the story is laid. It is a breath of romance which comes like a summer breeze. Miss Keane is supported by another cast of excellent players most of whom have had long training upon the stage. Chet Wittenberg, the director, has been faithful to the original and has turned out a picture which is a rich achievement.

**PROGRAM READER**

Manager−has the pleasure of announcing that “Romance,” a screen version of Edward Sheldon’s well known play of love which has captivated audiences throughout the land, will appear at the theatre next Monday. As Miss Keane, who has won a position as one of America’s greatest actresses, Miss Keane is known for her talent of poetic imagination and charming sentiment, while the love of romance of the period is as deeply rooted as the love of the characters who are appealing and beautiful. Miss Keane was brought from London where she created a genuine sensation in “Romance,” to appear in her leading role on the screen. And she gives excellent testimony why she is called a superb actress. Our patrons are assured of seeing one of the most appealing pictures ever screened.

**SUGGESTIONS**

Here is a picture which demands full exploitation. It is one of the greatest plays ever written and an admission ticket to the shows is sure to sell out. The title and use circular letters and every kind of exploitation possible.

---

**“A LADY IN LOVE”**

(Paramount-Arcafit)

Ethel Clayton’s Charming Performance the Only Redeeming Feature Here

There is very little to commend in this picture aside from the star’s sturdiness and effective portrayal of the heroine’s domestic roles. Whatever merit it once possessed as a play has apparently gone astray since there appears to be neither rhyme nor reason in the plot. Although based upon a melodramatic formula the woman with a past, there is something to ring in a sentimental or two will be contrary to its logic. It will be difficult to present one that depicts the young well bred girl in love with love, eloping with a mustache wearer, finding herself a grass widow immediately after the ceremony, and waiting for a divorce to take place before she can marry the new rich man. Of course the fatal note is nether eventual which makes her marriage void and the second fellow is revealed as a Prince Charming. In the meantime there is considerable “give and take” between them, because she is the main woman of her know of her past. And a counterplot is offered which presents the reverse situation of her playing at love. The villainous scamp who leaves her heroine in the lurch, if she will change her name, does not have Miss Clayton gives it tone, but she desires a picture with the purpose, Harrison Ford is pleasing to the gentleman in love. The production itself is unnoticed. Length 5 reels.

**Laurence Reid.**

**THE CAST**

Barbara—Ethel Clayton
Bret—Harrison Ford
Vivien—Helen Jerome
Dorothy Edwards—George Sedgwick
Dolly—Glenda Gray
Mrs. Tuyl—Kate Lord
Mrs. Scott—Louise Howard
Mrs. Keane—Walter Edwards

**PRESS NOTICE—STORY**

The latest photo play to present the charming and talented Ethel Clayton in “A Lady in Love,” adapted by Alice Byron from the original play by that name by Harriet Ford and Caroline Duerr, and directed by Walter Edwards. The picture will appear at the theatre next Monday. It may be described as a domestic drama with much of the same qualities that were found in “The Thirteenth Commandment.” The story plays the role of a convent girl who elopes with a certain Never-Do-Well. After the marriage she discovers that he is already married, although he contradicts it. Later he is forced to flee and Barbara consults her guardian about a divorce. This arouses the jealousy of his wife. A young lawyer is summoned to handle the divorce and Barbara falls in love with him, despite the fact that it is a never-Do-Well. This picture contains a full quota of appealing situations that are duly enacted by Miss Clayton and her comediene, who are as endearsome as they are captivated. Tell that Harrison Ford is the leading man and advertise the director. He has turned out some fine products for Constance Talmadge and others.

**SUGGESTIONS**

The steady picturegoer knows what to expect from an Ethel Clayton picture. He knows that the star will give her best effort in the production which is flawless. So exploit this latest Clayton lecture as up to her standard. Tell that it is an adaptation of a successful play and that it adheres the star with another opportunity to present a melodrama of romantic interest. Repeat to the trade that her character is the heroine of the story and her and her’s. There are no situations in the play with which you can link up because this picture is based on the love of the story and her. But this is the same high quality that is seen in "Young Mrs. Warfield." Tell that Harrison Ford is the leading man and advertise the director. He has turned out some fine products for Constance Talmadge and others.

**CATCH LINES**

She was in love with love and married before she reached the age of discretion. Then when the real man came along, what happened? See Ethel Clayton in "A Lady in Love.”

She was married to a man who led a double life. How to keep her self-respect. That was the question. Her heart told her. See “A Lady in Love.”
"A TRIP TO MARS"  
(Tower Film Corporation)  
Should Furnish Average Entertainment  

THIS picture dwells upon a topic which, although not a new one, has troubled the minds of scientists for many generations. Every now and then a story is made up which suggests a possible truth in this old but always new theory and works our imaginations to fever point, wondering whether we will succeed in his almost hopeless task—that of communicating with the well-known planet, Mars.

The author of this tale has put this thought into story form with the objects of giving us interesting and thought-provoking entertainment. In this lie has succeeded in many ways. The picture should afford pleasant amusement. However, there are a few drawbacks which may tend to lessen the feature's success. It was made in Italy and the foreign style of acting and direction is noticeable throughout. The actors either overact or they pose, which seems to draw the attention from the story and to themselves, the leading man being especially glaring.

The settings and lighting are not up to the standard and the exteriors, especially in the Martian atmosphere, are beautiful, many "smells" appearing in them.

The story is different from the usual type in that it is not of the dream sequence variety, for we see two ancient explorers leaving mother earth in their airship "Excelsior" and, after the usual experiences and discouragements, arrive at Mars.

In the new world the discoverers find a different world from the one they have left. Peace, quietness and good will towards mankind is the motto there and it is an offense even to kill a bird, as our heroes soon discovered.

We are shown the temples, the hills and plains which are filled with beautiful maidens, who do not have the "macho" look of the "wimp" but are tough and practical about things. They have known our planet and of the terrible disasters that have occurred, through the faint hints which appear in the story. After being shown the wonders that exist on the new found planet, the discoverers prepare to leave it and return to their home, but where is the "bird of paradise" whom he takes with him back to earth that she may spread her beautiful doctrines among the people here.

PROGRAM READER  
Manager—announces that "A Trip To Mars," a Tower Film Corporation feature, will appear at this theatre on next week.

Although the theme of this story is not a new one, it is one that has worried the minds of scientists for many years and it is only within the past few weeks that one of our own scientists has shared this knowledge with the world. We have had many letters from scientists interested in this matter and we have included some of their letters in this feature.

The author of this feature, however, has taken upon himself the difficult task of accomplishing this object. He has written the story in his own way and so has he placed his characters upon the screen and thus has made it possible for us to see the world as it may be in the future.

The story is not only interesting but it is also well written and the characters are drawn with such vivid and accurate descriptions that one could almost see the characters in their own mind.

The idea is that man is destined to conquer the universe but it must be done in such a way that peace and joy are the chief objects of his efforts.

The adventures are shown the temples, the hills and plains, which are filled with beautiful maidens who are devoted to the cause of peace and justice. They have a different kind of beauty than that which is found in our own earth, but they are just as beautiful.

The story is not only interesting but it is also well written and the characters are drawn with such vivid and accurate descriptions that one could almost see the characters in their own mind.

The idea is that man is destined to conquer the universe but it must be done in such a way that peace and joy are the chief objects of his efforts.
Breezy Items from Many Cities

GET THE HOME NEWS

SALT LAKE CITY

While "Black Desert," William S. Hart's latest picture was on the screen at the Paramount theatres last week, both the theatre and the picture itself were the talk of the town. The picture opened to great acclaim and continued to draw crowds.

BUFFALO

The Star theatre has reopened with musical comedy. This house for the past several years has been presenting pictures and vaudeville under the direction of A. A. Penney of Rochester.

"Dr. Jekyll and Mr. Hyde" was shown for a week run in two Buffalo houses commencing Sunday, May 2.

OKLAHOMA CITY

Charles Thomas, formerly of Avant, Okla., is erecting a new moving picture house at McAlester, Okla., which will be opened for business in the near future.

Some Stories Now Available Through Film Fiction Mart

THE IVORY BALL, by C. C. Hotchkiss. Mystery story with love interest. Male or female lead.


THE PEMBROKE MASON AFFAIR, by George Barton. A mystery story by the author of "The Mystery of the Blue Flame."

HUNNINGS, by Samuel G. Blythe. Political story with slight love interest but some action.

IN THE SHADOW OF LANTERN STREET, by Herbert C. Woodworth. Story of a white man raised as a Chippewa and his career in America; love interest; some drama.

THE MIDDLE PASTURE, by Mathilde Bilbro. Story on the order of Rebecca of Sunnybrook Farm.


SIMONETTA, by Edouard Lefevre. Romance of a painting which apparently comes to life. Love story.

DUST OF NEW YORK, by Conrad Berovici. Short stories of various New York types.

INDIANAPOLIS

Incorporations last week included: The Herman Film Corporation, Anderson; directors, Herman L. light, Harry Geyer and Michael W. Smith and capital, $1,000. Educational Film Exchange, Inc., Indianapolis; directors, Leo M. Rappaport, Carl Liebert and others. All of Indianapolis and capital, $25,000.

The capital stock of the Linn Amusement Co., Fallucoe, Ind., has been increased from $150,000 to $400,000.

DETROIT

A. T. Kleist, Jr., of Pontiac, has just returned from a several months' tour of the West and announces a new 1,400 seat house for this suburban city of Detroit. Mr. Kleist is the owner in every theatre in Pontiac.

It is reported that the new Palace theatre, now in course of construction at Fourteenth avenue and the Boulevard, will cost $100,000 more than originally estimated, owing to the rise in building materials and wages.

It is rumored that William Fox has secured a second run house in Detroit to take his features after they have played in Chicago.

Remodeled and redecorated, the new Bijou at Jackson was opened last Saturday night with "The Butterfly Man.

The new Variety theatre on Grand River avenue is scheduled to open in June. It will seat 1,500.

Cale is Made Representative by Rothacker

Not so many months ago George Cale, of Missouri, knew motion pictures only from a seat in the audience, but he learned swiftly after G. W. Rothacker made him an industrial film salesman.

It was in the week when he handled four theatrical picture contracts in St. Louis that Mr. Rothacker made him Industrial Division Representative for the entire State of Missouri. Mr. Cale's headquarters are in St. Louis, from where he commutes frequently to Kansas City, Joplin, St. Joseph and Springfield.
ARGUS THEATRE SUPPLY DIVISION
of the
ARGUS LAMP & APPLIANCE CO.
815-23 Prospect Ave.
CLEVELAND, OHIO

BOSTON MOTION PICTURES SUPPLY CO.
54 Broadway
BOSTON, MASS.

BRECK PHOTOPLAY SUPPLY CO.
98 Golden Gate Ave.
SAN FRANCISCO, CAL.

ARGUS ENTERPRISES, Inc.
Calfee Bros., Division
813-26 So. Olive St.
LOS ANGELES, CAL.
Selling Agents

Dwyer Bros. & Co.
529 Broadway
CINCINNATI, OHIO

ERKER BROS. OPTICAL EASTERN CO.
660 Olive St.
ST. LOUIS, MO.

EXHIBITORS SUPPLY CO.
615 South Wabash Ave.
CHICAGO, ILL.

EXHIBITORS SUPPLY CO.
157 North Illinois St.
INDIANAPOLIS, IND.

EXHIBITORS SUPPLY CO.
201 Manhattan Bldg.
MILWAUKEE, WIS.

HOLLIS-SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.

LELAND THEATRE SUPPLY CO.
97 State St.
MONTPELIER, VT.

LUCAS THEATRE SUPPLY CO.
158 Marietta St.
ATLANTA, GA.

MICHIGAN MOTION PICTURE SUPPLY CO.
63 East Elizabeth St.
DETROIT, MICH.

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.

AUBURN THEATRE SUPPLY CO.
101 Franklin St.
BUFFALO, N. Y.

SEATTLE STAGE LIGHTING CO.
21 Madison Block
SEATTLE, WASH.

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.

SWANSON THEATRE EQUIPMENT CO.
483 South 15th St.
OMAHA, NEB.

SWANSON THEATRE EQUIPMENT CO.
315 Locust St.
DES MOINES, I.A.

SWANSON THEATRE EQUIPMENT CO.
132 East Second St.
SALT LAKE CITY, UTAH

TECO PRODUCTS MPG. COMPANY
215 Loeb Arcade
MINNEAPOLIS, MINN.

WEBSTER ELECTRIC COMPANY
219 9th St., N. W.
WASHINGTON, D. C.

YALE THEATRE SUPPLY CO.
Film Building
17th and Main Sts.
KANSAS CITY, MO.

ARGUS LAMP & APPLIANCE CO.
OHIO

ARGUS ENTERPRISES, Inc.
CALIFORNIA and AZ.

BRECK PHOTOPLAY SUPPLY CO.
CALIFORNIA

Dwyer Bros. & Co.
SOUTHERN OHIO and KENTUCKY

ERKER BROS. OPTICAL EASTERN CO.
MISSOURI

EXHIBITORS SUPPLY CO.
IL.

EXHIBITORS SUPPLY CO.
INDIANA

EXHIBITORS SUPPLY CO.
SOUTHERN and EASTERN

HOLLIS-SMITH-MORTON COMPANY
FIELD PLYWOOD COMPANY
LELAND THEATRE SUPPLY
MICHIGAN MOTION PICTURE SUPPLY
LUCAS THEATRE SUPPLY CO.
LUCAS THEATRE SUPPLY CO.

ALABAMA
ARKANSAS
CALIFORNIA
CONNECTICUT
DAKOTA
DELAWARE
DISTRICT OF COLUMBIA
FLORIDA
GEORGIA
HAWAII
IDAHO
ILLINOIS
INDIANA
IOWA
KANSAS
KENTUCKY
LOUISIANA
MARYLAND
MASSACHUSETTS
MICHIGAN
MINNESOTA
MISSISSIPPI
MISSOURI
MONTANA
NEBRASKA
NEVADA
NEW HAMPSHIRE
NEW JERSEY
NEW MEXICO
NEW YORK
OHIO
OREGON
PENNSYLVANIA
RHODE ISLAND
SOUTH CAROLINA
SOUTH DAKOTA
SOUTHERN
TENNESSEE
TEXAS
UTAH
VERMONT
VIRGINIA
WASHINGTON, D. C.
WESTERN
WISCONSIN
WYOMING
750 Simplex projectors in use in CHICAGO
The Hand of Dwan
In “A Splendid Hazard”
Actionizes beautifully
This big MacGrath story.

A Mayflower production
Screen-insured by
First National: exploitation—
Rothacker Prints.

Allan Dwan

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Established 1910
Music

\[ \text{The NEWS has hit it!} \]

\[ \text{Beginning this week, a new music department is inaugurated under the direction of CHARLES D. ISAACSON, foremost exponent of the popularization of great music.} \]

\[ \text{The publication of music cue sheets, always necessary, will be supplemented by the more important discussions, which will enable owners, managers and financial interests to understand the theory, philosophy and practice of music-theatricals.} \]

\[ \text{Mr. Isaacson has a personal following of two million music-lovers he has created and developed in New York City. He gives you the fundamental material, which will be translatable into added business.} \]

\[ \text{The News Covers The Field} \]
A Mistake Worth Thousands

to Showmen

Mistakes are usually expensive, but this one is a money maker. Before we started producing and releasing "COMEDYART" we made a budget covering the expenses for distribution, productions, etc. Of course, we based these figures on the gross amount of business that we expected to do with "COMEDYART."

This million dollar mistake, with the reverse English, that is, making money today for several thousand exhibitors so that we greatly underestimated the value exhibitors would immediately place on the "COMEDYART" idea, that is-three snappy, high-class subjects in a two reel release each week. We underestimated our gross bookings on "COMEDYART" so greatly that starting with our fourth release, "MOTHER'S ANGEL," we find ourselves able to spend from three to four times as much money on the making of our comedies as we had planned in our budget; that we were able to add four more companies making these comedies; able to add more specialists in title writing, gag men, artists; able to build the biggest, most elaborate sets—to use hundreds where we had planned to use dozens.

The costumes of our "special" beauties are more daring, more magnificent than any producer ever has used and each one of them is a new, original creation by the highest priced imported modiste west of New York.

And the "special" Beauty Chorus! Well, we allowed for some expense in this line but these "specials" cost five times our original figure and they're surely worth ten times as much to you.

We started walking; now we're running. We started in low speed; now we're in high and hitting on twelve. There is no program of short reel subjects that can compare in quality with the "COMEDYART" releases now available, and to come.

If you have contracted for "COMEDYART" consider yourself lucky; if you have put off getting a contract for this latest winner there is still time to remedy it. There's a "Special" office near you and a postcard will bring you your opportunity—the same opportunity that thousands of the wisest, most successful exhibitors in America are cashing in on right today.

SPECIAL PICTURES CORPORATION
H. W. Hellman Bldg. :: Los Angeles, Cal.
TO EXHIBITORS-

"In every way 'Below the Surface' is superior to 'Behind the Door.' The story is strong and not gruesome. It is a daring theme treated in a daring manner.

"The undersea scenes are simply astounding. They are by far the most startling ever shown.

"I am sure that no matter how great your expectations are, you will not be disappointed in 'Below the Surface.'"

Thos H. Ince

A Thos H. Ince Special presenting

HOBART BOSWORTH in
"Below the Surface"

Directed by Irvin Willat . . . Story by Luther Reed.

A Paramount Artcraft Picture
A NEW note has been struck in screen drama. The scenes, the situations, the thrills of "Below the Surface" are amazing in their novelty, compelling in their intensity.

The story of a love that carried all before it, it is a picture that is destined to arouse the entire public to unqualified enthusiasm.


**What a great evening any evening can be!**

It's simply a case of knowing. Take a trip to Paramount's Land of Make Believe, land of love and life and laughter, land where everything you want to come true, comes true.

You're the guest of the finest actors, directors and dramatists, who guide you through these glorious hours. They are waiting for you now. Start tonight, make this evening a great evening. Your invitation card is your theatre's advertisement, and if that says "It's a Paramount Picture," it's true.

Wise exhibitors know that. And they know that they can bring these millions into their theatres by tying up with the national advertisements.

Just run this line in your newspaper space:

**We Show Paramount Pictures!**

And watch the crowds come!
J. PARKER READ JR. presents

LOUISE GLAUM

THE BOOKERS BULL'S EYE
You hit the plumb center of the money target every time you book "SEX." It's automatic, infallible, as certain as the law of gravitation.

THE PUBLIC VERDICT
Counts for more than reviews, forecasts prophecies and opinions. "SEX" has passed the FIRE-TEST—it has answered the great question of the BOX OFFICE.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributor through PATHÉ Exchange Incorporated
By C.Gardner Sullivan
Directed by Fred Niblo
Arthur F. Beck

presents

LEAH BAIRD

in

Cynthia-of-the-Minute

From the Famous Novel by
LOUIS JOSEPH VANCE

THE HAND OF A SKILLED ENTERTAINER lifts the veils of mystery in Cynthia inch by inch with a well-calculated speed, until there stand revealed in clear and startling outline all the charm and power of a perfect tale of the sea in pictures.

Leah Baird sweet and winning, brave and resourceful is the pivot around which the Great Intrigue revolves.

If you want to be sure of a good BACK BONE FOR YOUR SHOW CYNTHIA will be found most satisfying

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City Distributing through PATHE Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-74 Ave.
Robert Brunton presents

J. WARREN KERRIGAN

and his own company in

No. 99

By Wyndham Martyn
Directed by Ernest C. Warde

"99" IS A PROGRAM-BUILDER

A Program-Builder in the language of the Exhibitor is the kind of picture that lends tone and strength to his whole program. This Kerrigan feature is such a program-builder. It has a brilliant star with an established reputation, an absorbing story that unfolds swiftly and logically, a direction which is eminently capable.

Features MUST Be Program-Builders
"99" Fills the Bill.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through FATEL Exchange, Incorporated
Countless little human
touches like these, added
to the thrills and fun
provided by Louise Fazenda
Marie Prevost, Ben Turpin
James Finlayson and all the
other clever folks make

MACK, SENNELL'S
New Five Reel Comedy Masterpiece
"DOWN ON THE FARM"
A SENSATIONAL SUCCESS
WHEREVER SHOWN

UNITED ARTISTS
CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
Hiram Abrams · General Manager
"The Greatest Love Story Ever Told"
Triumphs At Its Initial New York Presentation

"'Romance' is one of the finest examples of screen entertainment seen in New York in many months. Doris Keane gave a performance which might well serve as an object lesson for most of our 'movie' stars. The reality of her 'Rita Cavallini' has seldom been seen on the screen."
—New York World.

"Miss Doris Keane charmed a large audience yesterday by her impersonation of Mme. Cavallini. She is at her best in this picture and her work is as effective on the screen as it was on the stage. The unfolding of the story kept the audience at a high pitch throughout."
—New York Evening Telegram.

"Miss Keane's acting on the screen has lost none of its charm."
—New York Evening Post.

"'Romance' is uncommonly interesting."

"Miss Keane makes a lovely Marguerita Cavallini, just as she did on the stage and as the love story unwound itself, one could easily understand why the stage production had been so great a success."

"The screen version shows that Miss Keane has indeed gained in power to stir the emotions. Her work is beautifully shaded."
—New York Sun-Herald.

"Doris Keane in the role that she played over a thousand times in England and many times in this country, in Edward Sheldon's 'Romance', repeated on the screen at the Strand yesterday, the triumph that she achieved in this charming play on the legitimate stage."

DORIS KEANE in "ROMANCE"
Edward Sheldon's Celebrated Play
Directed by CHET WITHEY
UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
Hiram Abrams, General Manager
Under whose direction "ROMANCE" was made.
And
Now
Stardom!
Another new star! Realart announces

**BEBE DANIELS**

who has established her claim to stellar honors by unusual work in great photoplay successes and whose featured appearance in *her own plays* is eagerly awaited by the millions who have seen her in the others.

Your audiences have enjoyed the artistry of Bebe Daniels in these screen sensations:

- "MALE and FEMALE"
- "EVERYWOMAN"
- "THE DANCIN' FOOL"
- "WHY CHANGE YOUR WIFE?"

Now they are going to have her "for herself alone," in especially selected vehicles, that show Miss Daniels supreme in the unique role of the

"GOOD LITTLE BAD GIRL"
Since we are bringing out not only a new star but a new kind of star, we have named her — the better to clinch her manner of star role—

"The Good Little Bad Girl"
BEBE DANIELS
"THE GOOD LITTLE BAD GIRL"

Will make her star-bow to your patrons in powerful adaptations which fit her wondrous artistry like a glove. These will be selected from the works of the most successful magazine, play and book writers. The first Miss Daniels' production is entitled

"YOU NEVER CAN TELL"

This is adapted from two complete Saturday Evening Post stories — "You Never Can Tell" and "Class", by Grace Lovell Bryan—two complete Post features done into one BEBE DANIELS scenario. This indicates forcibly the attention Realart is paying to the all-important story side.

See the nearest Realart exchange for full particulars, TO-DAY.

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY
Mr. M. P. Showman:

Here's your print of "The Deep Purple" which Realart asked me to ship to you direct. I had to hold it over for an extra showing to take care of overflow crowds. Some picture!

John Dough
Realart Theater
FRANKLYN FARNUM
AND MARY ANDERSON
in COLONEL WM. N. SELIG’S
serial of mystery and thrills

"VANISHING TRAILS"

15 EPISODES
by WILLIAM E. WING

STATE RIGHTS!

SOLD TERRITORIES

Georgia, Florida, Alabama, North and South
Carolinas and Tennessee.
SOUTHEASTERN PICTURES CORP.
Atlanta, Ga.
Eastern Pennsylvania
Metro Film Exchange
Michigan
Strand Features, Inc.
Detroit, Mich.
Louisiana and Mississippi
SOUTHEASTERN PICTURES CORP.
New Orleans, La.
Texas, Oklahoma and Arkansas
Specialty Film Company
Dallas, Texas
Delaware, Maryland and District of Columbia
Exhibitor’s Film Exchange
Washington, D.C.
Foreign rights
DONALD CAMPBELL
130 West 16th Street, New York City

CANYON PICTURES CORP.
130 WEST 46 ST.
NEW YORK CITY
ORGANIZATION AND PROFITS

In the efficient execution of foreign film transactions, the American Producer needs the cooperation of an export organization equipped with the necessary resources, facilities and experience to render a genuine service—profitably.

We offer the American Producer just such an export organization. It is under the management of trained men who have the knowledge and wisdom of experience.

If your problem is the distribution of your product in foreign markets, then you need our resources, facilities and experience.

INTER-OCEAN FILM CORPORATION

WEB BUILDING 218 W. 42nd ST. NEW YORK CITY
FOREIGN TRADE AND SERVICE

Five years ago, the foreign film market, its scope and possibilities, were unknown to the American Producer. Today, it represents a vital adjunct to his business.

Inter-Ocean Film Corporation, acting as the medium through which foreign buyers were enabled to obtain exclusive territorial rights to American productions, has played no small part in the development of foreign trade.

In the future it hopes to play an even greater rôle in the healthy continuation of trade in foreign film markets.
A six part comedy sensation

"Up In"
Have you heard the new big song success "Up in Mary's Attic"

Mary's Attic

Featuring ~ Eva Novak  Harry Gribbon

And an all star cast

Fine Art Pictures, Inc.

130 West Forty-Sixth Street, New York
Telephone Bryant 7498
There are many ‘one-picture’ directors, but there is only one

Richard Stanton

whose latest success is

Checkers

The Greatest Money Maker of the Past Year for Exhibitors

Checkers

Is a Sample of the Many Famous

Stanton Box Office Successes

Watch for Stanton’s New Plans
To supply the incessant demand for "something new" in motion pictures requires continuous effort and a thorough canvass of public opinion.

GEORGES CARPENTIER
IN
"The Wonder Man"

is the result of an unprecedented demand from both the leading exhibitors of America and the public.

DIRECTED BY
John G. Adolfi

A MILLION DOLLAR ATTRACTION
To build up a reputation as an exhibitor who plays nothing but the best requires continuous effort and first-hand knowledge of the kind of pictures the public demands. Theatregoers everywhere remember the success of this famous drama on the stage—and the Picture surpasses the legitimate play in every way.
Newspaper critics, trade magazine critics, leading exhibitors, and, most important of all, the public—are unanimous in commending this unique, fascinating drama of frivolous wives and jealous sweethearts.

GASNIER LEW CODY in
The "BUTTERFLY MAN"
More than 400 of America's leading exhibitors are playing every picture starring this master actor of the screen. And he is proving a consistent winner at the box office, otherwise they would not book each and every production. In the future Hayakawa will portray only such pictures as can be classed as specials—which means still greater success for the live wire exhibitor.

THE DEVIL'S CLAIM

his latest masterpiece, has proved even a greater success than we hoped for. From coast to coast and from border to border it has scored repeatedly.

HAYAKAWA PICTURES

"Ask the Exhibitor Who Plays Them"
BESSIE LOVE

The Princess Charming

Quality reigns. Entertainment value and Well Known Titles make them Box-office assets. Two famous directors assure artistic perfection.

Presented by

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

"THE MIDLANDERS"

EXHIBITORS WILL FIND these Bigger and Better productions demonstrate the difference between JUST GOOD and—SMASHING SUCCESS!

Here's the reason: THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

25 WEST 43d STREET
TARZAN of the APES has earned more than a MILLION DOLLARS in Rentals in the U.S. Which means It has earned more than 10 MILLION DOLLARS For Exhibitors and now comes the greatest of all TARZAN Subjects

BIGGER BETTER MORE DRAMATIC MORE EXCITING GREATER APPEAL
Produced by NUMA PICTURES CORP'N
Distributed through GOLDWYN PICTURES

The Most Exciting Feature Ever Conceived

THE RETURN OF TARZAN

From the book by EDGAR RICE BURROUGHS
And produced from the book without missing one of the hundred thrills.

Opens on Broadway next Sunday for indefinite run
Samuel Goldwyn and Rex Beach present
RUPERT HUGHES' famous story
Scratch my Back
Directed by Sidney Olcott

The Comedy Hit of the Year!

GOLDWYN PICTURES CORPORATION
GOOD PAPER!

GOOD PICTURE!

GOOD PROFITS!

The real live wires are buying fast. Rifkin, Rosenfield, Lust, Golden and others have seen it, approved and bought it. They know a big proposition when they see it! It's yours for your territory if you work fast—Use the wires or come in personally. We offer you the

Biggest Sensation in Years

Just at the moment when the market is flooded with poor pictures, when the theatre-going public is tiring of the same old story, when every live wire in the film business is looking for a new idea, a big sensation—at that moment—NOW—

WE'VE GOT IT AND YOU CAN GET IT

BUT GET IT NOW! PRICE GOES UP JUNE 5th

TRANSATLANTIC FILM CO. OF AMERICA (INCORPORATED)

HERBERT G. HOAGLAND, Vice-President and General Manager

729 SEVENTH AVENUE

NEW YORK CITY
A Trip to
Mars
A Revelation

See The wonder play of the age with
ALL STAR CAST
5000 Actors
50 Gorgeous Settings
$100,000 worth of mechanical devices

You can now make reservations for Territorial Rights

Tower Film Corp.
71 West 23rd Street
New York City
WILLIAM FOX presents
WILLIAM RUSSELL in
Twins of Suffering Creek
A tale of love and bandits in the west
Scenario by Julius Furthman
Directed by Scott Dunlap
From the novel by Ridgwell Cullum
FOX ENTERTAINMENTS
In a class by himself

WILLIAM FOX presents

Tom Mix in

3 GOLD COINS

A tale of love, stunts and romance
by H.H. Van Loan

FOX ENTERTAINMENTS
Thrills, romance and supreme adventure make this picture the best ever.

Tom Mix grows bigger as a box office attraction with each new offering!

FOX ENTERTAINMENTS
TWO STANDARDS

THE "PROFESSIONAL STANDARD" inflammable film is that used by the EXHIBITOR. In every theatre there is a fire-proof booth and a licensed operator as prescribed by law for the protection of the audience. Every theatre man recognizes the great work being done to increase his patronage and promote his interests and those of the Producer, in building up his audience by the use of the "SAFETY-STANDARD" non-inflammable film in the Church, the Home, the School and elsewhere.

Here we find men, women and children, usually those who have previously looked down on Motion Pictures, now becoming interested. These are the ones who make up that potential audience who ultimately will become enthusiastic Motion Picture theatre patrons.

Associated Manufacturers of Safety Standard Films and Projectors
“WHAT HAS HE DONE”
—Napoleon

EXHIBITORS WILL REMEMBER

MR. BORZAGE
DESERVES
ALL
THE CREDIT
HE IS
GOING TO RECEIVE

※
M. P. News

THE
PICTORIAL
TRIUMPH
OF THE
YEAR

※
Wid's

FRANK BORZAGE

Directed

“HUMORESQUE”
—By Fannie Hurst
ANDY & MIN THE GUMPS
ARE A REGULAR DAILY FEATURE OF ALL THESE NEWSPAPERS AND AS MANY MORE
CASH IN ON THEIR GROWING POPULARITY.

NEW ENGLAND STATES,
First Nat. Exhibitors' Circuit, Boston, Mass.

NEW YORK STATE AND BORNMER NEW JERSEY,
Merit Film Corporation, New York City.

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON AND OREGON,
Supreme Photoplays Corp., Denver, Colorado.

NORTH AND SOUTH CAROLINA, GEORGIA, ALABAMA, TENNESSEE AND FLORIDA,
Savini Films, Inc., Atlanta, Ga.

WESTERN PENN. AND WEST VIRGINIA,

ILLINOIS AND INDIANA,
Celebrated Players Film Corporation, Chicago, Ill.

LOUISIANA AND MISSISSIPPI,
Pearce Films, New Orleans, La.

OHIO AND KENTUCKY,
Warner Film Attractions, Cleveland, Ohio.

EASTERN PENN. AND SOUTHERN NEW JERSEY,

NORTHERN WISCONSIN, NORTH AND SOUTH DAKOTA,
Merit Film Co., Minneapolis, Minn.

TEXAS, ARKANSAS AND OKLAHOMA,
R. D. Lewis Film Co., Oklahoma City, Okla.

SOUTHERN WISCONSIN,
Ludwig Film Exchange, Milwaukee, Wis.

STATE OF MICHIGAN,
Strand Features, Inc., Detroit, Mich.

IOWA, KANSAS AND NEBRASKA,
Greater Productions Co., Des Moines, Iowa.
EXCLUSIVE MOTION PICTURE RIGHTS
of the
World's Greatest Motor Race
500 MILES
INDIANAPOLIS MOTOR SPEEDWAY
MAY 31, 1920

Thirty Famous Drivers Defy Death for $100,000 Prize Money

150,000 PEOPLE WILL ATTEND THE BIG RACE

EXHIBITORS—Thousands of people from New York to San Francisco are anxious to see the feature film of the 500 Mile Race. Many of you have proven this by showing films of last three big races. Book this year's film NOW—let your patrons know when they can see this picture.

STATE RIGHT BUYERS—This is the Biggest One Reel Feature of the Sporting World. It is a Big, Quick, Money-maker. Profits are made in 30 days. We have proven the worth of this film by booking the films of last three big races. Distribution in your territory by YOU means big returns for YOU.

Write or Wire at Once

OFFICIAL PHOTOGRAPHERS
Coburn Photo & Film Co., Inc.
539 North Meridian Street
INDIANAPOLIS, IND.
There'll be a Franchise everywhere

World's Most Beautiful Woman a Great Actress
This is the unanimous verdict of critics reviewing the latest success of

Katherine MacDonald
The American Beauty
presented by
Katherine MacDonald Pictures Corp'n
Sam E. Rork, President and General Manager
in
"Passions Playground"
Taken from "The Guests of Hercules"
By C. N. and A. M. Williamson
Directed by J. A. Barry
By arrangement with Attractions Distributing Corp'n
B. P. Schulberg, President

A First National Attraction
There'll be a Franchise everywhere-

MACK SENNERTT

FIVE REELS

MARRIED LIFE
ASK FIRST NATIONAL

There'll be a Franchise everywhere.
There'll be a Franchise everywhere

Money Making Pictures!

Arthur S. Kane presents

CHARLES RAY

in a new series of pictures on which more time and money is being spent in production than ever before—individually made for

First National

The first will be George M. Cohan's sparkling comedy drama

45 Minutes From Broadway

A First National Attraction
Allan Dwan Picks

for

“A Splendid Hazard”

An Allan Dwan Production

presented by

Mayflower Photoplay Corporation

Directed by Allan Dwan, who has a long list of successes including “Luck of the Irish,” “Soldiers of Fortunes,” “Sahara,” “Heading South,” “He Comes Up Smiling,” “Cheating Cheaters,” “Mr. Fixit” and “David Harum.”

Based on the novel by Harold MacGrath, 28 of whose great adventure stories have been tremendous screen successes.

A First National Attraction
Rosemary Thirby, who gave her all hopelessly but lovingly to the man who crushed her heart.

Hardee Kirkland, an admiral who doted on pirates and pieces of eight.

Jiquel Lanne, a French conspirator.

Henry H. Walbull, as the man who finds the hanged sporting chance, in a tale of quixotic bravery, of love, of buried treasure, ghosts, intrigue and most thrilling adventure.

Thomas Jefferson, the French sweet sister, imperious and imperious.

Ann Forrest, who knew a ghost when she heard one, and who told a story to ensure it.

Jenning Dowlings, French Enquirer, who buried the key in the treasure.

Norman Kerry, the handsome lover of the ghost girl.

Phiho McCullough, hopelessly in love with a precious demon.

There'll be a Franchise everywhere.
Demand and Supply

THE louder the demand, the greater the supply! That is one version of the economic law. The RITCHEY LITHO. CORP. is perfectly equipped to supply all the RITCHEY posters demanded.

The exhibitor needs all the RITCHEY posters he can get. He will get them in sufficient number when he voices his demand with enough sound, volume and insistance.

Regarding the demand and the supply of great posters,—our interests and the exhibitor's interests are identical. We make and he wants the greatest motion picture posters that it is possible to make. We are concerned with their production. Getting them is his concern. He should always remember that tickets are only purchased at the box-office—they are sold by the poster! To always sell the maximum number of tickets RITCHEY posters are absolutely necessary.

The exhibitor should therefore always have them, and he will only have them always, when he always demands them. In this matter he must take care of himself. God only takes care of drunken men and fools. The exhibitor is neither, and the surest way of demonstrating his sober wisdom is by DEMANDING RITCHEY POSTERS!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York Telephone Chelsea 8388
The How and Why of Reviews

MOTION PICTURE NEWS this week continues to present extracts from exhibitor letters on the subject of trade paper reviews. In entire frankness we wish to state at the outset that our only present purpose in the publication of these letters is to place before producers and the trade in general these forcible evidences of the exhibitor mind on the review question.

The fact that these letters are the outgrowth of the declaration of the Selznick organization that any trade paper reviewing its pictures would lose all advertising, and the subsequent action in the case of the News alone—this phase may now be allowed to pass into the background.

As far as we are concerned it will.

MOTION PICTURE NEWS is far too solicitous for its standing and dignity as a representative trade publication to go any further along such paths than is necessary to justify its position and clearly express its policy.

We have pledged our faith to our readers, and emphasized the pledge to the thousand exhibitors who have written us. MOTION PICTURE NEWS will maintain its review policy firm and unswerved; seeking no compromises, making no bargains.

* * *

So let us turn to the lessons taught by those exhibitor letters. Several outstanding impressions remain on our minds after reading the letters. At random, they are:

First, that at least eighty per cent of exhibitors consider competent reviews even more than a mere desirability, yes, a vital factor in the conduct of their business.

Second, that the exhibitor faces the review question in an intelligent logical manner, caring as little for "the reviewer who calls everything rotten" (one letter phrased it that way) as he does for the milk and water review which covers space, but says nothing.

Third, that the increase in producer-controlled theatres and the spread of the franchise plan, have made reviews of even greater importance than heretofore, for the value of the big first run as a booking guide has been proportionately decreased.

These are the prominent impressions driven home by the letters. Were it not stating the obvious conclusion that these facts point, we might add that the letters are a complete and effective answer to the type of producer and distributor that minimizes the exhibitor intelligence.

* * *

ONE additional reason for the necessity of providing real reviews is more directly applicable to the coming season.

Here we may be hazarding a prophecy, but it is our plain conviction that "open booking" in all the words imply will be an actuality next year.

True it is, that "open booking" was announced with a grand fanfare of trumpets last season; and true also, that the outcome was far removed from the promise.

But there are natural forces at work that will lead inevitably to a booking system based on the individual worth of the production. This season is the appointed time. And when the day dawns, what factor more vital to the success of both exhibitors and worth while productions than sincere, competent reviews?

* * *

WE cannot too strongly urge all whose success is based on a close contact and knowledge of the exhibitor mind to appropriate the time necessary for a real study of the exhibitor letters appearing in last week's issue and those on the following two pages.

In their treatment of the review question the letters also serve to shed light on many other phases of exhibitor thought and action. Scarcely a word in them can fail to be of value to the producer and the man employed by the producer.

The stiff competition that the coming year is certain to see will make equally stern demands on the man sitting at a New York desk and hiring its rewards to the man best fitted to diagnose and analyze exhibitor psychology.

And to the end that it is giving service as an inter-trade medium of communication, and that end alone, MOTION PICTURE NEWS will continue to present as many extracts from these letters as space conditions will permit.

WM. A. JOHNSTON.
Exhibitors Speak Plainly on Reviews

"THE REVIEWS AND THE ADS"

"We subscribe to your journal for two reasons, the most important of the two of course is the reviews of the various pictures, they help me greatly in many ways, it is impossible for me to see every picture I play before I play it, therefore I find your reviews very valuable, they help me to secure good clean pictures for our audience, and they give me many good pointers as to the best manner of advertising each subject."

"Our other reason for subscribing for the News is for the purpose of reading the advertising it carries. The producer may not know it but his advertisements carry many valuable hints and suggestions for the live exhibitor."


STRAIGHT FROM THE SHOULDER

"I have always read your reviews and think they are as Fair if not better—than any other paper—and I want the reviews to continue—in spite of the fact that some producer has an idea that he would start something."

H. E. Sloan, Empress, Kearney, Neb.

ADMIRES THE "NEWS" STAND

"I admire your stand in this matter and only hope that you will not move an inch regardless of a temporary loss of advertising."

E. O'Keefe, Regent Theatre Company, Billings, Neb.

"WE MUST HAVE REVIEWS"

"If we cannot read what the critics think of the pictures we will certainly be getting a lot of bad pictures as we all know it is impossible to judge a picture by what the film salesman says."

C. W. Eckhardt, Manager Marlow, Helena, Mont.

"NOTHING BUT SERVICE"

"As both operator and manager I wish to state that the News has always been a great help indeed and have never found anything in it but service from beginning to end, and mighty fair at that."

Glen Carver, Manager, Empress Theatre, Hastings, Neb.

GIVES A SPECIFIC EXAMPLE

"We are very glad to state that we do read all of your reviews and all other reviews we have time to read from the four publications we are now receiving together with Harrison's Reports and we find same very helpful in booking and advertising our pictures."

"For instance just last night we ran 'The Mother of His Children' and the only reviews we had on this late picture was the review in your issue of April 17th and we will say that the review was correct."

L. C. Farquhar, Opera House Theatre, Guide Rock, Nebr.

"I AM PERFECTLY SATISFIED"

"Your service has been fair and impartial to all. In fact, at times it appears that you are partial more so to the producer than to the exhibitor. However, I am perfectly satisfied in the service rendered by Motion Picture News."

"To date I have not seen any adverse criticism by any exhibitor to the effect that Motion Picture News is not a competent judge of pictures."

F. W. Harrigan, Manager, Macdonald Theatre, Philipsburg, Mont.

USE REVIEWS AND AD AIDS

"Yes, we use your reviews for press notices and like them better than the producer press dope."

Fred Cosman, Electric Theatre, St. Joseph, Mo.

THANK YOU—BROTHER KEYES

"I have always found out that if you give every one concerned a square deal that you will come out at the top of the pile, and this, I believe Motion Picture News is doing."

Chas. R. Keyes, Wagon Mound, N. Mex.

SPEAKING FROM THE HEART

"Thank God there is one instrumentality in the whole world that is willing to give the exhibitor just the ghost of a show. It seems to us they are tied hand and foot on every occasion and in every way."

A. P. Sitton & Son, Amusa Theatre, Tularose, N. Mex.

"STAND BY YOUR GUNS"

"More power to your arm. Stay with that policy and you will find that all fair-minded exhibitors will stay with you. We look to your reviews for facts."


"MOTION PICTURE NEWS ALONE"

"The Motion Picture News is the only trade paper I use in the conduct of my four theatres and if I thought its main columns were controlled by the advertisers I would soon drop it."

Henry J. Rockefeller, Rockefeller Hugheson Enterprises, Asbury Park, N. J.

THE COMPLETE CIRCLE

"I would not think that a producer who had supposedly put his best efforts in making a picture and then feared to have the light of day turned on it would have a permanent place in the business. To my mind the industry needs producers that make good pictures and exhibitors that show them and both proud of the achievement."

Arthur J. Smith, Fenwick Theatre, Salem, N. J.

"KEEP UP THE GOOD WORK"

"We believe the Motion Picture News to be the best trade paper on the market and are always looking forward for the next issue. We believe you to be fair in your service and competent in your reviews, as they certainly give the exhibitor some line on how to advertise the picture. And it also gives him a general idea of pictures before he buys them. Keep up the good work."

W. L. Darrington, Star Theatre, Littleton, N. H.
An Opportunity to Feel Theater Pulse

THE STORY IN A NUTSHELL

"If we could not get fair reviews from the trade papers how would we small fellows that have no time to get in to the city to see the pictures intelligently book and advertise a picture?"

G. W. Yeoan,
Ioka Theatre,
Exeter, N. H.

BATTING 1000 PER CENT WITH HIM

"The reviews of pictures in your Motion Picture News have always been a great help to me in selecting features and never have I exhibited a picture which was favorably spoken of by your critics that did not please my audience, and, furthermore, whenever I have a picture booked that is well spoken of in your reviews I do not hesitate to advertise it as a first class and pleasing production, and I have never gone wrong in so doing.

Arthur M. Twombly,
Opera House,
Alton, N. H.

NEVER BOOK WITHOUT THE "NEWS"

"As a 'small town exhibitor' I want to say, 'Shake' for the stand you and your paper have taken in the reviewing of pictures, whether it is acceptable to the producer, and if we had more of your type of men in the business we would have much easier sailing, for it is a bad proposition booking pictures now on press accounts, and the producers, at least some of them, are holding the 'big stick' over the exhibitor as well as the others of the business.

"Not all the exchanges, though, are of this type for we do business with several who are on the square, and always willing and glad to help us along.

"So far as your reviews go, we find the comments from others who have run the pictures and also your reviews helpful, and might say we have never booked a feature that we did not try to see what the News had to say, and we think the stand you have taken will be appreciated by all of us, the 'big fellows' and 'little fellows' alike."

S. T. Daniel,
Manager, G. M. G. Theatre Co.,
Duke, N. C.

DON'T WORRY—WELL KEEP THE FAITH

"An honest review of current pictures is of advantage equally to the producer and the exhibitor. Assuredly, despite the vapors of fool salesmen, no producing house thinks that all its output is 'super-special,' and in the long run an exhibitor will have a friendlier feeling with an exchange which does not sting him than for one which does. A review which is biased by the advertising pages is a betrayal of the trust which your subscribers have a right to place in you, and a continuation of such policy would soon reduce the News to the level of an amplified house organ."

A. C. Weyer
Delhi Theatre Company,
Delhi, N. Y.

MAYHEM THEATRE
GREAT BARRINGTON, MASS.

"To me reviews are very important for several reasons. If I find favorable reports in the different trade papers on a picture I have booked I push it for all it is worth and if reviews are not so good I don't force it quite so strong. Reviews are the only fair way that an exhibitor gets a line on the picture he has booked. The press books boost the picture to the sky anyway. And many reviews amount to nothing."

Earl B. Rafstanger.

Reichenbach Scores Again

YOU gotta hand it to him, boys! Harry Reichenbach has scored again—and right splash on the first pages of those hard-boiled eggs, the New York dailies.

Harry had barely returned to New York flushed with the triumphs of "The Virgin of Stamboul" from coast to coast when he turned his hand to the Numa picture, "The Return of Tarzan."

Nothing happened for a few days while Harry laid his plans. Then, on last Monday morning the storm broke. Practically all the New York papers told on the first pages with lengthy stories about the eccentric African explorer, "Mr. T. R. Zann," who had registered at the Hotel Bellescarie in a mysterious trunk, and then, the next morning, startled the hotel clerk with a request for 'steen pounds of raw meat.

Horrors! Investigation by the clerk, the manager, all the bell-hops, the house detective and nineteen others disclosed the fact that "Mr. T. R. Zann" had a live baby lion in his room. What could be done? But the lion wasn't registered for one thing. Another, while there were rules against dogs, cats, and even monkeys, nothing in the books said anything about lions.

Of course nothing remained but to notify the papers. Reluctantly this was done. So reluctantly! And now Harry's scrap book is filling up again, the New York papers have done their share to boost next week's showing of "The Return of Tarzan" at the Broadway Theater, and out of town clippings are appearing to show that the word is spreading.

First National Survey Continued Next Week

THE third installment of the First National survey of motion picture conditions throughout the country, which is being published exclusively in the MOTION PICTURE NEWS, will appear in the issue of June 12th. Owing to the continuance of the paper shortage it was necessary to omit this interesting resume this week.

A. C. Huyman,
Manager, Cataraqui Theatre,
Niagara Falls, N. Y.

THE TRUTH ABOUT PRICE-DAMMERSING

"Replying to your letter of the 26th, beg to state that I value reviews for the purpose of protection in advance bookings with no idea in mind regarding price as a poor picture I would not show free of cost."

J. A. Colan,
The Grand,
Johnston, N. Y.
Fox's New York Studio Formally Opened
Prominent Speakers Address Crowds During Ceremonies at New Building

GALA scenes and impressive ceremonies marked the formal opening on Monday, May 24, of the new William Fox motion picture studio and administration building on West 55th street, New York. Most prominent in the official life of two States joined in making the affair one of the most successful of its kind ever undertaken. Among the speakers, in addition to Mr. Fox, were Governor Edward I. Edwards of New Jersey; Supreme Court Justice Charles L. Guy, and the Rev. Joseph Silverman, of the Temple Emanu-El on Fifth avenue.

Long before the dedicatory exercises started, long lines of invited guests were shown through the mammoth picture producing building. The doors of the new structure were thrown open shortly after 12:30 to those invited, and the guests, who numbered several thousands, began to arrive. After visiting the many executive offices on the main floor the guests were directed to the immense studio on the top floor, where they were able to get an intimate glimpse of the methods used in making screen productions. Several companies were working. To add to the brilliancy of the affair, a full uniformed band played selections on the studio floor, keeping the crowd in good spirits until the opening exercises started.

Governor Edwards touched briefly upon the career of Mr. Fox and extended his sincere wishes for continued success and prosperity. He pointed to the motion picture industry as "the big educational feature of the present day," and also to the work done by Mr. Fox during the war as something worthy of the highest praise.

Justice Charles L. Guy, introduced as an "ardent movie fan," touched upon the rise of the motion picture industry, which he said had come to be an educational institution, the same as the daily newspaper—in fact, a "larger press."

Rabbi Silverman paid a high tribute to the career of William Fox and dwelt upon the relationship between the church and the theatre.

Mr. Fox, the last speaker of the day, was formally presented with a set of engraved resolutions of congratulation from his employees. Chairman Rogers made the presentation speech.

In responding, Mr. Fox told of the conditions surrounding the motion picture eighteen years ago, when he first entered the business as a showman.

At preliminary exercises in the morning a large American flag was unfurled atop the new building, the employees of the various departments of Fox Film Corporation who were in the service during the war taking part. The colors were raised to bugle call sounded by Bugler Billy Allen of the First New York Field Artillery.

Rear Admiral J. H. Gleason, in command of the Third Naval District, sent his regrets; he was in Washington for the meeting of the Selection Board. He was represented by his aide, Lieutenant Commander Elmer de Loss Langworthy. Other officers of the Navy present were: Captain O. P. Jackson, Captain F. Symington, Captain Norris, Captain Charles A. Adams, Commander W. S. Anderson, Lieutenant Commander Van de Leer, Lieutenant Norris, Lieutenant Westod and Lieutenant McClure.

General Robert Lee Bullard, of Governor's Island, Commanding the Department of the East, was represented by his Chief of Staff, Colonel William Weigel, U. S. A. Colonel Booth and Lieutenant H. W. Miller of the Marine Corps also were present.
Exhibitor Factions Are Still at Odds, Still Plead for Union

Opposing Bodies Issue Statements; State Leagues Announce Their Plans

The developments of the past week, centering around the forthcoming exhibitor conventions at Cleveland on June 8, 9, 10 and 11, consist, in the main, of the issuing of statements by exhibitors associated with the two principal rival factions. An analysis of the mass of statements that still pour in from individuals and organizations located in various sections of the country leads to the following brief resume of the situation: The Independent Motion-Picture Exhibitors of America, of which Frank Rembusch is chairman, have not modified their plans to meet at the Hotel Cleveland on the dates indicated above. The Motion-Picture Owners of America, of which Sydney S. Cohen is temporary chairman, have made no change in their program to meet on the same dates at the Hotel Winton. Both these factions, it would seem from their pronouncements during the past week, are still at odds.

Alfred S. Black, president of the Motion Picture Exhibitors of America, announces that his organization will convene with the other exhibitors at the Hotel Cleveland June 8 to 11, instead of meeting later in the month in Chicago as originally planned. A delegation of the Illinois Exhibitors’ Alliance, it is announced, will attend the Hotel Winton convention on the appointed dates. Various state exhibitors’ associations have issued calls for the convening in the near future of the state bodies.

Out of the array of conflicting statements, sweeping in from all sides, two distinct planks for the oblation of all quarrels between the principal factions and the holding of a single united convention on June 8 to 11 are heard. One comes from William Brandt, president of the Theatre Owners’ Chamber of Commerce of New York; the other call for the union of all rival forces is embodied in a telegram to Frank Rembusch from President Maurice Chyonsky and Sam Atkinson of the Allied Amusement Association.

The pertinent paragraphs of the communications received from the rival organizations and from individual exhibitors and local associations interested in the Cleveland “get-together” are submitted as follows:

**What Cohen Forces Say**

“The most interesting development in the preparation for the great national exhibitors’ convention at the Hotel Winton, Cleveland, June 8th to 11th, is the action taken by the Cleveland Convention Committee in asking the temporary chairman of the Motion Picture Theatre Owners of America, Sydney S. Cohen, to appoint a committee of exhibitors representing every film shipping zone to take charge of the arrangements for the convention and the matter of registration.

“The request to Chairman Cohen came about in this way: The Cleveland committee, consisting of Henry H. Lustig, chairman; W. J. Shinn, treasurer, and Samuel Bullock, secretary, was griefed to read that exception had been taken by the promoter of the second ‘convention’ to the committee’s treatment of the subcommittee of the Chicago conference consisting of Mr. Kress of Ohio, Mr. Farley of Alabama and Mr. M. Van Prang of Kansas. It is a matter of history that these three gentlemen visited Cleveland and, in the language of the Cleveland arrangement committee, expressed absolute satisfaction with the arrangements in hand and plans outlined. Not only Mr. Van Prang but his associates on the subcommittee have duly and emphatically registered their appreciation of the courteous treatment they received at the hands of the Cleveland arrangement committee.

“In connection with this matter the Cleveland convention committee has issued a statement which completely covers the ground and which, no doubt, will be read with interest by the exhibitors who are interested in the coming convention at the Hotel Winton.”

Here is the statement of the committee as submitted by Mr. Cohen:

“Cleveland regrets the necessity for issuing this statement inasmuch as we were proceeding with convention arrangements with only one thought in mind—harmony, expressed in the trade papers, issue of May 22nd.

“Since then we regret to announce that we have been informed that Mr. F. J. Rembusch has engaged the Cleveland Hotel Assembly Hall and reserved a block of rooms for a convention of motion picture exhibitors.

“This information is direct from the hotel management. Whatever Mr. Rembusch’s object may be in thus ignoring our committee will be hard for Mr. Rembusch to explain, in view of his insistent demand for harmony and ‘no politics’ at the Patterson meeting in Chicago, as reported by Mr. Bullock.

“We sent a representative to that meeting, Mr. Sam Bullock, our executive secretary, with a message to deliver.

“We have evidence that he delivered that message on the floor on Tuesday, May 27th, by consent of Mr. Patterson, to whom it was addressed. Part of that message follows: ‘May we be pardoned for inquiring if it is your intention to initiate a new national exhibitor organization or merely to get an expression of sentiment from the assembled exhibitors and prepare to crystallize that sentiment into action at a convention later? If that is your intention we are with you heart and soul. If, however, some over-secret exhibitors, smarting under present and prospective abuses, should prematurely undertake to start a national organization with such little preparation, there could be one only result, failure, with producer influence in control. It has always been so in the past and our tentative national organization will have nothing to do with such a proposition.”

“Mr. Bullock gave further details and invited all present to come to Cleveland and help form a national theatre owner organization. A statement was made that an investigating committee be appointed on producers’ attitude; said committee to report their findings to the Cleveland Convention June 8-11. The meeting adjourned without any further authority being conferred upon anyone.”

In commenting on the action of the Cleveland arrangement committee, Temporary Chairman Cohen said that he would gladly comply with their request for the appointment of a committee on arrangements and registration. The names and addresses, organizations and offices of the appointees are as follows:


“The committee will convene at the Hotel Winton on June 7th for its first important business meeting. The temporary officers of the Motion Picture Theatre Owners of America desire to make it very plain to the entire industry, and particularly the producers and importers, that they have no connection with or interest in an exposition which for some reason best known to the promoters of the enterprise has been advertised for the same days as the convention at the
Hotel Winton. They say that the convention at the Hotel Winton will be a business convention pure and simple, and that if this exhibition wish to do justice to only the most urgent problems now confronting them, they will have no time left and certainly no inclination to attend any so-called exposition.

"The following is the text of the report made to Chairman Rensbach of the Chicago Conference called by W. C. Patterson on April 26 and April 27, through executive preference. What I want to see come out of the Cleveland meeting and I am voicing the wish of the great majority of independent exhibitors who were in Chicago on April 26 and April 27—is a working body of theatre owners solidly pledged to combat, through co-operation and collective action, the producer-exhibitor menace as the greatest danger confronting us as exhibitors, and prepared, in every way, to function quickly and efficiently on all other national conditions affecting its members.

"I shall bend my every energy in Cleveland to keep any semblance of politics or personal ambition from any source out of the discussions, and work as an individual exhibitor, without office or desire for office, but as one of the rank and file of independents who want a national source through which to operate in defense of our respective theatre interests."

**Patterson States Views**

Rumors which have reached W. C. Patterson, manager of the Grand Seminole Criterion theatre at Atlanta, to the effect that the plan which he sought to consummate at his Chicago mass meeting for a concerted national opposition by independent exhibitors against producer operation of theatres had fallen of its own weight, and that the postponement of definite action until the assembly at Cleveland on June 8 was a bit of diplomatic strategy to cover failure, are ridiculed by him in an outline of the platform he will recommend as the basis on which independent theatre owners can be merged into a national organization.

"An official evidence of sincerity and regard for the opinions of exhibitor absentees," he declared, "was manifest in the willingness of the theatre owners present in Chicago to accept the assurances of various league executives and promoters of the Cleveland meeting that the exhibitor representation there would be more adequate to the purpose, apparently have been perverted to serve ulterior motives from some quarter or other. We were asked, in Chicago, to form the convention on a permanent organization, with a Committee of Seventeen which would gather facts in New York, and reconvene the new national unit, with its committee report, in Cleveland, so that out of the various exhibitor alliances which will attend there can be formed a substance of a country-wide organization to meet national issues which concern the welfare of independent exhibitors. It was further proposed in Chicago, both by the theatre owners who responded to my call for the meeting, and by representatives of the state leagues which will meet in Cleveland, that the Independent Motion Picture Exhibitors of America, with the membership pledged at the Hotel Congress, would constitute an excellent beginning for a new national league.

"I do not know who sponsored the rumors, but, in comparison to facts, they are ridiculous. We are going into Cleveland as an organization, with our accustomed determination to get somewhere as a national exhibitor council. We have no politics to play. There is no individual supporting the Independent Motion Picture Exhibitors of America who has any personal ambitions to gratify. There is no one seeking fame, glory, 1000, or power through executive preference. What I want to see come out of the Cleveland meeting and I am voicing the wish of the great majority of independent exhibitors who were in Chicago on April 26 and April 27—is a working body of theatre owners solidly pledged to combat, through co-operation and collective action, the producer-exhibitor menace as the greatest danger confronting us as exhibitors, and prepared, in every way, to function quickly and efficiently on all other national conditions affecting its members.

"I shall bend my every energy in Cleveland to keep any semblance of politics or personal ambition from any source out of the discussions, and work as an individual exhibitor, without office or desire for office, but as one of the rank and file of independents who want a national source through which to operate in defense of our respective theatre interests."

**A. S. Black to Join Forces**

Alfred S. Black, president of the Motion Picture Exhibitors of America, sends the following telegram:

"To the exhibitors of the United States:

After careful consideration we believe that the best interests of the exhibitors of the United States in view of the recent Chicago meeting and the subsequent happenings, demand that exhibitors from all over the country meet in Cleveland. Disregarding the personal interests of any one set of men it is better to have a threshing out of many problems at one city and at one time than with divided attendance at different places.

The Motion Picture Exhibitors of America stands for a fair deal to each and every exhibitor of the United States. We are therefore calling our convention to meet at the Cleveland Hotel, Cleveland, Ohio, on June 8, 9 and 10.

"ALFRED BLACK."

**Forty From Illinois**

President Joseph Hopp, of the Illinois Exhibitors' Alliance, will head a delegation of forty theatre owners, who will attend the Cleveland convention called by Sidney S. Cohn of New York. Their headquarters in Cleveland will be at the Hotel Winton.

A marked revival of interest in the Illinois Exhibitors' Alliance was shown at the annual meeting of the association held on May 13. Mr. Hopp was selected president, John Frndt, vice-president; William E. Burford, financial secretary; Fred W. Hartmann, recording and corresponding secretary, and Henry Van Meeran, treasurer. The members of the executive committee represent thirty-seven theatres.

**Brandt Suggests Plan**

The following letter has been sent to Sig Samuels, of the Criterion Theatre, Atlanta, Ga., secretary of the Independent Motion Picture Exhibitors League, Cleveland, Ohio, secretary of the Motion Picture Theatre Owners of America, by William Brandt, president of the Theatre Owners' Chamber of Commerce of New York:

"Dear Sir:

"In view of the fact that the Independent Motion Picture Exhibitors' Association and the Motion Picture Theatre Owners of America are about to hold two separate and distinct conventions in Cleveland at the same time; both conventions being called for the same purpose; and in view of the fact that the Independent Motion Picture Exhibitors League of America represented by a committee of seventeen, appointed at Chicago, are to hold a preliminary meeting in New York on June 3 and 4, may I suggest that in the best interests of harmony and so that the Cleveland convention can get down to real business by eliminating politics and petty quarrels; that a committee of an equal number representing the Motion Picture Theatre Owners of America meet the former committee on June 3 and 4 to arrange to hold a joint convention in Cleveland instead of two separate and independent conventions."

**Another Plea for Unity**

President Maurice Choyanski and Sam Atkinson, of the Allied Amusement Association, who are to head a delegation of one hundred Chicago exhibitors to Cleveland, are prepared to fight for unity and one convention. They have sent the following wire to Frank Rembausch:

"Am strongly opposed to two conventions—in Cleveland. Let us fall in line and thresh out our differences, if any, on the floor. This was our understanding in Chicago, and that we attend the Cleveland convention. We never arranged to hold separate one and will not be a party to any division."

**Jersey "Exhibs" to Meet**

The motion picture exhibitors of New Jersey are summoned by their temporary chairman, John T. Collins, to attend an exhibitor's convention to be held in Newark, N. J., on June 2. The object will be "the perfection of an organization which will be representative of the great interest of the motion picture theatre owners of New Jersey." The exhibitors are also urged to attend to combat the producer-exhibitor evil,
Exhibitor Interest Thoroughly Aroused

By J. D. Williams

On to Cleveland!

It is in every issue of the trade journals. Exhibitors met on a recent Southern trip were saying it. Producers and distributors are echoing it. Visiting theatre owners, in New York from many territories, talk enthusiastically about the next big chance to mold a national league of exhibitors, representative of every section, free from petty politics, nation-wide in scope and determined in its course of defence for individual interests.

Similar attempts in the past made it a big order to fill, and a great undertaking for the exhibitors whose mutual initiative and business acumen were to give it an appealing force. It is a purpose beset with dangers and difficulties, surrounded by countless pitfalls, but with possibilities of such magnitude if it succeeds that it is worthy of every ounce of support, encouragement and counsel that can come to it from every quarter.

It is doubtful if any group of independent exhibitors, or any individual theatre owners, passively or intensively interested in the outcome of Cleveland, realize so keenly what tests of mutual confidence, of personal integrity, of individual loyalty and steadfast resistance to insidious, destructive influences, are to follow and attack the ambitions of the national league to be solidified at Cleveland as the exhibitors who, three years ago, joined hands in a national cooperative and defensive structure which was, and is, fundamentally identical to the composite unit so far advocated. Their theatre interests were threatened then with dangers equally as great as the independent exhibitor menaces upon which the Cleveland assembly will unite and act.

So they got together and organized First National Exhibitors' Circuit, the formation of which was for a purpose similar in many respects to that which exists today.

First, the exhibitors who formed First National merged their respective desires for relief from oppressive conditions, began with a definite, well-established plan. They confined themselves to the big, important phases of the menacing conditions they confronted, and they applied themselves strictly to determining the best and quickest means for eliminating them.

When it became known that a number of exhibitors had formed a cooperative organization, the majority opinion over the situation as yet was one of scoffing and ridicule. Professional competitors lost no opportunity to relate, every time they encountered a member alone, stories of alleged questionable methods and ulterior motives harbored by one or more of the other members.

Similar experiences will befall the exhibitors selected to administer the affairs of a national league. The solution, for the future, as in the past, is the same. Pay no attention whatever to gossip, rumor or vague insinuations affecting the loyalty, integrity and sincerity of any league official. Stick together and resent such tactics as unpleasantly as you would attack them if they affected an intimate personal friend.

Care, discretion and mature consideration should precede the selection of executives for a national league. To them is entrusted the problem of leadership, direction and progress. Once a majority vote has delegated authority to this kind, the only practical and safe policy is for every member to cast his allegiance unhesitatingly behind the elected officials, without regard to previous inclinations.

Even with this unanimous aid which First National possesses, the path of that national exhibitor body, as will prove to be the case with a national league, has been neither smooth nor easy. It is fraught with natural and hard to assume, in the instance of a national exhibitor league, as in other cases, that some one of these myriad links in the national chain may prove vulnerable and that destructive forces harboring ulterior motives may break through and strive to create disturbance. Then comes the real test of cooperative strength. If the national membership remains steadfast, these occasional attacks will become helpful, welding the organization into a more compact and determined unit.

A national exhibitor organization, so much as its objectives may be, so long as it is a cooperative body formed for mutual aid, protection and defense, must have the unqualified loyalty and unwavering allegiance of its entire membership, and differences in personal opinion and viewpoint on questions before it never should affect this support.

On to Cleveland! With individual exhibitor determination to hurdle all petty differences, to allow nothing to halt action on the big, basic dangers which can overcome only through organization, to grant office to the most capable, and then be loyal to them as the choice of the majority; thus every independent exhibitor will create, for himself and his fellows, an asset beyond value.

Associated Will Meet in Cleveland

ASSOCIATED EXHIBITORS, INC., will be represented in Cleveland during convention week by an almost 100 per cent representation of its exhibitor members—a group of independent theatre men in which is mirrored the spirit of the Independent Exhibitors of America.

That Associated intends to fight tooth and nail with and for independent exhibitors who are battling against the forces who they claim seek to deprive the theatre man is indicated in the fact that Associated will hold not only a meeting of the Board of Directors, but also will have convened other members and officers from almost every point in the United States.

Virtually every franchise holder in Associated already has given assurance of attendance and all, also, individually and collectively, have pledged themselves to the platform of a fight to a finish against the producer-exhibitor. Some of those who intend to be on hand are Harry Crandall, Dennis Harris, Samuel Harding, Harold B. Franklin, H. H. Wellenbrink, Hugo Lambach, Harry M. Lohrner, James Q. Clemmer, J. Libson and many others.

Advices received in New York from F. C. Quimby, general manager of Associated, who recently arrived in Los Angeles from New York, and who expects also to attend the convention, are to the effect that never before in the history of the industry have exhibitors been so aroused and determined as are at present. Mr. Quimby had the opportunity of feeling out the sentiment of showmen in many cities and, according to his analysis, showmen big and small have come to a full realization of what they are up against.

Independent exhibitors seem to realize fully that definite constructive action must be taken at once. Mr. Quimby advises, adding that from what he had been able to learn it seemed as if every exhibitor who possibly could make the trip to Cleveland would be on hand during the convention.

The attitude of independent exhibitors varies slightly in territories where there are purely local conditions to be considered, Mr. Quimby said, but on the vital and important issues they are standing solidly together.

The majority of the independents are said to believe that the convention may result in the formation of two national bodies—one organization composed of exhibitors who are not purely independent, and which will take up questions concerning all exhibitors, regardless of any producer-affiliations; the other association composed entirely of independents, its single purpose being to combat the efforts of producers to gobble theatres.

The latter will be the stronger organization, it is believed. This is indicated by the earnestness of spirit and the zeal of those actively engaged in missionary work. The depth of spirit reflected at the Chicago meeting in April is only a slight sign of the intensity of feeling which since has been aroused, it appears, and the cry throughout the ranks of the independents today is "On to Cleveland!"
Denver Club Planning Big Movie Exposition

Denver's Annual Moving Picture Exposition, Convention and Grand Ball, which had been set for June 18 and 19, has been postponed two weeks more for preparation and will be held on Thursday and Friday, July 1 and 2, under the auspices of the Rocky Mountain Screen Club.

Never before in the history of Denver was there such a big, joyous time planned for the moving picture industry and its "fans." Big movie stars are said to be coming to Denver for this occasion and the distributing companies in New York are lending their assistance to the branch managers in every way possible.

All the exchanges, supply houses and producing companies have special exhibits and one of the most interesting exhibits will be a regular studio set complete, where scenes will be taken. There will be a model theatre, equipped up to the minute and showing pictures with the best equipment. Every article used in and around a motion picture theatre will be on exhibition.

The Governor of Colorado, the Mayor of Denver and the big City and State officials are co-operating with the Rocky Mountain Screen Club to make this event a gala occasion for Denver.

Famous Players' Experts Start for Bombay

Carrying plans for the erection of a studio and the establishment of an exchange system throughout the Far East, Frank Meyer, assistant secretary of the Famous Players-Lasky Corporation, and Tarkington Baker, sailed Tuesday on the City of Lahore for Bombay as the first step in the plans which Adolph Zukor has made for the production of Paramount Pictures in India.

The departure of Mr. Meyer and Mr. Baker follows the announcement recently made by Mr. Zukor of the formation of the Indian Empire Famous Players-Lasky Film Company, Ltd., a $3,000,000 corporation organized by the American company acting in conjunction with prominent London and Indian bankers.

As soon as they arrive in Bombay, Mr. Meyer and Mr. Baker will begin at once the erection of a large studio equipped with all the most up-to-date appliances. American methods will be employed throughout.

Rothapfel in Charge of Capitol Presentations

Edward Bowes, managing director of the Capitol theatre, announces the appointment of S. L. Rothapfel, who will assume charge of the future presentations at the Capitol.

With the advent of Mr. Rothapfel as Managing Director Bowes announces the inauguration of a summer policy. The theatre will be closed after next Tuesday's performance and will not reopen until Friday night following, when the type of program that Mr. Rothapfel has devised for motion picture presentation will be ushered in. During the two days of intermission there will be extensive physical embellishment of the interior of the theatre, with particular reference to the stage, and rehearsals for the inaugural program will be actively carried on.

There will also be a radical reduction in prices with the opening of the Capitol theatre, Friday, June 4th, under the summer policy. The top price will be $1 for the choicest seats, with the scale down to 40 cents. Matinee prices will be on an even more popular scale—30 and 30 cents.

The Capitol theatre was opened on October 24th, 1919, an opening which created a stir in amusement circles. Every newspaper in the United States commented on the size and splendor of this institution, which has been continuously successful since its inception. The recent innovation of operatic performance in conjunction with motion pictures has also been the theme for much comment.

Legal Suit May Follow Alleged Deceptive Ads

What is alleged to be a case of deceptive advertising in the Los Angeles press may result in a legal suit, according to a report of the Famous Players-Lasky Corporation. Display advertisements of the Alhambra theatre, is the report, announced "Gloria Swanson, Cecil B. DeMille's famous star, in 'You Can't Believe Everything.'"

Mr. DeMille claims that the theatre obtained an old release featuring Gloria Swanson and advertised her as a DeMille star. The producer ran signed advertisements stating these facts in the Los Angeles press and has threatened legal action against the theatre.

Del Ruth Edits Picture en Route to New York

Having just finished the production of his long-heralded farce Hampton Del Ruth, supervisor of Fox Sunshine Comedies, reached New York from Los Angeles in time for the Fox Convention. The feature was shown to Fox managers and executives at a special performance in the Academy of Music.

Mr. Del Ruth arranged for two drawing rooms on the train, fully equipping them with re-winding and splicing machines to enable him with his assistants and cutters to put the finishing touches on the big special so that it could be shown in completed perfection.

Lederman of Universal Resigns His Post

After having been connected with the Universal Film Manufacturing Co. for ten years, D. B. Lederman, assistant to Mr. Laemmle, has resigned. Mr. Lederman has become connected with a prominent film organization and will take up his new duties in the very near future. In point of service, Mr. Lederman was the oldest Universal employee at the time of his resignation.

Box Office Reports and Advance Releases will be found in this issue.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor
Henry F. Sewall, Vice Pres.
E. Kendall Gillett, Sec'y

Published on Friday every week by MOTION PICTURE NEWS, Inc., 723 Seventh Avenue, New York, N. Y. Phone 9569 Bryant

Chicago Representatives: L. H. Mason, 220 So. State St.; Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205, Baker-Detwiler Building, 412 West Sixth St.; Phone Pico 789. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, and those possessions. Subscription $3 a year, postpaid, in all other foreign countries. In Canada, $3. In British Dominions, $4. In all other foreign countries, $5. No agent is authorized to take subscriptions for Motion Picture News. For full information write John B. Welsh, 723 Seventh Ave., New York City.

Copyright, 1920, by Motion Picture News, Inc.
Winfield Sheehan Returns from Abroad

WINFIELD R. SHEEHAN, general manager of Fox Film Corporation, has returned from his European trip, and is back at his desk in the new William Fox Building on West 55th street. He arrived last week on the White Star liner “Adriatic,” which brought many persons prominent in the theatrical world.

As a result of his trip, which covered branch offices of Fox Film Corporation in England, France, Germany, Austria, Czecho-Slovakia, Italy and Belgium and also brought him in close touch with Spain and Algiers, Mr. Sheehan brought back with him most enthusiastic reports of Fox status abroad. During his visits to the countries named, he made a systematic study of conditions surrounding the motion picture trade generally, and the outlook in particular of Fox films for the forthcoming season.

During Mr. Sheehan’s stay in London the new offices of Fox Film Corporation, at 13 Berners street, were officially opened with ceremonies at which Justin Huntly McCarthy, author of the world-famous story, If I Were King, presided. Many notable figures were present at a luncheon in the directors’ room of the Fox Building which, by the way, served during the war as headquarters of the Canadian Expeditionary Forces in London.

General Manager Sheehan opened in England and France new plants for the production of Fox film in those countries.

These two branch plants will enable the European offices of this firm to supply prints on a far bigger scale than hitherto. Also they will supply for America Fox films made in France with French companies.

Fox Film Corporation now maintains a branch office in almost every lending city in the world, with distributing facilities ample to meet any pressure for years to come.

No announcement is yet forthcoming from the Fox office of next season’s plans, or the names of new stars or plays which may have arrived with General Manager Sheehan. It is expected, however, that such an announcement will soon be issued.

Federated Exchanges Meet to Form Permanent Plans

Room 432 at the Hotel Astor was a busy place this week with the meeting of members of the Federated Film Exchanges of America to form a permanent organization and decide on definite production plans. The sessions were still on as THE NEWS went to press and no statement will be issued until later in the week.

Among those present at the gathering are: J. L. Friedman, Celebrated Players, Chicago; D. Chatkin, Marion Kohn, San Francisco; J. J. Allen, Toronto; Mr. Kyler, Supreme photoplays, Denver; Sam Werner, United Film Service, St. Louis; Al Kahn, Crescent Film Co., Kansas City; Ralph Wettstein, Midwest Distributing Co., Milwaukee; F. W. Thayer, Merit Film Corporation, Minneapolis; J. E. Pearce, Pearce Films, New Orleans; H. Charnas, Standard Film Service Co., Cleveland; Harry Lande, Quality Film Service, Pittsburgh; Sam Grand, Federal Feature Film Corp., Boston; Ben Amsterdam, Masterpiece Film Attractions, Philadelphia; A. G. Whyte, Empire State Film Corp., New York, and Fitzpatrick and McElroy of Chicago.

New York Governor Signs Deposit Bill

A WIRE recently received at the offices of the Motion Picture Exhibitors’ League of the State of New York states that Governor Smith has signed the Cotillo bill and the Kelly bill, both of which passed the legislature during the last session.

The Cotillo bill provides that all producing companies exacting deposits or similar advances for films which must be paid to the exhibitor. The second bill allows children to attend the theatre provided a matron is in attendance.

Lou Baum Will Manage Northwest Division

Lou Baum, manager of the Universal branch exchange in Cincinnati, has been appointed division manager of Chicago and the entire northwest division for Universal; it is announced by H. M. Berman, general manager of exchanges for the film company. This is the most important change in the sales force for Universal in many months.

Baum’s new territory is the most important division in the United States, and includes the combined territories of the following Universal branch exchanges: Chicago, Milwaukee, Minneapolis, Des Moines, Kansas City, Oklahoma City, St. Louis and Omaha. His headquarters will be Chicago.

Baum’s promotion, says Berman, is a result of his efficient management of the Cincinnati exchange, where he has been in charge for the last eighteen months. In that brief time he built up the exchange from a money-losing proposition to a highly profitable subsidiary.

Baum made an enviable record as a film salesman before Universal placed him in a managerial position. Prior to working as a salesman for Universal, he sold films for Fox, Selznick and other film concerns.

Theatre License Fees Are Raised in Canada

The moving picture interests of Ontario were advised officially on May 20 of the passing of an Order-in-Council providing for the raising of the annual theatre license fees and doubling of the annual fees of moving picture exchanges. The order also provides for a fee for the censorship of moving pictures that is exactly double the rate in effect last year. According to the announcement of Hon. Peter Smith, the new Provincial Treasurer, the new scale is scheduled to take into effect with the opening of the fiscal year in June.

The theatre license fee changes are, briefly, as follows: for theatres in cities of 10,000 or more, the new tax is to be 35 cents per seat per year in place of 25 cents. In towns having a population of from 5,000 to 10,000, the theatre license now costs 25 cents in place of 20 cents. Municipalities of between 3,500 and 5,000, the increase is to place the flat rate of $75 per annum for the theatre. Theatres in municipalities of between 1,500 and 3,000 will be charged 15 cents per seat instead of the old rate of $50 for the whole theatre. Theatres located in municipalities having less than 1,500 people will pay 10 cents per seat per year.

Tax on exchanges has also been largely increased while operators must pay a fee of $75 to receive their examinations.

Edward J. Shalvey Dies Suddenly in New York

Edward D. Shalvey, president of the V. B. K. Film Corporation, producers of Paramount-Drew comedies, died suddenly on May 19th in New York City. In addition to his executive position with the V. B. K. Corporation, Mr. Shalvey was treasurer of the AyVeeBee Corporation, producers of the Ernest Trues two-reel comedies; secretary of The Notlek Amusement Company, and secretary of the Van Kelton Amusement Corporation.

Drew Post Ceremonies in New York City

Over three hundred members of the S. Rankin Drew Post, No. 340, American Legion, composed of men in the theatre and motion picture field, met in Central Park, New York, recently, for the official reception of the Post Colors. Immediately following the presentation, the Post members planted a tree in the Mall in memory of S. Rankin Drew, the young actor son of the late Sydney Drew.

4009
Chicago and the Mid-West

Covered By L. H. MASON

Hoddy this New convincing Europe "Mother regarded...northern program...theatre...putting Mr. success. been reported prove Dodge source their soeud-'oinpany, MASON offering Mr. is accompanying entertainment clean, him picture which Constance and lie are rumored the the Europe for Halstead 69th short the Chicago at wealth Harold Chicago. It feature expanding pictures a early week. "ass Talmadge's been...perlment...a...new...feature...Laemmle formerly...feature...Neglected...Wives,"...price..."Witches...Gold,"...oil...picture...which...cause...much...favorable...comment.

Harry Weiss of Superior Screen Service reports that "Conquest" is being booked heavily throughout Illinois and Indiana, among the many that Libbey & Trinz, who will show the "Conquest" at all theatres in their circuit, and Schenstone's circuit which will also show the picture at every one of their houses.

It is rumored that Gumbliver Brothers have taken over the Rex theatre, which has been under the management of Adolph Powell for some time past.

Manager Harry Weiss of Superior Screen Service has closed for Illinois rights on "Mother I Need You," featuring Emil Markey, Edward Coxen, and an all star cast, and also has purchased the Illinois and Indiana rights on the Warner Production, "Neglected Wives." Other pictures handled by the Superior Screen Service include The Confession, with Henry B. Walthall, "The Greatest Sinner," with James K. Hackett, Orin Hawley and Irving Cummings, "The Sport of Archie Laemmle," and "Witches Gold," featuring Miss Weiss. It is Mr. Weiss' intention to supply exhibitors with twenty-six big productions per year.

Mrs. A. Lovey, who for some time has been booking for the Lowery and Schneider theatre on Milwaukee Avenue, has also taken over the booking for Bill's Model Streets.

Mr. Lowery, who for some time has been booking for the Lowery and Schneider theatre on Milwaukee Avenue, has also taken over the booking for Bill's Model Streets.

The New President theatre, formerly the President, on East 55th street, has been converted into a Young and Young Theatrical Enterprises, its new owners. "Even As Eve was the feature of the first performance. The house has been remodeled and redecorated throughout and will put on high-class programs with a superior quality seating. Julius Lannin is manager of the new house.

Jack Giummoni, manager of Metro's Chicago office, left for New York last Monday to attend the Metro Convention in New York City and expects to be gone a week.

Harry Spafford, president of Commonwealth Pictures Corporation, is making a prolonged stay in New York, where he is handling negotiations for the sale of his series of Billy Whiskers Comedies on a state right basis.

Elliott & Sallitt have leased the Julian theatre on Belmont avenue from J. G. Conderman for a period of ten years. According to Mr. Elliott it is their intention to reconstruct the front of the house and make extensive improvements to the interior including handsome decorations. Upon completion of the work the building will house a full size orchestra and conduct the house as a high-class moving picture theatre.

Greater Stars have arranged with A. Teitel to have the film of "The Soul of Raskolnikov" which it was decided that it will be in first-class condition when run at the Auditorium in conjunction with Grand Opera, of Greater Stars remember that every part of the program must be perfect in every detail if Maestro Dippel's expectations are to be fulfilled and music and pictures is to prove a success.

The conservation of "Confession," the feature handled in this territory by Harry Weiss, also has been completed by Teitel and aided in making its projection at the Playhouse the big success which it has proved.

"The Love Expert," Constance Talmadge's new picture, has proven such success at the Randolph that James Laemmle & Schneider have continued the engagement for another week. Chicago newspaper critics have been in praise of the comedy and declaring it the best picture in which Miss Talmadge has been starred.

Watson R. Rothganger is sending a fortnight in New York, and will return to Chicago in time to see a week of his headquarters there before leaving for Europe early in July. Donough O. Rothganger, manager of the industrial division, is at the St Louis branch of the Rothganger Film Manufacturing Company for a week and George Gibson, superintendent of the Chicago factory, has returned to Chicago from a visit to the Eastern Kodak Plant in Rochester, and the Norma and Convention Talmadge Studios in New York.

Louis Laemmle of Universal's Chicago office, has completed arrangements for accompanying his brother, Carl Laemmle, to Europe. The plan is to take the steamship Olympic July 5th and expect to remain aboard till the end of August. Louis Laemmle will be accompanied by his wife and his two children, Richard, eight years old, and Eleanor, five years, and his family may remain in Europe until Spring. Business and pleasure are the combined objects of the trip and the trip will be a first class orchestra and conduct the house as a high-class moving picture theatre.

Harry Weiss of Superior Screen Service reports that "Get Rich" is being booked heavily throughout Illinois and Indiana, among the leading features that Libbey & Trinz, who will show the "Conquest" at all theatres in their circuit, and Schenstone's circuit which will also show the picture at every one of their houses.

It is rumored that Gumbliver Brothers have taken over the Rex theatre, which has been under the management of Adolph Powell for some time past.

Manager Harry Weiss of Superior Screen Service has closed for Illinois rights on "Mother I Need You," featuring Emil Markey, Edward Coxen and an all star cast, and also has purchased the Illinois and Indiana rights on the Warner Production, "Neglected Wives." Other pictures handled by the Superior Screen Service include The Confession, with Henry B. Walthall, "The Greatest Sinner," with James K. Hackett, Orin Hawley and Irving Cummings, "The Sport of Archie Laemmle," and "Witches Gold," featuring Miss Weiss. It is Mr. Weiss' intention to supply exhibitors with twenty-six big productions per year.

Mr. A. Lovey, who for some time has been booking for the Lowery and Schneider theatre on Milwaukee Avenue, has also taken over the booking for Bill's Model Streets.

Manager Aschmann of Pathé's Chicago Exchange reports keen competition among exhibitors to book the second series of Harold Lloyd two-reel comedies, although the exact date which will start July 11th. An exclusive Chicago loop first-run contract has been closed with the Road theatre on Madison Street, and bookings made in practically all the key cities of the territory.

M. A. Dodge stopped over in Chicago for a conference with the officials of the Capital Film Company last week and then proceeded to New York on business connected with his productions. Mr. Dodge has been in California for some time selecting locations and preparing to start work on the next of his feature pictures, which will star David, the heroine of "Witches Gold," the oil picture which is causing much favorable comment.

John Cumberland, who is playing in Chicago on the legitimate stage, and has his first view of "The Emotional Miss Vangh," the third of the Drew comedies in which he starred, at the State theatre in Madison Street, this week. Mr. Cumberland expressed himself as highly pleased with the photography and direction of the picture as shown in the completed reels.

Harry Gramp, well known Rockne exhibitor, is expanding his activities and it is reported is about to close the deal for a picture theatre in Muscatine.

Richard Kipling will make his headquarters in Chicago for the next three or four weeks before returning to California to resume his production work. He has considerable business to transact in Chicago, but hopes to find time to get a trip to Wisconsin and enjoy some fishing before heading for Los Angeles.

R. C. MacMullan, manager of the Kenwood theatre, Ascher Brothers' de luxe house in the fashionable South Shore district, roped off a block of two hundred seats Saturday afternoon for a theatre party of one of the three fashionable boarding schools in that neighborhood and their chap-
Book Entire Serial to Be Shown During One Week

Warner Brothers announce the receipt of a letter from the Celeberated Film Corporation, Chicago, which states that the Victory theatre at Kokomo, Ind., and the Starland theatre at Anderson, Ind., have booked the entire fifteen episodes of "The Lost City" serial, to be run in the course of a single week. The Victory has engaged the serial for the week of June 5 to the 12th; the Starland from June 20th to July 2d. They will use five episodes the first three days, five parts the following two days and the remaining episodes the first three days, five parts the following two days and the remaining episodes the last two days, it is stated.

Von Stroheim Engaged to Valerie Germanprez

The engagement of Erich Von Stroheim and Miss Valerie Germanprez was announced at a luncheon given at the Elks Club, Chicago, in honor of Universal's widely advertised and portrayer of villain's parts, last week. William Senik, exalted ruler of the Chicago Elks, announced the engagement and presented a large bouquet of American beauty roses to the bride-to-be, who sat at Mr. Stroheim's right at the luncheon.

Miss Germanprez has appeared in several pictures, among them being "Heart of Humanity," and "Blind Husbands."

Educational Executive Sails for England

E. W. Hammons, vice president and general manager of Educational Films Corporation, sailed recently for England where he will spend a month arranging some plans which promise to accelerate the already rapid growth of the company. Mr. Hammons will confer with officials of the Hudson's Bay Company who financially associated with Educational and inspect the offices of the Ideal Film Renting Company, Ltd., in which Educational is interested. This company operates twelve fully equipped exchanges in England, Ireland, Scotland and Wales, it ranking among the very largest British distributing organizations.

Hugh Hoffman Off for Coast with Eddie Polo

The Twentieth Century leaving New York on Wednesday afternoon carried a party consisting of Mr. and Mrs. Eddie Polo and Hugh Hoffman on their way to begin production work on the next Universal serial, starring the dare-devil Polo. Hugh Hoffman, formerly well known in the trade papers and of the business and recently active in advertising work in the East, is returning West to take up scenario work on the new serial with Eddie Polo. The subject will concern circus life, as was the case with the preceding Polo serial on which Hoffman also aided.

Chicago Exchange Building to be Started Soon

A $50,000 bond guaranteeing the construction of the proposed film exchange building at Clark and Kenzie streets, Chicago, will be proposed by June 13 has been filed with the National Association of the Motion Picture Industry, Hallmark, Metro, Universal, Paramount, Superior Screen Service, Masterpiece and Celebrated Players have signed leases, and nineteen more exchange, including George Kleine, Fox, Goldwyn, Robertson-Cole, and Vitagraph, have signified their intention of taking space, according to E. G. Welch, who is negotiating the deal. The building will cost $1,500,000 and will be complete by May, 1921.

Sam Atkinson and T. H. Butler, to whom credit is due for finally getting matters straightened out, are now hopeful that the City Council will allow the exchanges to remain in their present quarters until the new building is finished by extending the time of enforcement of the drastic fire ordinance.

Standardized Containers at Cleveland Exhibits

Specifications are being prepared for a standard container in which to ship motion picture films. This announcement was made by W. S. Topping, of the Bureau of Explosives, Interstate Commerce Commission, at a meeting of the executive board of the transportation committee of the National Association of the Motion Picture Industry. Several cases were under the new specifications will be ready for exhibition at the annual meeting of the National Association in Cleveland, June 8.

For the emergency transportation of films it was decided to have prepared a box which will meet the approval of the Interstate Commerce Commission and the railroad authorities and which can be checked as baggage.

Screen Aids Wage Fight of Postal Employees

The screen has come to the aid of the postal employees in their fight for higher wages. In connection with the campaign for this purpose, the International Film Service Co. announces that some remarkable motion pictures have just been made showing the progress of the letter or parcel post package from the time it leaves the hands of the sender until it is delivered to the addressee. The pictures appear in the International News No. 28, which is released through Universal.

Franklyn Farnum’s Western Reel in Big Sale

Mr. F. W. Thayer of the Merit Film Corporation of Minneapolis, Minn., has secured from the Canyon Pictures Corporation the rights for Minnesota, North and South Dakota for the two-reel western pictures, featuring Franklyn Farnum.

Griffith Buys Back Film from First National

D. W. Griffith has purchased from the First National Exhibitors’ Circuit his production of "The Mother," released at the Grand Intersection, scheduled to have been the third Griffith first National release, and formerly called "Black Beach." The price involved is said to be $100,000.

Under the contract by which Mr. Griffith was to make three productions for First National, "The Gambist Girl," as well as the two preceding pictures, "The Greatest Question," and "The Idol Dancer," were bought from Mr. Griffith before any of the pictures had been started. When it was first purchased by First National is said to have rejected all offers, until Mr. Griffith told of his plans to take more scenes and enlarge the film to a super-feature, an elaboration that will require several months.

According to announcement from the Griffith offices in the Langacre Building, "The Grand Intersection," will be shown at a prominent New York house in September, and will be presented with the usual Griffith care and atmospheric surroundings, with special music and other features.

The Griffith production of "Way Down East" also will be presented the same time, and there is another Griffith repertoire season in New York, with a number of surprises in store.

Pantages Circuit to Run Features with Shows

The Pantages Circuit of theatres, numbering more than thirty in the principal cities west of Chicago, is to adopt a new policy shortly of showing a feature film production in connection with the usual vaudeville program. The first theatre to try the new plan are those at Spokane and Tacoma. In two weeks this policy will be inaugurated at the Salt Lake theatre, and a little later at San Francisco. The new Pantages theatre at Los Angeles, which will be opened to the public on June 14, will adopt this policy, and the opening bill will consist of the Vitaphone special production made under the direction of David Smith, "The Courage of Marge O’Doone."

Post Office Urges Care in Addressing Films

The results of an investigation instituted by the Post Office to ascertain the cause of delays of insured and C. O. D. parcels containing films indicate that confusion is frequently caused by the use of containers from which address labels covering previous shipments have not been removed or upon which these old addresses have not been completely covered.

The postal officials urge that the greatest care be taken that the name and address of both sender and addressee are clearly written and all former labels be completely covered or obliterated.
National Independent Motion Picture Machine and Accessory Show

GRAYS ARMORY, CLEVELAND, OHIO
(only two blocks from Convention Hotels)

To Be Held in Connection With

THE GREAT NATIONAL INDEPENDENT EXHIBITORS CONVENTION

JUNE 8th, 9th, 10th and 11th

Independent producers will be allowed to show pre-release pictures for benefit of the Theatre Owners attending the Convention from all over the United States, Canada, British Columbia, Mexico and Cuba.

Here is the big opportunity for the Accessory Man to show his product to thousands of Theatre Owners from all over the United States and nearby countries.

This is a real market for you, Accessory Men, for you not only can show, but sell your products.

Booths limited to seventy-two exhibits on floor of vast Armory.

Furniture, decorations, cut flowers and palms furnished free, complete in each space.

Music by one of country’s finest orchestras.

Many booths already reserved. Space is going fast. Time is limited.

Don’t wait to write, wire
SAM ATKINSON, Business Manager
1318 Consumers Bldg., Chicago, Ill.

Theatre Owners are invited to register at Grays Armory, and receive a pass good for the week.

This is Going to Be the Biggest Convention and Exposition Ever Held in the History of the Industry
An Acquisition

To the Staff of Motion Picture News and the Service of Exhibitors

MOTION PICTURE NEWS announces the engagement of Charles D. Isaacson as its Music Editor. He will conduct a weekly department, which will be supplemented by the continuation of Mr. Winkler’s music cue sheets. Mr. Isaacson has been termed “the democrat of aristocratic music.” A musician, and a member of a famous musical family, for many years he has been pioneering his way in the development of a larger interest in good music. While his main aim has been the creation of a larger music public, which would raise American art and art-appreciation, the importance of his work to the readers of the MOTION PICTURE NEWS must be considered primarily from a business point of view.

Mr. Isaacson, during the course of his propaganda, has, more successfully than any other man, sounded the appeal which has aroused the crowds to come to concerts and opera and all other musical enterprises. It is not an exaggeration to say that a large part of the present frenzy for symphonic concerts and operatic performances, must be credited to this man.

In New York City he has been conducting the famous Globe Concerts. Although run under the auspices of the New York Globe, they are famous around the world. These Globe Concerts, now numbering 1050, have brought over 2,000,000 people, who never before heard or paid any attention to good music, to attend and grow intensely enthusiastic over the highest classical musical offerings.

These are the people who have responded to the musical programs of the Capitol, Rivoli, Rialto and Strand Theatres—who made not only possible, but highly successful the season of opera comique of the Society of American Singers; who have forced the extension of the New York musical season three months longer this present year; who made it necessary to have another opera house, etc.

The Globe Concerts are the biggest factor in American musical development. When the 1000th concert was given recently at the Metropolitan Opera House, 100,000 persons demanded admission. On that night, the veteran music propagandist, John C. Freund, Editor of Musical America, said, in presenting a cup to Mr. Isaacson, that his work was unprecedented in the history of the world. Otto H. Kahn, America’s leading musical patron, said that Isaacson’s work was more significant than the opera house.

Now the NEWS feels that it wants the best man in the country to tell its readers how to utilize the vastly growing musical interest; and Isaacson is the man to do it. He is an interesting writer, his contributions are highly paid for by such publications as Collier’s, Hearst’s, Pictorial Review, Theatre, Physical Culture, etc., etc. Thus his name is known in practically every community.

Under the scheme which will be evolved during the course of his contributing, it will be made possible for the individual exhibitor to capitalize Mr. Isaacson’s local reputation.

We have read several of the opening articles in the series and can promise not only interesting reading, but mighty profitable advice. Before the series is far advanced, the reader will understand the philosophy and practice of music-theatricals, and will realize why it is that music is becoming such an important factor in motion-picturdom.

Charles D. Isaacson is not unknown as a motion picture man. He was engaged by Goldwyn to develop its promotion, but resigned a lucrative job to devote himself entirely to his literary and musical propaganda. He is author of several motion pictures, the first “A Good Woman,” directed by Frank Reicher; the second, “Democracy,” in collaboration with Dr. Frank Crane, and the third on “Spiritualism.” He is the author of “Face to Face with Great Musicians,” a book now in its fifth edition, and on the list recommended by Boards of Education; the author of a novel, “The Music of David Minden,” and countless short stories on musical subjects. He is the creator of the scientific use of music in hospitals, and is a visiting authority at Central Islip State Asylum; Sing Sing Prison; and is Honorary Member of the faculty of De Witt Clinton High School and several public schools. He is the inventor of the Story Music Roll, which in full page advertisements in the Saturday Evening Post, was recently indicated as being the most important development of the player piano music roll; as great in its improvement over the old style player piano roll as the new phonograph record is over the old.

The News Covers the Field
Advisory Board
Exhibitors' Service Bureau

William C. Patterson, Criterion theatre, Atlanta.
H. B. Wilby, Strand theatre, Montgomery, Ala.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacker, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Gar- rick theatre, St. Paul, Minn.
W. C. O'Leary, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
George E. Carpenter, Paramount-Emperess theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Rutte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Purlington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis E. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

This attractive lobby display was only a part of the exploitation which the Liberty theatre, Council Bluffs, originated for the engagement for "Rio Grande." A real Western horseman mounted on a broncho rode about the streets as a bullyboy; other exploitation of a novel order was used effectively.
Stauffer's Fashion Review Scores Great Success

In connection with the showing of "Male and Female" at the California theatre, Santa Barbara, Cal. Manager Aubrey Stauffer recently inaugurated a beauty review which was a great success. At the top (left) is Miss Muriel Starr the winner. The other two photographs of ladies are those of Miss Graham (center) and Miss Jones, popular contestants. Mr. Stauffer's picture is at the upper right hand corner. The remaining cut of the layout is the stage setting designed for the showing of "Male and Female" by Manager Stauffer. The gown the performer is wearing is the original one used by Gloria Swanson in the picture.
Silver Horde Exploitation in New York Brings Great Results

Recent Campaign Proves Even Metropolis Not Too Large to Be Stirred

"Old Lady 31" Presents Opportunities for Education

Great Idea for Advertising "Down on the Farm"

THE SILVER HORDE" exploitation campaign, conducted in connection with the showing of the Rex Beach drama at the Capitol theatre, the week of May 9th, and followed up for two additional weeks, when the picture was transferred to the Broadway theatre, is another indication of what may be done in the way of publicising a picture in New York. Such campaigns are proof positive that thorough exploitation is feasible in the largest cities, as well as small towns, and that it is not necessary to spend a small fortune in order to make an impression.

One of the best of the stunts pulled was a tie-up with the United Cigars Stores, whereby 2,000 window stickers (12 x 12) were placed both inside and outside of every United Cigar store in the city. The stickers carried a large portrait of Rex Beach, author of "The Silver Horde," who expressed satisfaction with the Ricoro cigar. The advertising of these stickers, displayed the latter part of the week preceding the showing might be estimated in thousands of dollars.

Another worthwhile feature of the campaign put through at a nominal cost, was the placing of "Silver Horde" stickers on taxicabs, starting May 1st. A week later a count was taken over a space of two miles on Broadway and Fifth Avenue and the estimate showed that one out of every six carried the announcement of the showing of "The Silver Horde" at the Capitol.

In the matter of window displays it is doubtful if any production presented in New York has done as well. An illuminated mechanical device, showing animated reproductions of the picture, was placed in stores, not only in Greater New York, but in outlying towns, such as Mount Vernon and New Rochelle.

A special window display that attracted thousands of people was placed in A. C. Weaver's store on 66th street, just off Broadway. From 3 to 5 o'clock every afternoon from 7 to 8 in the evening an artist painted pictures in the window in full view of the throngs passing on the busy thoroughfare. His portraits were of Rex Beach, and Myrtle Stedman and Betty Blythe, the two actresses featured in "The Silver Horde." On Saturday night the crowd collected in front of the store was so great that the window was almost pushed in.

For advance publicity, starting about ten days before the opening, some 50,000 circulars announcing the engagement at the Capitol were distributed. These circulars, prepared in the manner of booklets giving a brief, vivid and dramatic account of Rex Beach's career, were also inserted in the Capitol theatre program and passed out to all those entering the Rivoli, Rialto and Strand theatres.

The appropriation for special newspaper advertising was distributed in a manner likely to secure the maximum results in consideration of the circulation of the great New York dailies and the readers it was most essential to reach.

The billboard end of the exploitation was well taken care of with choice locations for eight-sheets all the way from the Battery to Mamaroneck. A trip through Washington Heights and the Bronx gave the impression that they were all "Silver Horde." The placing of cards in store windows also was thoroughly looked after in all sections of Greater New York.

On the Saturday preceding the transfer of the picture from the Capitol to the Broadway, the Goldwyn exploitation department put over a stunt that attracted a great deal of attention in the theatre district during the afternoon hours when Broadway and Fifth Avenue were thronged with people. Early copies of every evening paper published in New York were secured, and across the front page of each was stamped in flaming red type the announcement of the showing of "The Silver Horde." at the Broadway. More than 5,000 of these newspapers were distributed during the afternoon and early evening.

Mr. Proftitt's method was to tie up his campaign with the local business houses by the use of specially printed signs. For instance, the grocer cards reading "Turnips Fresh from 'Down on the Farm'" were provided, and, of course, gladly used. There was a whole list of these cards, each apparently advertising only the merchants' wares.

The "Down on the Farm" signs were printed on oblong card of good size and quality. A red border made the cards attractive and an appropriate link-up with the various commodities sold in Chester made it possible to insert a number in most of the stores of the city.

Besides this, Mr. Proftitt supplied all of the grocery stores with six pound bags on which was a scene printed of "Down on the Farm," and grocer's used them continually for the week prior to the opening of the production. Twenty-four sheets, six sheets and three and one sheets were used in profusion all over the city and not any of them contained the name of the theatre. Everybody wanted to know what it was all about, and a few days before the opening the newsboys selling papers all yelled some trite phrase about "Down on the Farm," never mentioning the William Penn theatre, however, Jitneys in the town were also placarded with "Down on the Farm" signs.

Two days before the show opened and every person in Chester had heard and seen "Down on the Farm" propaganda there bulged forth in the newspapers the announcement of Mack Sennett's production. People looked for themselves when they reached the main street for the theatre that was running the production, paying little or no attention to the opposition, with the results that the house box office record was smashed to smithereens.
New York Wakens to Effectiveness of Exploitation

(Above)
Gummed signs which taxi drivers used on the wind shields of the cabs driving about the city for the showing at the Capitol theatre.

(Right)
One of the features of the engagement of "The Orphan" at the William Fox Audubon theatre, New York, was an "orphans party" which was a great success both from a publicity and presentation angle.

(Left and Two Cuts Below) View of the exploitation which "The Silver Horde" is receiving during its New York engagement. Three pictures of the window display incentives arranged with prominent merchants are shown at the left and directly below.
Mercantile Tie-ups Get Results

The UPS with local merchants are generally categorized as "old stuff" but Ace Berry, field exploitation representative for the Mayflower Photoplay Corporation, in putting over "The Luck of the Irish" for the Ohio theatre, Indianapolis, Ind., gave it a new wrinkle that brought big returns.

A string of pearls figures prominently in the action of the Dwan production, giving Berry his opportunity to hook up with Leo Krauss, one of the leading jewelers of Indianapolis. The usual procedure was merely to plant an ad linking his wares with the picture attraction was reversed. In this instance, the Ohio theatre paid for the jeweler's ad, which occupied three columns in all of the local daily.

From the standpoint of typographical novelty, the ad prepared by Berry was decidedly different. The copy was in the form of a statement from the proprietor in which he gave his personal endorsement of the picture and called attention to the display of pearls in his window.

In return for the ad, the jeweler purchased from the Ohio, a block of tickets equivalent to the cost of the advertisements. These, he used as a business stimulant, giving one to each purchaser during the run of the picture. Acting on the suggestion of Berry, the jeweler arranged a window display devoted entirely to pearls. The window was tastefully decorated and contained seven scenes from "The Luck of the Irish" and a neatly framed card calling attention to the showing of the picture at the Ohio theatre.

As a result of the campaign, the business done by the jeweler reached a high-water mark and he felt himself well repaid for the effort and expense entailed by the stunt. The Ohio benefited to the extent of capacity houses at every performance, a noteworthy occurrence in view of the fact that the expense borne by the theatre in the campaign was practically negligible.

Advertising Novelty Worthy of Imitation

An advertising novelty that is worthy of imitation was originated by Harry R. Guest, Goldwyn's press and service representative at the Detroit exchanges, and used there in connection with the exploitation of "The Silver Horde" during its showing in Bay City, Mich. The novelty has three things in its favor. It is cheap, original and carries an advertising message that is certain to be read.

A yellow cardboard about three by one and three-quarters inches was lettered at the top, "Learn to Read the Ticket Tape," and at the bottom, "The Grasping Fingers of Wall Street Greed—The Courage and Might of Strong Men Fighting for Fortune and a Woman's Love."

Wound around the center of the cardboard was a paper tape about one foot and a half long. Lettered in type similar to that used for the news ticker, it read: "Don't pass up 'The Silver Horde'—Biggest entertainment investment of the year—A drama of fiery hearts and frozen trails—Rex Beach wrote it—Goldwyn produced it—The Washington is playing it 5 days commencing Sunday."

Some 4,000 of these novelties were distributed on the streets of Bay City, and it is safe to venture that they were not thrown away before the tape had been unwound and the message noted. A still more effective variation of the same stunt might be secured through having the cardboard shaped to represent a ticker machine. But even in its present form, the novelty has proved very attractive.

First Run Pages 4624-4626

Rivoli Stage Setting Decided Novelty

A very effective stage setting has been devised for the vocal number on the Rivoli bill this week, "The Sweetest Story Ever Told."

The back drop represents a side of a room with a real opening about which is painted a frame such as would adorn an expensive mirror. Miss Anderson, the soloist, sang the song stands back of this opening in a costume gown and white wig. Back of her another is provided to conform to that in the immediate view of the audience. Against this second backing and to one side of the singer a small fancy stand on which is a vase of flowers is placed.

The effect from the house is as if the singer was stationed somewhere else and that the audience is viewing her reflection and the articles mentioned in a mirror. The coloring used for the backings is a dark crimson. The lightings are arranged back of the first drop to a great extent which heighten the "mirror" effect. The result is very pleasing.

Honesty Important Item in Exploitation

Pittsburgh Exhibitor Who Believes in Telling the Truth

What part does honesty play in exploitation? This question was put to Elmer Harris, manager of the successful Blackstone theatre, Pittsburgh, an exhibitor who has generally sacrificed promotion possibilities rather than "juggle the truth." Mr. Harris replied:

"Honesty is about fifty-one per cent of exploitation. And your other forty-nine per cent doesn't mean anything unless you've got the first quota. The popularity of the motion picture has eliminated the one-born-in-a-minute idea. The exhibitor who won't come clean with his audience is likely eventually to have no audience with which to come clean."

"The man who refuses to respect his customers and his own integrity had best not try out his theories on the show business. You can't sell a fellow something that is advertised to be something else. Not if you want to keep his friendship and patronage! When a man places his admission money through the box office of a motion picture house he usually knows what he is buying. His desire to purchase was stimulated probably by the exhibitor. If the exhibitor causes a patron to believe that his "stock in trade" is something out of the ordinary or "the best in the world" by means of fake and dishonest advertising methods he is misleading his customer by taking his money and allowing him to sit through a performance that is not what it was advertised to be. Such methods can not prosper in the exhibiting game any more than they can prosper in any other line of industry. For the simple reason there are ARE dishonest advertising methods he is leading his customer by taking his money and allowing him to sit through a performance that is not what it was advertised to be. And the patron who has been once deceived is likely to make it his business to search out the houses where the attractions are as good as they are advertised to be."

"A house may be able to get along without honest advertising methods for a little while. It may be able to stack up good looking receipts for one or two over-advertised features. But when the patronage finally catches on the exhibitor might as well take down the score board, rule the players off the diamond, dismiss the umpire and call the game. He's as lost without HONEST ADVERTISING as a ship without a rudder. He's simply floating along with a slight margin, nabbing the drifting customer who doesn't know any better than to buy something that is advertised to be something else."

"As manager of the Blackstone I have tried to carry out the policies of the house as they had been carried out before my advent. Mr. Guckenheimer, owner of the theatre for the first time that I am connected with the Blackstone which have been standing since the motion picture game was on a bottle. And one of these standards, pertaining to advertising as well as house methods was: 'If You Can't Make Your Ad Tell the Truth. Have the Paper Kill It.' And I believe that this system, rigidly enforced, has brought the Blackstone many hundreds of regular patrons."
Ohio Theatre, Indianapolis, Leads in Exploitation

Some of the exploitation for "The Luck of the Irish" which Harry Koch used for the picture's engagement at the Ohio theatre, Indianapolis, Ind., one of Frank Reubush's houses. The top half of the cut shows a very attractive window display. The bottom cut illustrates the way Mr. Koch decorated the lobby of the Ohio.
Here Is a Real Idea for Nazimova Picture

Harry ("Sunny") Goldberg, proprietor of the Sun theatre in Omaha, Neb., who has gained a great reputation as an organizer of clever exploitation stunts for boosting his box office receipts, conceived and carried out a winner in connection with the Sun's recent showing of the new Nazimova picture, "The Heart of a Child." The exploit was nothing less than offering a child for adoption, and it set the whole town to talking.

Mr. Goldberg made arrangements with one of the localльн firms of this city, to get a little fellow about four or five years old; then took him to one of the department stores and had him dressed in a velvet suit, with everything to match.

"The little boy was put in the sun room of the theatre every afternoon at two o'clock. Mr. Goldberg had made arrangements with Orchard and Wilhelm, one of the big department stores here, to furnish all kinds of toys and playthings for the little fellow's use each afternoon. 'Sunny' was on view from two until five o'clock each day, and was open for adoption by interested parties.

"Mr. Goldberg had taken the precaution of running teasers in the newspapers for the week previous to the showing of the picture. He simply printed a big heart with a heavy black border, with the words, 'Win the heart of this child' in the center of it. Naturally this created a great deal of curiosity among the residents of the city, and when he finally announced the opening of the picture, and the appearance of the little boy and invited those wishing to adopt him to make application at the theatre, it made the biggest kind of a hit with the public.

Reisenfeld Originates Presentation Novelty

The manner in which film presentations and specialty numbers may be synchronized has been ably demonstrated at the Rivoli theatre, New York, several times during the past year, but no plan to better advantage than this week when a colored strip released by the Colora Company under the title of "Bubbles" was worked into the act of the Pictorial to be immediately followed by a dancing act which is an exact rendition of the performance shown in the film.

"Bubbles" is a strip several hundred feet in length showing a graceful young woman performing a catherine wheel dance while playing with a gently floating colored balloon, the movements of the hands in keeping the balloon in the air as well as the dance being in waltz time. The film is beautifully colored in life like tints.

At the finish of the Pictorial the drapes are drawn for a few seconds to be opened again with screen removed and a grey velvet backing in its place in front of which Miss Nazimova performs the same dance as that shown in the film, using the toy balloon in its rendition as the dancing girl of the film did.

The costume of both dancers are identical and the waltz played by the Rivoli orchestra for the film performance is used for Miss Geshy's dancing.

The set is artistically lighted by the use of light blue and blended floods. The number is being enthusiastically received by Rivoli audiences.

Barrymore Essay Interests Waco, Texas

As exploitation for "Dr. Jekyll and Mr. Hyde" during its engagement at the Liberty theatre, Waco, Texas, an essay contest limited to 300 words each on the acting of John Barrymore was inaugurated with gratifying results.

A substantial prize was offered which interested a large number of Waco citizens. The date of the closing of the contest was set for a day after the picture had closed, not during the run, for the reason that it was figured that a great many people, not being familiar with Mr. Barrymore's professional ability and knowing only of him, would attend the picture to gain first hand information. In this the Liberty proved its theory to be correct, and through the attendance of the contestants hundreds of people learned of the extraordinary merits of the production, especially concerning the performance of the star.

In addition to the contest other special exploitation was put over to good advantage.

The merchants of Waco were quite willing to have window cards and other matter placed in their windows while two book stores gave window displays of the works of Robert Louis Stevenson, during the showing, with "Dr. Jekyll and Mr. Hyde" featured in the display, and with scene stills and other attractive advertising material displayed in conjunction.

Rice Puts the Bloom In Bloomington

Exploitation Campaign for "Virgin of Stamboul" Astounds Illinois City

Hall and Griffin, owners and managers of the New Chatterton theatre, Bloomington, Ill., chose for the opening attraction after a thorough remodeling of the theatre, "The Virgin of Stamboul," and then set themselves for an exploitation which will be the talk of Bloomington for many a day.

Some weeks ago Bloomington Armenians were warned of the coming of the terrible Turk, Sheik Ach Me Hamid. These warnings appeared in the form of five and ten line editorial readers on the front page of local newspapers. So much interest was aroused by this form of exploitation that the local publishers were compelled to divulge the secret of the terrible Turk a week ahead of its schedule, announcing that the terrible Turk was none other than Wallace Berry, the terrible villain in "The Virgin of Stamboul."

Two days before the New Chatterton opened its doors, two Arabs (guineas) in full desert regalia, arrived in Bloomington. Hardly an inhabitant of the town but knew the object of this strange dzo's appearance. The cry was immediately taken up by the youngsters around the station "Here Comes the Terrible Turks!" which gained momentum as Slayman Ali and his companion worked their way to the New Chatterton. To prove if the newspaper advertising was being watched and to stir up some noise and attract attention with a novelty, it was announced in the papers that all the children who would report at the theatre at a certain time, would be given a free street car ride. Two hundred of Bloomington's Young America were set hand at the appointed time and started on their journey about the city. The cars carried banners announcing the "Virgin of Stamboul" showing at the New Chatterton.

Each urchin was provided with some noise making instrument like a bell or horn and told to make as much noise as possible. The result was a medley of sounds from vocal to cow bells that for three hours made Bloomington's principal streets resemble a bedlam.

For the presentation Hall and Griffin provided an elaborate stage setting and prologue number. The stage setting consisted of an So-foot cyclorama of the Sahara Desert in front of which was placed a flower bedecked altar. The orchestra was placed on the stage.

The prologue was opened by disclosing one of the Arabs who had been imported for the occasion sitting with the other standing with hand pointing to the star of Bethlehem. Lighting effects showed the rising sun with a caravan silhouetted against the sky, at which time the Arabs proclaim their faith in Allah in native tongue.

During the electrical process of bringing on the day, a local singer rendered "Somewhere Some One Is Waiting For Me." The scene closed with the stage in darkness, the sun having passed below the opposite horizon.

The presentation of "The Virgin of Stamboul" is the most elaborate ever attempted in Bloomington. The orchestra totaled seventeen pieces where five players are usually used at the Bloomington theatres.

The stage setting exploitation and presentation was the work of Harry Rice, Universal's Chicago district exploitation manager.
"The Virgin of Stamboul" Wins at Bloomington

This page layout illustrates how Harry Rice put over "The Virgin of Stamboul" for the New Chatterton theatre, Bloomington, Ill. For further details see opposite page.
Union Hill Exploitation
Unusually Attractive

R. W. BAREMORE, of the Lincoln theatre, Union Hill, N. J., interpolated a novel touch in the recent presentation in that theatre of "The Virgin of Stamboul," which went over big with the audience and caused much interested discussion.

"We engaged a Turkish dancer to go on with the picture," says Baremore, "We ran the film up until that portion of the scene which shows the dance in the Harem, when the picture was stopped, screen raised disclosing a Harem set with the costumed girl ushers lying about in the background and the spotlight on the dancing girl who then performed her dance. When she was finished the picture was immediately flashed back on the screen and went through to the finish.

"This presentation made a great hit. It can be worked in with this feature to perfection, enhancing its value and providing a real novelty. We called our dancing girl 'Resha' after the Sheik's favorite as shown in the film and we billed her heavily as the girl who did the Harem dance in the feature, using such lines as 'Personal appearance of Resha,' performing on the stage the dance she does in the feature picture.

"For a week in advance of the show we exhibited large paintings in the lobby, arranged with electric drop lights shaded above them in much the same manner as paintings are shown in an art gallery. Slides were also shown at each performance for many days in advance of the first play date and the Saturday preceding the Monday opening we used a half-page smash advertisement in the two daily newspapers of largest circula-

Daring Horsemanship Feature of Short Subject

U NDER the title of "Modern Cen-
taur's Flight" this picture is show-
ing a short subject at the Strand Theatre, New York, this week which has some remarkable exploitation possibilities as well as entertaining qualities, inasmuch as it is made up of a variety of horse and horsemanship material performed by the famous Portuguese cav-

alry riding "up hill and down dale," through water, sliding down embankments, climbing lines which would almost prohibit a squirrel and otherwise exhibiting themselves to be wonderfully trained animals and courageous skilled riders.

The exploitation possibilities are con-
tained in letting your patrons know what to expect from the cavalry in the way of stunts and in depending upon the almost universal love of horse flesh to assist in making them curious of seeing the film. Extravagance in praising the film is justified.

Fine Lobby Display Idea for Lewis Feature

Stan Brown, managing director of the Met theatre, Grand Forks, N. D., is a thorough believer in novel exploitation ideas, and, whenever the opportunity presents, "puts something over." Re-
cently he played "Other Men's Shoes" and as a lobby display arranged remarkable exhibition of shoes, which included snow shoes, shoes worn by Uncle Sam's boys in Siberia, the footwear of Calcutta Hindus, of Mexicans, Hollander, and in fact shoes from all over the world were on exhibition in the lobby.

Tastefully arranged, the display attracted wide attention, and was of mate-
rial assistance to Brown in making "Other Men's Shoes" one of the greatest box office attractions he has ever played. In telling of the stunt himself, Mr. Brown said:

"It caused lots of comment and also got plenty of comedy out of it. One old man wanted to know how much a pair we were selling the old shoes displayed at. Another one thought we gave a pair of shoes away with each ticket.

"I had window displays in all shoe stores—a litho card attached calling attention to the fact that we were playing 'Other Men's Shoes' at the Met.

"The store had every size shoe in the window, ranging from baby shoes to a pair of overshoes, size 14.

"I had signs in all shine parlors and shoe repair shops. Had the sidewalk marked, so many paces to OTHER MEN'S SHOES. In the lobby we had strings of old shoes by the dozen, and on a bench had a pair of Mexican shoes, wooden shoes, Japanese, Hindu, Russian, and snow shoes.

Funny Week New Vogue in San Francisco

Imperial Theatre Program Made Up Entirely of Comedies

F UNNY WEEK is a new vogue in California.

The Imperial theatre of San Francisco, Cal., started the ball rolling with the idea when they put on Mack Sennett's latest five-reel comedy, "Down on the Farm," and all the theatres along the line are following their example.

There's a real reason behind it, however. The idea of running a "Funny Week" yacked them in to capacity for a whole week, and every patron had such a gloriously good time that they not only complimented the management upon the idea but asked for more. The Imperial put over the idea with a resounding bang.

Funny Week the management tells us, made the whole town forget its troubles and act like kids on their first trip to the circus.

"Come on folks" the Imperial invited the people in their ads, "and see an all comedy show, the best durned thing that ever hit the town. Mack Sennett's "Down on the Farm," you'll bust laugh over. Severi, the big little leader, has turned the Imperial orchestra into a hick band and the tunes he's going to make you want to get right out in the street and swing your partner right and left."

All San Francisco accepted this unique invitation.

The opening number was a song written for the occasion by Ben Black, entitled "Howdy Folks," sung by a very pretty girl, in full farm regalia. The song asked everybody to throw care to the winds and join the crowd in the fun. After the song two comedies were shown, "Haunted Spooks" and "The Doughnut Lifter." They were followed by a prologue to "Down on the Farm" the setting of which was a scene of a farmyard at dawn with all the live animals from chickens to pigs roaring all over the stage, giving it a realistic and humor-

ous touch which went over big, it is said.

Directors Roth and Partington, of the Imperial, converted the Severi's Imperial orchestra into one of the Hickville variety and one of the tremendous hits was the "yap" band and the manner in which it was led by Gine Severi. Soulfully it played discordant tunes in a setting designated on the program as "Si Scudder's Barn" and the audience at each and every performance couldn't slap hard enough to show their appreciation so they stamped. The entire orchestra was dressed as farmers and gave the most perfect imitation of a rube band at a village festival.

The "Funny Week" program at the Imperial contained nothing but comedies. Even the "news" and the customary "travel" or "scenic" were omitted, and the best portion of their advertising was confined to the bill-boards and newspapers.
California Theatre Originates Presentation Novelty

When the Imperial theatre of San Francisco played "Down on the Farm" a prologue and stage setting that was a good running mate for "The Old Homestead" was presented as a part of the entertainment. The stage setting is shown in the larger illustration. Miss Evelyn Francour sang a prologue song for the number.
LOS ANGELES

Chinee's Broadway Theatre—
Closed.

Educational: The Franco British Rhine Holmes Paramount
Vocal—Haworth's Melody of Love—Solti by Catherine Pur-

It.

Current Events—Pathé and Selznick News.
Feature—Footlights and Shadows—Schneider
Comedy—The Self-Commis- 
Superintendent
Symphony Theatre—
Second week of "The Orpheus with complete program. A
given last week.

Victory Theatre—
Fourth week of "That Same
thing."

Radio Theatre—
Third week of "Bellow's Hunt
Time."

Superba Theatre—
Comedy—Los's Paws and Lady Empress—Century
Current Events—Universal Week
by Feature. The Girl in No 29
Frank Mayo.
	Tolly's Broadway Theatre—
Overture—Orpheus
Current Events Pathé News
Scene—Triumph Pathé
Feature—The Woman Grows—
Norma Talmadge.

Kinetoscope Theatre—
Overture Cavallarin Roscena Specialty—Universal Letter
Laughter.
Organ—Triumph.
Solo by Frank Leon.
Feature—The Running Point
Katherine McDonald
Next Week—In Search of a Son-
er.

CHICAGO

Woodlawn Theatre—
Organ Overture—"Good Bye Ray"
Woodlawn's Bright Side of Life
Woodlawn News and Views
Comedy—Mack Sennett, "Let's Go With"
Overture—Fantasia Napaburia—A
Waltz of old but ever popular
Italian melody, including the
human voice recorded by
Antonina Scattu, Forces Caruso.
Feature—Norma Novia in "The Heart
of a Child"
Intermission—Orchestra "Un-
derneath the Southern Skies"
Coming Next—Norma Talmadge
in "The Woman Grows I
Pantheon Theatre—
Organ Solo—Popular selections by
E C Fetch
Pantheon Review.
Universal News.
Overture—"Pest and Peasant."
Saxophone solo by Paul Reise
1. "Let the Rest of the World
Roll By."
2. When My Baby Smiles at Me
Travelogue—Martin Johnson Can-
mong
Cornet solo by S B Redwood,
1. "Columbia"
2. "Polka."
Feature—Mack Sennett's "Town
on the Farm."
Coming Feature—"The Woman He
Chose."

Rudolph Theatre—
Organ Selections.
Mack Sennett Comedy—"Let's Go"
Feature—Constance Talmadge
in "The Love Expert"
Coming Feature—Doris Keane
in "Romance."

Playhouse Theatre—
Incidental music by orchestra.
Feature—Blanche Sweet in "Simple
Souls"
Comedy—"The Water Ping"
Ziegfeld Theatre—
News Weekly.
Prima.
Feature—"The River's End."
Organ selections.
Coming Feature—"The Love Ex-
pert."
Castle Theatre—
Organ selections.

ST LOUIS

William Fox Liberty—
Overture—"Pique Dame"
Current Events—Pathé News.
Cartoon—Mont and Jeff in "The
Wrestlers."
Added Attention—J. Warren Kerr-
igan in "The Dream Catcher."
Audio Solo—"Hajere Kali."
Comedy—"Fox Sunshine—Should
Dummes Wel."
Feature—Mrs Joyce in "Dollars
and the Woman."

 Kings—
Overture—"Second Hungarian
Klapody."
Current Events—Pathé News.
Topics of the Day.
Feature—Norma Novia in "The Heart
of a Child."
Sunshine Comedy—"Should Dum-
mes Wel."
Next Week—"Treasure Island."

Pershing—
Overture—Selections from the
Greenwich Village Folies.
Current Events—Pathé News.
Topical Items—Brilliant sayings of the
leading editors.
Feature—Bert Lytell in "Alias
Jimmy Valentine."
Sunshine Comedy—"Should Dum-
mes Wel."
Organ Solo.
Next Week—Viola Dana in "Dau-
gerous to Men."

Royal—
Popular Selections.
Current Events—Kinescopes.
Feature—Norma Novia in "The Heart
of a Child."
Sunshine Comedy.

Programs of the First Runs

REPORTS BY WIRE

PHILADELPHIA

Stanley Theatre—
Overture—Merry Wives of Wind-
sor.
Feature—Why Change Your Wife.
Current Events—Pathé News.
Next Week—"The Virgin of Stamboul.
Comedy—"Larry Semen in "School Days."

Regent Theatre—
Feature—A Modern Salome.
Comedy—For and After.
Educational—Ford Weekly.
Next Week—Mrs Temple's Tele-
gram.

Victoria Theatre—
Overture—Pagliacci.
Feature—The Strongest.
Comedy—The Pawn Shop.
Current Events—Pathé News.
Scene—"The Ghost of John Bar-
leycorn."
Next Week—The Darcey—Tom
Mix.

Capitol Theatre—
Feature—The Sagreskusher.
Comedy—Let 'Er Go.
Current Events—Kino gramm.
Next Week—Why Change Your Wife

Garriek Theatre—
Featuie—On With the Dance.
Current Events—International News.
Comedy—The Wrestlers — Matt and Jeff.
Educational—Exploits of the Raider Moser.
Next Week—Same

Fairmount Theatre—
Overture—Orpheus.
Opening—Topics of the Day.
Cartoon—Comics Cartoon.
Scene—Praxus Attraction.
Special—Newest Detective Flynn Story.
Comedy—Bringing Up Father—With Johnny Ray.
Feature—The River's End.
Next Week—The Woman and the Puppet, starring Gertrudine Farrar.

SAN FRANCISCO

California Theatre—
Overture—"Il Guarany" and intermezzo from "Cavalleria Rusticana." 
Current Events—From Pathé, Fox, Selznick and Paramount releases.
Educational—Special reel of industrial and educational subjects.
Organ—Some Days.
Organ—Some Day—Played by Eddie Horton.
Next Week—The Soul of Rastel.

Imperial Theatre—
Comedy—Four Times Foiled—Paramount.
Feature—Treasure Island—Tournez—Paramount.
Elaborate prologue presentation for the feature.
Next Week—Same bill.

Tivoli Theatre—
Overture—Marche Slave and "Songs of India."
Current Events—International News.
Comedy—The Emotional Mist—Vaughn—Drew Pathe.
Vocal—Annie Laurie. Sung by the Tivoli quartette.

Grauman's Theatre—
Overture—Romizi.
Current Events—From International and Pathe.
Oratorio—"Humoresque" with interpolations of "Swannee River." Played by Jesse Crawford.
Novelty reel—Made up from Paramount magazine, Pathe, Review, Pathe Soltion releases.
Vocal—Davis White and Buss in five new songs.
Educational—Topics of the Day—Pathe.
Vocal—Solos by Ricardo Clark and Caroom—Sally Hoots.

Seattle

Comedy—Theatrical Digest—Kolin.
Current Events—Friend and Enemies—Comedy-Short.
Feature—Merry Wives of Windsor.

San Francisco

Gardens—
Feature—"Treasure Island" (continues)—Paramount Aircraft Specials.

Metropolitan—
Overture—Indians in Algiers.
Stage—Northfield's Masonic Hall.
Comedy—All Dressed Up—Pathé.
Feature—"The Heart of a Child, That's All"—Naziyena.
Next Week—"Alien Jimmy Valentine"—Burt Littell.

Palace—
Overture—Ballute music from Carmen.
Current Events—Pathé News—Topics of the Day.
Comedy—"Let Go Go Go"—Sonnet.
Feature—"The Dark Mirror, That's All."—Dallas Keane.
Next Week—Romance—Dallas Keane.

Washingtoin

Radio
Current Events—Pathé News—Topics of the Day.
Comedy—"Her Beach of Promise"—Christie.
Feature—"Passion's Playground"—Katherine McDonald.
Next Week—"The Deep Purple"—K. A. Walsh.

Specialities—A popular song contest is being held at the Strand Theatre for the engagement of "The Yellow Typhoon."
Current Events—Pathé 40.
Literary Digest 53.
Comedy—"Speed"—Al St. John. Feature—"Alarm Clock Andy." Next Week—"The River's End." 

Gifts—
Current Events—Fox 46.

Palace—
Literary Digest 55. Feature—"The Blood Barrier." 

KANSAS CITY 

Newman Theatre—

Liberty Theatre—

New Royal Theatre—

Regent Theatre—
Current Events—Regent News. Feature—"Should a Woman Tell."—Alice Lake. 

Doric Theatre—
Current Events—Kinograms 6 A. Special—"Rex, the Crystal Crier." 

BUFFALO 

Shea's Hippodrome—

Strand—

DETROIT 

Adams—

Broadway Strand—
Second Week of William S. Hart in "The Toll Gate." 

Madison—

Washington—

CLEVELAND 

Stillman—

Euclid—

Metropolitan—

Alhambra—
Overture—"Zampa," by Harold, with "Oh By Jingo" for an encore. Theme—"Irene." Current Events—Pathé Weekly No. 41—Pathé Magazine No. 52—Topical Tips No. 11. Comedy—"Fresh From the City," a Sennett comedy. Feature—Wallace Reid in "The Dancing Fool." Next Week—"Niagara"—"Dangerous to Men." 

MINNEAPOLIS 

New Garrick Theatre—

New Lyric Theatre—

ST. PAUL 

New Garrick Theatre—

Coliseum Theatre—

BOSTON 

Modern Theatre—
Two-Reelers for First Nat'l by H. Lehrman

Things are booming again at the Henry Lehrman studios in Culver City, where Mr. Lehrman is beginning work on a series of two-reel comedies under the business management of C. L. Chester, producer of Chester Comedies and the well-known travel pictures, Chester Outings and Scenecines. The company has taken over a contract with the First National Exhibitors Exchange to supply twelve of the Lehrman Comedies to this organization during the coming year.

Operations began last week on the first picture of the series, which has received the temporary title of "Springtime." Albert Mayer, a juvenile who worked with Mr. Lehrman in Sunshine Comedies, and Charlotte Dawn, a seventeen-year-old ingénue, are being featured.

"Up in Mary's Attic" Wins Approval

"Up in Mary's Attic" beats Mack Sennett at his own game," says the New York Review of May 22 in connection with the comedy-feature, which is now being distributed by Fine Arts Pictures, Inc., on the independent market. "This facially melodramatic, human-interest picture has about all the elements necessary for a hilarious thrilling screen hour—a triumph for Eva Novak, Harry Gribbon and Elmer J. Moughan," adds the New York Review. "Up in Mary's Attic" is something new in five-reel comedies and should be looked by every exhibitor because it is novel and artistic.

Cosmopolitan to Make Another Hurst Story

"Just Around the Corner," said to be one of Fannie Hurst's greatest stories, is now being put into scenario form for Cosmopolitan Productions. In view of the success Miss Hurst's "Homormesque" has achieved at the Criterion Theatre, New York, this news item carries with it a particular interest to exhibitors and picture lovers alike. Frank Borzage, who is responsible for the direction of "Homormesque," Albert also direct "Just Around the Corner."

Live News From The Producers

Mayer Produces "Old Dad"

Mildred Harris Chaplin, Star of Woman's Home Companion Serial

"OLD DAD," the Eleanor Hal-howell serial, which appeared in the Woman's Home Companion, is soon to be given to the public in motion picture form. The story was purchased by Louis B. Mayer, and Mildred Harris Chaplin is the star. George Stewart, brother of Anita Stewart, appears opposite Mrs. Chaplin, and the cast includes Myrtle Stedman, Irving Cummings, John Sampoli, Hazel Howel and a number of others.

The picture is now in the course of production and is being directed by Lloyd Ingraham, who recently directed the comedy, "Mary's Ankle." Ingraham is being assisted by O. C. Cline, with Play Good Friend at the camera.

The Chaplin-Mayer Pictures Co. has the following to say concerning its newest acquisition:

"The story is one of the most gripping girls' school romances ever penned, and is filled with dramatic settings and comic situations. The sets have been designed on the most elaborate plans, and such homes as that of Vice-President Gertz of the Rock Island Railway are being used as locations. This picture will be the charming star's third First National release and is to follow "Polly of the Storm Country." Mrs. Chaplin's fourth production of the season is being supervised by John M. Stahl, and is to be released until fall, and will then be released in the best theatres throughout the country. So successful is this picture that Louis B. Mayer has expressed his options with Stahl for two more super-productions."

"Trumpet Island" Coming

Vitagraph Announces Big Special Production by Governor Morris

ALBERT E. SMITH, president of Vitagraph, announces this week that "Trumpet Island," by Governor Morris, will be the next special of that company. The first of this series, "Fame of Marge O' Donoe," has been booked at New York's Capitol Theatre. Final scenes of "Trumpet Island," requiring the Hudson River as a background for airplane scenes, will be taken in New York, and Director Tom Terriss and several members of the company will shortly leave for the east.

This is believed to have been the first picture ever made in which airplanes supplanted trains and automobiles in transporting players and technical staff from the studio to locations. This air communication service was maintained between Vitagraph studios in Hollywood and Catalina Island, Long Beach, Palm Springs during the course of the production and while these locations were being used.

The use of the planes in this service was not designed merely to be spectacular. Six were used almost constantly in the picture, so the double duty of transporting people to locations was a logical and modern idea.

This special production will introduce Marguerite De La Motte in the most important part she has had, and one that she fits admirably. Before appearing in this picture she played important leading parts in "The Sagebrush," "The Hope" and numerous other big productions of the past year.

The production cost on this picture is said to have already exceeded the $300,000 mark.

New England Rights on Canyon Films Sold

Mr. A. Hirsch, of the Lightning Photoplay Service of N. E., 20 Melrose Street, Boston, Mass., has just closed contract with the Canyon Pictures Corporation for twelve two-reel western pictures, starring Franklyn Parrum, for the territory of Massachusetts, Connecticut, Rhode Island, Maine, New Hampshire, and Vermont. The Lightning Photoplay Service intend to exploit these two-reel pictures in the same manner as some of the large productions they now control.

Sidney Franklin Starts Editing of "Athalie"

Sidney A. Franklin, who recently completed the filming of "Athalie," the Robert W. Chambers' story, for Mayflower, has abandoned his vacation plans and will start to work cutting, editing and titling the picture. William Shea has been engaged by Franklin to assist him in the cutting room. Franklin believes that "Athalie" will be ready for shipment to Mayflower's New York offices within the next three weeks, it is stated.

Universal Exchanges in Spring Sales Drive

Universal is going to cut another melon among its leading salesmen, it has been announced by H. M. Lehrman, general manager of exchanges for the big film company. The leading salesman in each of the Universal exchanges now participating in its Spring sales contest will receive $100 as a bonus. An individual record is a new feature of the Universal's $7,000 sales contest.

Famous Players Opens Albany Exchange

Plans made by Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, call for the opening of the new Famous Players exchange at Albany, by June 7. The new exchange, which will be a model of exchange housing and facilities, will be at 33 Orange street. Joseph H. Seidman has been appointed exchange manager.

Pioneer Dallas Office Opens for Business

The Parker Film Company, beginning a Pioneer Distributing System, began business last week at their new exchange at 1810 Commerce Street, Dallas, Texas, under the management of Tom N. Parker.
Sunshine’s Special Thrills
Daring and Fun Said to Be Mixed in New Fox Five-Real Farce

WHILE still withholding the date for release of the special comedy in five reels, the advance guard of Fox Film Corporation’s Sunshine Comedy Brigade continues to forward choice of information regarding this super-comedy. Little has been published regarding the exact nature of this production—which is still without a title—except that it will be interpreted by a big cast, including all the Sunshine comedy artists on the Fox lot in Hollywood; that a bevy of beauties has been recruited for the picture; and that the continuing will be of a character unusual for a five-real farce. Hampton Del Ruth is supervising director.

The Fox Film Corporation has the following to say about its forthcoming production:

“As an example of the type of thrills with which the comedy fairly bristles, Del Ruth is laying special emphasis upon the scenes in which Miss Allen, the attractive little leading woman, faces almost certain death to obtain the realism demanded by the character.

“The producer’s representatives claim that nothing ever has been done by darder in pictures to equal the sensational work by the Fox players in these scenes. The action was photographed at Pomona, near Los Angeles, and in neighboring territory, and for this purpose a special spur of the railroad was scored by the concern.

“Further co-operation was received from the executives of the Mercury Company, a prominent air-transit company from which the Fox director obtained the use of several racing planes. One of these planes, which plays the most important part in the big scene, was driven personally by Lieutenant Thompson, an army flyer. Chester Conklin, famous Sunshine comedian, is the daring hero who saves Miss Allen from the clutches of Jack Cooper by use of the plane.

“Cooper has kidnapped Miss Allen and escaped with her in the cab of a locomotive attached to a four-car train. Couldin goes to the rescue in the airplane, overtaking the train. Then occurs the stunt that will force cold chills up and down the spine of the biggest iceberg of ‘em all. The Fox folks in Hollywood are all excited over it and have passed the word to headquarters in New York.”

DeMille in West Gets Back to Work

Cecil B. DeMille’s return to Los Angeles from New York, following the signing of his latest five-year contract with the Famous Players-Lasky Corporation, marked renewed activity on the final work of whipping “Something to Think About” into shape for release. The latest Cecil B. DeMille special production was completed some weeks ago, but the task of cutting and tiling the picture has required weeks of intensive labor, it is said.

A scene from the Goldwyn picture, “The Great Accident,” starring Tom Moore

Alice Brady Deserts Stage
Realart Star Will Devote Entire Time for One Year to Pictures

A LICE BRADY has decided to discontinue temporarily her work on the speaking stage and to devote her entire time and energies to the making of pictures for Realart. The decision comes after two seasons as the star in Owen Davis’ successful play, “Forever After.”

Miss Brady is now in Chicago where in addition to playing at the Princess Theatre in “Forever After,” she is working on her third Realart picture, “A Dark Lantern,” under the direction of John S. Robertson.

As soon as her stage engagement is finished and the final scenes for “A Dark Lantern” taken, Miss Brady will return to New York City, and will take a rest before starting work on her next season’s productions for Realart release. For several seasons, Miss Brady has devoted almost her entire time to the stage. Her return to the screen, therefore, for a year at least, during which time she will appear solely in Realart Pictures, will be of considerable interest to exhibitors who in past years have built up large Brady followings, which is not heard definitely decided whether Miss Brady will produce her pictures on the coast or in New York City, but it is believed that the latter will be the choice. This will enable the star to have the range of the country’s fashion center and to maintain her reputation as the best and most stylishly dressed woman of the screen.

Progressing on Star Series
Universal Has Already Completed Two of Series; Three More on Way

U NIVERSAL is well launched into the production of its Star Series, the new schedule of feature releases for the 1920-1921 season, word comes from Universal City, California. This series, announced several weeks ago, contemplates forty-eight five-real specials, turned out by six popular stars, each star to produce eight high-class photoplays.

The stars are Harry Carey, Edith Roberts, Eddie Lyons and Lee Moran (working together), Frank Mayo, Carmel Myers and Anne Cornwall. Two of the new series already have been completed. They are “The Girl in the Rain,” featuring Anne Cornwall and “The Red Lane,” with Frank Mayo.

“The Girl in the Rain” is an adaptation of Varick Varady’s popular novel, “The Girl by the Roadside.” It was put into continuity form by Doris Schroeder, and directed by Rollin Strongen.

“The Red Lane” is a picturization of Holman Day’s novel by that name. It is an action story of the Canadian border. Lynn Reynolds was the director.

Three other Star Series pictures are under way. Edith Roberts is doing “Marama,” a South Sea story by Ralph Stock. Every indication points to an unusual picture, says Universal. Norman Dawn is directing it. Lyons and Moran are producing “La La Lucille,” a film version of Fred Jackson’s roaring stage success of last season. “La La Lucille” was a hilarious musical farce. Harry Carey is working on “Fightin’ Job,” an original screen story by H. H. Van Loan, the author of The Virgin of Stamboul, and other highly successful photoplays.

The first of the Star Series to be released will be “The Girl in the Rain,” with Anne Cornwall, which is scheduled for July 12. “The Red Lane,” with Mayo, will be released July 19, and “Fightin’ Job,” with Harry Carey, on July 26.
Summer Drive by Paramount

WHEN summer begins to exert a depressing influence upon the show business, the New York Exchange of Famous Players-Lasky Corporation will have a remedy ready, according to H. H. Buxbaum, manager of the exchange, who has proclaimed July to be Paramount month for his territory. Mr. Buxbaum's theory is that the final falling off of business at the theatres during the summer months can be counteracted if exhibitors will make the period a profitable one for the best pictures producers have to offer.

"The idea that summer is a good time to work off poor films on the public, with indifferent patronage as the excuse, is entirely outworn. Our experience last year, when live wireless exhibitors responded to the appeal to play first class pictures at this time, and made a good profit during these months in doing so, was convincing," he stated.

During July, Famous Players-Lasky Corporation's New York Exchange has planned an intensive sales campaign to bring Paramount pictures to every house in New York City and the eastern and southern part of the state covered by the exchange as well as eastern New Jersey. One of the prime objectives will be to give exhibitors a chance to make up for skipped bookings and to play specially big productions that were obliged to pass up earlier in the season because the pictures had been previously booked by another house. Among some of the big specials which will be available for exhibitors during Paramount month, are: "Cecil B. DeMille's Male and Female," "Everywoman," "The Copperhead," "George Fitzmaurice's 'On the Dance," "Treasure Island," John Barrymore in "Dr. Jekyll and Mr. Hyde," "George M. Cohan and the Sea Wolf" and "Cecil B. DeMille's Why Change Your Wife?"

In response to the first Paramount month campaign inaugurated by the New York Exchange of Famous Players-Lasky Corporation last year, the business of falling off showed a marked increase for the New York Exchange to Start Campaign Under Buxbaum

hot reason. The number of houses at which Paramount pictures were exhibited also increased materially and the exhibitors who took advantage of the sales campaign ran big pictures in the summer months and kept their theatres in a proper state.

PRELIMINARY reports to date have indicated, Mr. Buxbaum declares, that an even larger number of exhibitors are preparing to follow this course during the coming summer. "My one suggestion to aggressive exhibitors," he said, "is to keep their theatres clean and wholesome, to have them cooled with air fans, to serve refreshing lemonade and to advertise their facts. It's a lot more cheerful to sit in a cozy, comfortable theatre watching a good picture than to stroll around the phone booths and carelessly throw away the half of the afternoon. Motion picture patrons will respond to this line of reason if it is only presented to them in a decent fashion."

Carpentier Press-Book Out

Robertson-Cole's Campaign Book Available in All Branch Offices

ROBERTSON-COLE announces the publication of a press-book for the Wonder Man and other films. U.S. picture, a complete set of display advertising, a page of press comment made upon the campaign by the press of the country following its arrival in America, lobby displays, eight pages of exploitation, program copy, a list of posters available for the exhibitor and a twelve-page newspaper publicity insert accompanied by a complete line of cuts.

The Robertson-Cole Company has issued the following statement concerning its campaign book for the Carpentier picture:

About two months ago, while the "Wonder Man" was being filmed at the Solax studio, Ft. Lee, N. J., a publicity campaign was outlined which included the following ideas: "The Sea Wolf" publicity ideas and Cecil B. DeMille's "Why Change Your Wife." This is the first of fifteen Sir Louis Tracy novels, rights to which were purchased by Louis Tracy Productions, Inc., to be completed for Gibraltar Pictures.

"Silent Barrier" to be Released in Summer

"The Silent Barrier," first motion picture play by a member of the British aristocracy to be produced in America, is now titled and ready for early summer release by the W. W. Hodkinson Corporation. This is the first of fifteen Sir Louis Tracy novels, rights to which were purchased by Louis Tracy Productions, Inc., to be completed for Gibraltar Pictures.
Pathe Releases Commented

Letters Lauding All Classes of Releases Arrive Daily, Is Report

In a statement recently issued, Pathe announces that a great many letters, reflecting favorable exhibitor comment on the character of the recent Pathe releases, are being daily received at headquarters. These expressions of favor are not restricted to any particular class of pictures, states Pathe, but include serials, comedies, the Pathe News and the big features now being distributed.

One letter submitted comes from K. Moreland, general manager of the Morland Circuit in Nebraska and Iowa. He writes as follows of Edgar Lewis' "Other Men's Show":

"We have just completed showing this wonderful production over our circuit. This is the only feature that has ever grossed over 50 cents per cent picture. I have ever seen. It pleased every one who saw it in any of our theatres. It will be shown in all our houses again, and I want to tell you now that this will be the only picture we ever thought worthy of a repeat showing."

Writing of Harold Lloyd's two-reeler, "Haunted Spooks," A. C. King of the Empress Theatre, Zumbrota, Minn., says:

"'Haunted Spooks' which I showed Saturday and Sunday is the best comedy I have played, and it brought in more money than anything I have given on Saturday and Sunday, with one exception. That was a $750 special. I raised my prices and I believe I have more satisfied patrons than ever before."

William F. Kuschke, manager of the Royal, in Caddo, Okla., doubled the drawing ability of Jack Dempsey in "Daredevil Jack," states Pathe, but here's what he writes of the opening episode:

"I wish unqualified to express my appreciation of your wonderful series, 'Daredevil Jack.' I broke all attendance records. In fact, I opened to capacity business and paid for my entire fifteen weeks on the opening night."

The Pathe News wins a boost from Lowell V. Calvert, manager of the new Garrick Theatre, St. Paul. "On the Pacific" of Pathe News, No. 37, was the subject of the following:

"It is an unusual piece of work and a Reprint and every- thing connected with it is so exceptional that it stands out like a shrewd sight. It is this kind of stuff that makes Pathe News what it is."

Rosalie Ashton Writes for Eugene Spitz

Rosalie Ashton, continuity writer and playwright, is now engaged on a series of special stories for Eugene Spitz, independent producer, with studios at 361 West 125th street and 219 East 124th street. According to Spitz's announcement, Miss Ashton is writing a special production, which he will produce in the near future, and is also preparing material for a series of short productions.

THE recent discussion concerning communication with Mars, started when the claim that dots and dashes caught on Marconis wireless apparatus in London were signalled from the Markens to Mother Earth, has caused unusual public interest. Ever since, scientists have been racking their brains to attain elucidation of the signals through the 50,000,000 miles of ether that separates the earth from Mars when those two planets are closest together.

A captain in the United States Army recently volunteered to be shot to the planet in a projectile propelled by a huge cannon, provided it was previously demonstrated to his satisfaction that a being had been successfully landed on the planet.

Furthermore, one of the most ingenious suggestions that has been made up to date is realistic in form in "A Trip to Mars," a special production of Towe Film Corporation is about to be released on the Independent Market.

"A Trip to Mars" has been produced under the guidance of a group of some of the greatest scientists in the world. It is as scientifically accurate as is possible in view of our limited knowledge of our nearest neighbor among the planets.

It is a fascinating and an intensely interesting tale-drama—with thrills from beginning to end. It tells the story of a daring party of explorers making the trip through almost limitless space in a specially constructed airship, showing their thrilling adventures before a project has opened on the planet. The love element is not neglected and a dramatic romance runs through the story.

Equity Picture Is Shown

Clara Kimball Young Feature Has Trade Showing in Hotel Astor

AFTER a wait of many months, during which time a score of technical and production experts worked, this week the world première of "For the Soul of Rafael," the grand ballroom of the Hotel Astor, New York, Wednesday, May 26th. Much interest is attached to the "For the Soul of Rafael," Marsh Ellis Ryan's romance of early California life, since its first edition, published in 1905, more than two million copies of Mr. Ryan's book have been sold, and according to the estimates of the publishers, there is a copy of "For the Soul of Rafael" in every fifth family in the United States.

"For the Soul of Rafael," in addition to boasting Clara Kimball Young in the important role of Maria Raquel Estavan, announces as members of the supporting cast some of the best known stage and screen players. Miss Young's work surpasses anything she has done in the past, and she brings to the screen a role that will live forever.

Mr. J. Frank Glendon, in the part of Keith Bryton, brings to the screen a noteworthy contribution. The remaining members of the cast—Bertram Grassby, Eugene Besoret, Juan de la Cruz, Ruth King, Helene Sullivan, Paula Merritt, Maude Emery and Edward M. Kimball—compose a cast of more than ordinary excellence.

"For the Soul of Rafael," will be seen at a prominent Broadway theatre and will tour the country in sixty-three cities throughout the country.
Realtor Star Growing in Popularity

Dan Michalove, director of theatres for Southern Enterprises, Inc., declares that when "Nurse Marjorie," and "Jenny Be Good," have concluded their run over that circuit, Mary Miles Minter "will be second to none in drawing power in our territory." He has proved his faith in this by scheduling the pictures for the maximum play dates for the circuit.

M. L. Finkelstein of Finkelstein and Ruben, managers of the Twin City Amusement Trust chains, personally viewed the two pictures and considered them the best Mary Miles Minter had ever made. Finkelstein and Ruben recently signed a record exploitation campaign for "Anne of Green Gables," Miss Minter's first Realtor picture, and are planning to follow through with the stars' latter pictures.

Private Showing for "The Restless Sex"

A special private showing of Marion Davies' latest starring feature, "The Restless Sex," by a Metropolitan production released by Paramount-Artcraft, will be held Wednesday evening, June 2nd, in the grand ball room of the Ritz-Carlton Hotel in New York. A representative audience of well-known feminists, jurists, and artistic and theatrical people will be invited.

"The Restless Sex," is by Robert W. Chambers, and appeared in Metropolitan Magazine. The star is supported by Ralph Kellard, Carlyle Blackwell, Corinne Baker, Charles Lane, Robert Duvall, Etna Ross, Stephen Carr, and Vivian Osborne. Robert Z. Leonard is the director.

Author Witnesses Showing of "Silent Barrier"

Sir Louis Tracy, author of "The Silent Barrier," witnessed a private showing of the feature production just finished by Gibraltar Pictures for W. W. Hodkinson before his departure from New York a few days ago, and expressed himself as being delighted in the pictorial results achieved by Director William Worthington.

Georges Carpentier in the centre, and two scenes from "The Wonder Man," a Robertson-Cole picture, starring the French pugilist. (Carpentier's photograph by the White Studio, New York City.)

expects ovation for premiere

A S has already been announced, "The Wonder Man," which stars Georges Carpentier, the French pugilist and war-veteran, will be presented by Robertson-Cole in the Grand Ball-Room of the Hotel Astor for one week, beginning May 29th. The premiere of the Robertson-Cole production is made the subject of a lengthy statement just issued by that organization. The statement follows:

"The showings are under the auspices of the American Legion of New York City, and American Legion men throughout New York City are exerting every energy to make the affair something that will go down in the history of their organization. Carpentier is extremely popular with the Legion not only because of his war record—he was decorated three times and wounded twice—but for other reasons. Therefore, the American Legion of New York County intends that the French fighter, a stranger in a strange land, shall receive a send-off that will be heard across the water.

"One week before the initial showing on the evening of the 29th every seat for it was sold out, and the advance sale of seats for the other performances was progressing satisfactorily. Exhibitors will be interested in knowing how enthusiasm for the picture was worked up and the way paved for the heavy advance sale at prices ranging from $1 to $2.

"It is estimated that 4,000,000 ex-soldiers, and their friends and families, aggregating several more, all want to see Carpentier. This is one of the strongest angles of exploitation on which the exhibitor can dwell. Here is the way the Robertson-Cole home office in New York put over the premier showing of "The Wonder Man."

"First, when the New York County Committee of the Legion decided to hold the world's premier Carpentier showing under its auspices, Henry Buxton, president of the County organization appointed a committee of representative business men to take charge of the affair. This committee is composed of Col. Nicholas Engel, chairman, William K. Doggett, Edgar H. Felix and S. G. Compertetz. Members of the committee proceeded to work in co-operation with Robertson-Cole, which is distributing 'The Wonder Man,' and which has just signed Carpentier to Robertson-Cole, which is distributing 'The Wonder Man,' and which has just signed Carpentier to"
Three Men Govern Universal

MANAGEMENT of Universal activities hereafter will be directed by a committee of three high officials of that organization, it is announced by Carl Laemmle, president of the corporation. The commission form of management, inaugurated recently at Universal City, has proved such a success that Mr. Laemmle decided to install a similar body in the Universal home office.

The newly formed committee consists of Abe Stern, treasurer of Universal; E. H. Goldstein, secretary to the president, and H. M. Berman, general manager of exchanges. Their word will be final in most of the general affairs of the film concern. By the formation of this committee, Mr. Laemmle hopes to unburden himself and his chief aid, R. H. Cochrane, vice-president of Universal, of much of the routine details of the business. Hereafter these two officials will confine themselves to important questions of policy and picture betterment.

The formation of this commission was possible by reason of several important changes just announced in Universal's executive staff. Daniel B. Lederman, formerly assistant to the president, has resigned, and E. H. Goldstein has just been appointed to a newly created executive position, secretary to the president. Among other activities he will assume the duties formerly shouldered by Mr. Lederman. Mr. Goldstein has been sales manager of Universal for two years. Previous to this he was manager of the Big "U" (New York) Exchange for several years.

Commission Formed by Laemmle Will Distribute Work

Another important change in the Universal organization is the appointment of Samuel Sedran as purchasing agent. Sedran also is the head of the Universal supply department. The new appointment consolidates the co-functions of the two positions and is expected to be a far-reaching step towards maximum efficiency. Mr. Sedran's appointment follows the recent resignation of the former purchasing agent, Albert Tischman.

Mr. Laemmle believes that the commission form of management is the only efficient way for handling the affairs of an organization of the magnitude of the Universal Film Manufacturing Company. "Trial of the commission form of government for Universal City has convinced me in less than a month that it is the ideal method for handling the many phased activities of a film company," explained Mr. Laemmle in a recent interview. "For years I had difficulty at Universal City. Manager after manager had to give it up. The absolute rule of the vast studio plant was too much for one man. When I established a commission of three there this Spring, I must confess that I was skeptical. The three Commissioners, Isadore Bernstein, Sam Von Ronkle and Louis Loch, assisted by my personal representative, Irving Thalberg, have accomplished wonders, however.

Production is now at high tide and what is more important, everyone is contented and enthusiastic.

"Naturally such a state of affairs caused me to consider the same plan for the Universal exchange offices. There are too many matters of more or less importance coming up continually for one man to pass upon effectively. That is why I have created this new triumvirate for Universal.

"I have taken many steps to improve the standing of Universal in the last few months. The first, of course, was the acquisition by R. H. Cochrane and myself of the Universal stock held by E. P. Powers, my former associate. That gave me the power to put my plans for Universal into effect.

"The second important step was the reorganization of the management of Universal City and the placing of the studios on an efficient and harmonious basis. The third step was the building up of the scenario department and the assurance that Universal will put out the best possible stories by the best writers."

Dwan Fits Continuity to the "Location"

Fitting the continuity to the scenes on "location" rather than seeking "locations" that fit the continuity is the scheme that Allan Dwan has adopted in the filming of his new production for Mayflower, which features Mary Thurman and Niles Welch. The "shooting" schedule was worked out more than two weeks before the picture was started.

Montagu Love Signed for Farrar Picture

Montagu Love has just been engaged by Edward Jose to play an important part in Geraldine Farrar's first Associated Exhibitors production, "The Riddle: Woman," which will be distributed by Pathé. Coincident with this announcement, Associated Exhibitors reports that Miss Farrar has returned from her Southern operatic tour and that preparations have been completed for her to begin work on "The Riddle: Woman."
Goldwyn to Distribute New Comedy Series

A new series of twenty-six two-reel comedies, produced by the National Film Corporation of America, will be released through Goldwyn Distributing Corporation, according to an announcement received from Goldwyn this week. The first film, "The Road to Ruin," "The Husband and "In and Out" and "Knocking 'Em Cold" have been completed and prints will be in the hands of Goldwyn exchange managers.

Colorado Man Acquires Rights to Features

Charles F. Schwerin, general sales manager of Fine Art Pictures, Inc., announced this week that Will Kent, head of the Quality Pictures Company of Denver, Colorado, had purchased rights to "A Dream of Fair Women." Mr. Kent also purchased "Up in Mary's Attic" for his territory, which consists of Colorado, Utah, Wyoming and New Mexico.

Joe Brandt Terminates New York Visit

Joe Brandt, director general of the National Film Corporation and eastern representative of the Marion H. Kahn Productions, is now well on his way from New York to the coast, for conferences with his company officials.

It is understood that the National Film Corporation is about to inaugurate a new series of five-reel westerns.

"Iliterate Digest" at New York Strand

With the endorsement of the California Theatre, Los Angeles, still held by Joe Brandt, general representative of the Marion H. Kahn Productions, now reports that the "Iliterate Digest," by Will Rogers, has been booked for a run at the New York Strand theatre, for the first showing of this Kahn Novelty weekly in New York.

Preacher Signs Contract with Paragon

Rev. George L. R. Clarke, the preacher-actor, has signed a year's contract with the Paragon Pictures Corporation, with studios at Long Beach, Cal. The minister's first venture in motion pictures was of a "free lance" nature, with considerable financial backing if his productions were a success. The minister's first seven pictures will soon be released by Paragon.

Kent Buys Rights for Fine Arts Picture

Charles F. Schwerin, general sales manager of Fine Art Pictures, Inc., announced this week that Willis Kent, head of the Quality Pictures Company, had purchased rights to "A Dream of Fair Women," for Colorado, Utah, Wyoming and New Mexico. He has also purchased "Up in Mary's Attic" for the same territory.

"Humoresque" on Broadway

Fannie Hurst Story at Criterion in New York City

"Humoresque," Fannie Hurst's story of mother love of that done in motion picture by Cosmopolitan Productions, will be shown for the first time at the Criterion theatre, New York, beginning May 30th, where it opens for an indefinite run.

Humphrey Kines, managing director of the Criterion theatre, who selected "Humoresque" as his next attraction, made the following statement:

"If everybody feels as I do, they will like "Humoresque." As a portrayal of a fascinating part of New York and America's life, as a portrait of the spirit of the rhochet, it surpasses any cinematic description of that field that I have ever seen."

"The sympathetic drawing of the Jewish character with its strength, its meekness, its idealism and its great spirit is all that is left of the family, interpreted by the actors with a skill that makes me believe they have lived and breathed in that race."

"As I sat and watched Miss Hurst's effort on the screen, I felt that I was seeing my own youth reactivated; the never-ending struggle for an education, in my case musical, as in the case of the hero of this picture, the recurrent sacrifice of the Jewish mother that her child may have the place denied to her and the cruxy old father who prods against these sacrifices and labors even more than the to see that the sacrifices are made possible."

"As I saw myself in the photo, so will thousands of others see themselves. The picture is great because it reflects reality."

Hailed by some critics as the logical successor to "The Miracle Man," "Humoresque" was originally published in Cosmopolitan Magazine where it was read by more than 5,000,000 people. In the screen version, Alma Rubens, the featured player, is supported by some splendid cast of players including Vera Gordon, Fred Davidson, Gaston Glass, Miriam Battista, and Bobby Comodly. Vera Gordon, who plays the role of the Jewish mother, will be remembered for her fine work in Vitagraph stage productions as "The Gentle Wife," and "The Land of the Free." Don David has been an interpreter of Slavonic roles and other dramatic parts for more than a quarter of a century, and Gaston Glass has had wide experience in the playing of juvenile roles. Miriam Battista and Bobby Comodly are among the best known child players in the country. Miriam even now is in "Frudora" in New York. The scenario was done by Frances Marion, famous for her Mary Pickford screen scenarios, and Frank Borzage is responsible for the direction.

Albert Smith Returns East

Especially Pleased with Interest Shown by Famous Authors in Screen

ALBERT E. SMITH, president of Vitagraph, has returned to New York after a ten-week's' stay in Hollywood, where he combined a rest with work in the production for his company's western studio. Mr. Smith also completed "Hidden Dangers," new serial, in cooperation with Cleveland Moffett, famous fiction writer, who went West at the same time. This serial is now being produced with Joe Ryan and Joan Paige in the leading roles.

Mr. Smith's plans for Vitagraph include the production of specials from books by well known authors for release at regular intervals, "The Courage of Marie O'Brien," by James Oliver Curwood, has just been completed by Director David Smith, who is now preparing another Curwood story for the screen. Another special adapted from "Trumpet Island," by Governor Morris, is being completed at the Hollywood studios under the direction of Tom Terriss. Marguerite De La Motte and Wallace Mac Donald head the all star cast. Earle Williams will continue to make his home in Hollywood, while Mr. Smith announces, under the direction of Chester Bennett.

In interviews granted to newspapers on the coast before leaving for New York, Mr. Smith spoke chiefly of the problem of obtaining stories for the screen—something which is a serious obstacle to Vitagraph because of its large purchases of rights to standard fiction classes and plays, it is stated.

He says that the altered attitude and growing interest shown by famous authors with motion pictures offers a promising future to the industry. "They are learning to write action, not merely words," said Mr. Smith. "Authors of the greatest art and skill have now discovered that a thousand words of description can be duplicated in a few seconds on the screen; also that characters must be doing something all the while in front of these beautiful backgrounds."

Mr. Smith has written nearly a score of serials and numerous other works for the screen and has had as collaborators some of the best fiction writers. And he thinks that the new attitude of standard writers is the best step forward in motion pictures of the past year.

Fifty Day Bookings for Universal Pictures

Universal has voted a 100 per cent service flag to Ed Dolan, owner and operator of the Dream theatre, Aberdeen, Washington, Dolan is running a 30-day continuous booking of Universal pictures.
Here's the first of our 5 big spectacular DRURY LANE Melodramas. It's a picture that appeals to every class of patron.

It has strong love interest, thrills by the minute, sensational effects and a story of gripping interest, interpreted by an unparalleled cast of distinguished players.

Maxwell Karger  METRO  Director General
Exciting, breathless, smashing situations galore that will keep 'em hanging on the edge of their seats.

THE BEST OF LUCK

The first of our big DRURY LANE Melodramas

by CECIL RALEIGH and HENRY HAMILTON
Scenario by A.S. LE VINO
Directed by RAY SMALLWOOD
Maxwell Karger, Director Gen'l.

JURY IMPERIAL PICTURES, LTD... Exclusive Distributors throughout Great Britain
SIR WILLIAM JURY... Managing Director.
Roland Serial Will be Finished on Time

Despite several days of practical idleness imposed upon the Ruth Roland Company by the recent railroad strikes, which made it impossible to film a number of railroad scenes called for by the script, production of "Ruth of the Rockies," the fifteen episode serial in which Ruth Roland is to make her seventh appearance as a Palace star, is still up to its time schedule and it appears certain that the picture will be completed before August.

While the Ruth Roland unit is working at the Astra studios, in Glendale, Pathe's other West Coast producing company, making the serial in which Charles Hutchison is to star, is at the Brunton studios.

Hope Loring Has Man-sized Job on Coast

Hope Loring, a slip of a girl, has one of the hardest, man-sized jobs in the entire motion picture industry. She is production manager of serial, western and short reel features at Universal City and has complete charge of six of the most important producing units at the big studio. Her job entails the selection of stories for six stars, the arduous task of keeping six directors "shooting" on schedule, and the thankless business of passing final judgment on the films when they are ready for the screen.

Metro Changes Its Schedule

"The Best of Luck" Will Be the First Out of Drury Lane Plays

Under a rearrangement of its releasing schedule, Metro Pictures Corporation returns to its original intention of issuing "The Best of Luck" as the first of its five all star picturizations of famous Drury Lane melodramas. The Best of Luck" was the first of this quintet to be put in production, but suffered a slight delay in the making by reason of the extra time required in shooting a series of submarine scenes.

These scenes underwater, photographed with the aid of a diving bell, sub-surface lights and other elaborate paraphernalia, have been finished to the entire satisfaction of Richard A. Rowland, president, and other officials of Metro, who, after viewing "The Best of Luck" at a private projection declared it in every respect worthy of the distinction of being the first of the Drury Lane plays to reach the public.

Kathryn Adams, Jack Holt, Lionel Stander and Fred Malatesta are featured at the head of the all-star cast interpreting "The Best of Luck" for the screen. Miss Adams was selected for the role of Leslie MacKendrick, an intrepid Scottish girl because of her willingness and ability to undertake a number of thrilling stunts which placed her in grave peril more than once during the filming of the production, it is stated by Metro in the following announcement.

"Of course, in the course of the unfolding of the plot of 'The Best of Luck,' Miss Adams makes several airplane flights; she rides a high-powered motorcycle at night at breakneck speed, winding up by dashing madly across a narrow suspension bridge that spans a chasm; she submerges in an undersea craft and engages in a terrific physical conflict with Fred Malatesta in one of the tremendous scenes of the melodrama."

Holmes Sails to Take More Travelogues

Burton Holmes, author, lecturer and creator of the Paramount Travel pictures bearing his name, sailed recently on the Royal George for Cherbourg, as the initial step of another film expedition. Mr. Holmes' first destination is Jerusalem. From Jerusalem he will travel to Constantinople and possibly Spain, Italy and Switzerland.

Robert F. Roden Resigns from Universal Staff

Robert F. Roden, assistant to John C. Brownell, Universal's scenario chief, has resigned to devote his time to the writing of original stories, continuities and reconstruction work. His resignation was reluctantly accepted.

Albert E. Smith

Presents

"THE COURAGE of MARGE O'DOONE"

by JAMES OLIVER CURWOOD

Directed by DAVID SMITH

VITAGRAPH

Two scenes from "Peggy Wise," a Frances Edmonde production starring Miss Edmondde, "the classic girl," under the direction of Elster La Maire. The leading man is George Larkin.
HARRY CARSON

CLARA KIMBALL YOUNG

in Marah Ellis Ryan's greatest fiction success,
"FOR THE SOUL OF RAFAEL"

The magnificent love story of old California

Distributed by
EQUITY PICTURES

ACOLUN HALL - NEW YORK
'FOR THE SOUL OF RAFAEL'

A brilliant example of every Art in the technique and production of elaborate motion pictures.

Scenes that rival the work of the oldest masters.

Details—investiture and cast that establish a goal to which Producers of fine pictures may aspire.

‘Perfection’ in the fullest meaning of the word—the proper description of Clara Kimball Young—in 'For the Soul of Rafael' Distributed by

EQUITY PICTURES

CORPORATION

ACOLIAN HALL ... NEW YORK
An Elaborate Attraction

CLARA KIMBALL YOUNG in "FOR THE SOUL OF RAFAEL" is what Showmen describe as "an elaborate attraction." It is to be so announced and so advertised. Chosen as the first outside picture to be shown in the finest theatre in Los Angeles, its sensational record in that house stamps it as one of the big pictures of many seasons.

Wherever shown it will pull capacity, especially if exploited as directed in the special campaign book, a copy of which you can secure from any Equity Franchise holder.

With big star, big story, wonderful production investitures and extraordinary exploitation all prepared, you have the opportunity of years.

Your nearest Equity Franchise Holder will give you complete facts and figures on Clara Kimball Young in "FOR THE SOUL OF RAFAEL."

EQUITY PICTURES
Lewis Gasnier Directs "Kismet"

FOR the first time since organizing his own company, Lewis J. Gasnier, head of Gasnier Productions, will take the stage and assume personal direction of the coming production of "Kismet" with Otis Skinner in the leading role. Announcement of Mr. Gasnier as director for "Kismet" is made by Robertson-Cole, which will distribute the picture.

Mr. Gasnier, who was schooled under French masters of the motion picture before he left France, and who later directed American stars, has been in New York in conference with Mr. Senara, who appeared for three years in "Kismet," in which he had the central role of "Hadjii." All arrangements have been made, and the director and the famous stage star will soon begin work.

Exhibitors who were interested by the Robertson-Cole announcement that it has engaged Mr. Skinner to appear in "Kismet" will feel a further satisfaction in the contract obtaining the services of Mr. Gasnier as personal director. They can sense the personal approach, a production personally directed by Mr. Gasnier from the artistic successes of such pictures on the studio as "The Beloved Chalet" and "The Butterfly Man."

"There has never come to my attention a stage play more adaptable for motion picture purposes, than "Kismet,"" says Mr. Gasnier. The story with its delirious blending of light and shadow, its wealth of delicious humor, and the whimsical figure of "Hadjii," the role played by Mr. Skinner, has tremendous screen value. Then, too, the rich, picturesque atmosphere of the land of the Arabian Nights, and the premise that the hero may take his pick on the screen finding an expression that will enhance the dramatic value of the film, is an unfulfilled dream of the author, and again united with the magic power of the motion picture.

"In producing "Kismet" every care will be taken to give only the best. Players of unquestioned ability will support Mr. Skinner, and if necessary we will send to New York for those who appeared in the original play."

Great attention will be paid to the detail and we have already secured the services of Mr. Frank Capra, one of the leading art directors in motion pictures, who is now on his way to New York with a view to securing some unusual material for settings to be used in "Kismet."

"Every way possible, the main purpose in transferring this beautiful play to the screen, will be to retain the spirit and the soul of its "Kismet."

Mr. Gasnier has scored the greatest triumph of any actor on the legitimate stage," concluded Mr. Robertson-Cole.

Mr. Gasnier is declared to be peculiarly fitted to supervise the filming of "Kismet" because of his knowledge of both stage and screen technique.

Lloyd Starts on Second Series

HAROLD LLOYD has started on his second series of multiple-reel comedies for distribution by Pathé. The inauguration of this new series by its star comedian, under the auspices of the Pathe Film Company, is made the occasion of the publication of a lengthy statement by Pathé Exchange, Inc. The statement which follows announces the title of the first of the new series as being "High and Dry." "Having risen to a preeminent position as the leading exponent of the better type of comedy, in two reel productions, through the sheer merit of high ability and the big financial outlay for production by the Kalem Film Company, Harold Lloyd has embarked on his second series of multiple reels for distribution by Pathé. High and Dry is the title of the Lloyd production that will inaugurate the second series of short malapropisms. His return to leadership in the field of comedy is needed, it will be supplied by "High and Dry," which, from all reports, has received from the Kalem studio, where the picture has just been completed, is the best comedy Lloyd has ever made."

"While the books for the second Lloyd series have virtually just been thrown open, it is a foregone conclusion that almost every prominent exhibitor in the United States will be playing them. Already such outstanding names as the following are subscribed among the exhibitor patrons of the new Lloyd series: the Strand, Bowes, and Loew's, of New York; the Bijou, Keith's, of Philadelphia, Harris of Pittsburgh, Gurney, of Cleveland, Show of New York, Theatre of Denver, Keith of New York, and scores of others as representative in their territories as are exhibitors just named."

"This list is growing daily, and the thousands of exhibitors who have marked among their number such impressive comedies as Bumping into Broadway, Harriet Spook, Captain Kidd's Kids, His Royal Sneaks, From Hand to Mouth, and An Eastern Westerner, will be augmented by other thousands."

"Lloyd has reached the stage in his career wherein his comedies are being featured in one after another. His definite value as a box office attraction has been established, and exhibitors through their enthusiasm are substantiating this fact. The reason for this definite box office value is set for in a remarkable distinction Lloyd in the following editorial comment appearing in the New York Times of Sunday, May 9th."

"Those Harold Lloyd comedies—a word about them. Spectacles have seen His Royal Sneaks, Harriet Spook, and last week An Eastern Westerner. There has been more laughter and better laughter on Broadway because of them than would have been otherwise. Because they are funny. Every one must admit that, who are bored by the usual slapstick as well as those to whom horse play is the final word. Some parts of them may be a little too full of the rough and tumble stuff for some spectators, and some parts may be too subtle to provoke the guffaws of another, but take them all, and just as soon as it becomes too silly to be amusing for some, Mr. Lloyd will do something really original, and they will laugh in boisterous relief; and then, just as the comedy is becoming so desirable that people are beginning to ask what it is all about, Mr. Lloyd will smash something or break his neck and they will rear in blatan satisfaction."

A situation in "The Little Cafe," starring Max Linder, which is for Pathé distribution.
First Run Exhibitors

Book "Sagebrusher"

Frank L. Newman, Kansas City showman and general manager, Milton P. Held, have booked for immediate presentation at their Regent theater: Benjamin B. Hampton's "Emerson Hough" production, "The Sagebrusher," the W. W. Hodkinson release.

Ben Botsky, Hodkinson Kansas City manager, also contracted for a late May week's showing of "The Sagebrusher," with G. L. Hooper, managing director of Topeka's big first-run house, the Isis. Other big Kansas first-run bookings on "The Sagebrusher" are the Electric, Emporia, the Star, Newton, the Empress, Fort Scott and the Noveltie, Winfield.

Billie Burke to Star in Paramount Comic

Marking a departure from the type of plays in which she has been appearing, the first picture which Billie Burke will make when under her new contract for a series of Paramount Artcraft pictures will be "The Frisky Mrs. Johnson," an adaptation of the comedy by Clyde Fitch, which, when it was first produced in 1902, was one of that season's successes.

"Movie Madness" Next Hallroom Comedy

The moving picture craze will be the basis of the theme for the next Hallroom Boys comedy, according to an announcement from Jack and Harry Coen, producers of these two-reelers. "Movie Madness" is the title of this picture.

Julien Josephson Signs Up

F. P.-Lasky Puts Scenarist of Past Successes Under Contract

JULIEN JOSEPHSON, one of the most successful scenario writers in the profession, has just been engaged under a long-term contract to write original stories for Famous Players-Lasky Corporation. Mr. Josephson will have his headquarters at the West Coast studio of the organization.

Those who have seen the Thomas H. Ince productions in which Charles Ray starred for Paramount Arctraft, will recall that many of the most pleasing of those pictures were written by Mr. Josephson. These include "The Hired Man," "Bill Henry," "Crooked Straight," "The Egg Crate Wallaby," "Hay Foot, Straw Foot," "Playing the Game," "String Beams," "Paris Green," and "Red Hot Dollars." He also wrote "Fuss and Feathers" for Enid Bennett.

Mr. Josephson declares that one of his strongest motives for becoming affiliated with Famous Players-Lasky organization was the assurance that the highest possible quality of production would be recorded in his stories. He came to the screen world from the marts of trade, and in the beginning he feared that numerous others had made in their early careers of trying to write on subjects with which he was unfamiliar.

"When," said Mr. Josephson, "I started writing about the small towns people, among whom I had been born and bred and with whose world I am so entirely familiar, I found that the producers and the public alike were willing to accept these stories. I intend to adhere to this original idea, though I will naturally broaden my scope, and the characterizations I will provide for the stars selected will be of the purely human type, always marked by droll comedy.

Metro Exchangesmen Meet

District and Branch Managers Convene in Annual Get-Together

THE annual get-together convention of the branch managers, district managers and special representatives of the Metro Pictures Corporation was held this week in New York City. The gathering met at the Hotel Astor on Wednesday, Thursday and Friday, May 26th, 27th and 28th, for a discussion of the company's plans and to render reports on the year's business, while for the leisure hours of the visiting film salesmen, Metro provided an elaborate schedule of entertainment designed to appeal to every taste.

Metro's announced determination to maintain its high place in the industry this year was the keynote of the convention. The company's production policy and general expansion will also be outlined to the visiting exchange managers, and subjects such as the contemplated new booking arrangement and adjustment of the first rental versus percentage system of releasing pictures was threshed out in detail.


Joy Comedy Company

Busy in Florida

According to a statement just received from Nathan Hirsch, president of The Aywon Film Corporation, the various members of the Joy Comedy company are busily engaged in Florida completing the series of fifteen two-reel Joy Comedies which the Aywon organization is state righting. In addition to working on the series of two-reelers Mr. Hirsch is having made what seems destined to be a decided novelty in the way of films. His players are now making a five reel travesty on a well known film drama that has recently created a sensation.

Von Stroheim Ready to Start on Another

Erich von Stroheim, Universal director, has returned to Universal City after a month passed in New York supervising the final editing of his latest screen production, "The Devil's Pass Key," and immediately upon arrival at the post he will begin work upon a new picture, the third under his contract with Universal.

Although he had not made public the details of the projected picture, it is known that it will be laid in Europe.

Louise Glau Picture

Ready This Week

The Louise Glau company under the direction of Wesley Ruggles has just returned from a week's location trip to Coronado, where excellent scenes for the Glau's latest shot J. Parker Read Jr. production were "shot." The company are back at the studio finishing the remaining interiors. The picture, it is expected, will be completed this week.

Walter Long Is Cast

in Character Part

Walter Long, one of the most talented character actors on the screen, makes his debut in Marshall Neelan Productions, in the third independent production of the young director. Mr. Long, according to the Neelan offices, has one of the most unusual characters in this picture, ever disclosed on the screen.
Lillian Gish Leaves D.W. Griffith

Star Signed by Frohman Company for Three Years

Lillian Gish, who, during her entire screen career appeared under the direction of David W. Griffith, has severed her relations with the Griffith organization and signed a contract with the Frohman Amusement Corporation, to star in productions to be supplied to exhibitors by that company for a period of three years. This announcement has upset a tradition which was considered inviolable, namely, that Miss Gish would, during the balance of her screen career, appear solely under the Griffith management.

The severance of her business relationship with the Griffith organization was determined only after numerous conferences between Albert Gray, representing both Mr. Griffith and Miss Gish, and William L. Sterritt, president of the Frohman Amusement Corporation, in face of the liberal attitude of Mr. Sterritt and the advantageous terms of the contract. Mr. Griffith did not feel that he was justified in standing in the star's way.

Miss Gish was born at Springfield, Ohio, in 1889, and inaugurated her stage career at the age of six. It was Mr. Griffith who engaged her for the Biograph studio and went with her to Reliance-Majestic Fine Arts. Here was the featured part in every big Griffith production and exhibitors and the public associate her extraordinary ability and marked service with "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Lover," "The Greatest Thing in Life," "Romance of Holy Valley," "The Heart," "The Greatest Question" and "Broken Blossoms."

The Frohman Amusement Corporation will probably only special productions in which Miss Gish is to be starred, and the entire investment will be in keeping with her stature. Indeed, there will be no more than five productions a year; the first production to be commenced between August 1st, and August 15th, 1920, after the completion of Miss Gish's services in "The American" under the management of Mr. Griffith.

William L. Sterritt, President of the Frohman Amusement Corporation, waxed exceedingly enthusiastic concerning Miss Gish. He said: "I have been considering every available star in motion pictures and never have I come down to but three, and Miss Gish is the first one of the trio with whom I opened negotiations because of her sweetness, her unique and inherent dramatic ability places her in a class entirely above. Exhibitors and the public may expect that we will be exceedingly cautious in picking the vehicles in which Miss Gish is to appear, for the mind the necessity of dramatic productions that will permit the public to have the full benefit of her talents. Miss Gish possesses every qualification that justly stamps her as the most splendid dramatic ingenue in America and the world."

"This announcement is merely the first of several that we hope to offer the whole exchange system and each of them will be in line with our announced policy of 'Bigger and Better Productions' and a time in. We expect to have two producing units in the east and two in the west and whether Miss Gish will appear in a picture in New York or Los Angeles depends upon the story in which she is to appear."

New Exchange Opens June 20

Educational Films Corporation will inaugurate its own releases through its own exclusive short subject film exchange. According to announcement of E. W. Hammonts, vice-president and general manager of the company, the exchange will be opened by that date the various offices will be able to serve exhibitors.

Associated with Educational in these exchanges and participating in the ownership of the individual territorial offices are some of the most important exhibitor interests which, it is said, assures first run in the greatest group of theatres ever made available for a single company's short subject product.

Even greater stress is placed Educational on the fact that since these non-repurchasing leading theatres will be vitally concerned that the exchanges in which they are interested handle the best product, and that their association represents a careful study of the product to be offered and the soundness of Educational's financial basis. A number of the interests affiliated with Educational in its various exchanges supplies a list of theaters that, it is said, will be hard to equal. For instance, Robert Leiber, chief owner of the Circle theatres, is interested in the Indianapolis exchange. In Detroit, J. H. Kunsky, owner of one of the finest theatre systems in the whole country, is the partner of Educational in the Michigan exchange and is ready to control the theatre situation in the twin cities area. The Educational exchange in the Minneapolis territory.

Pittsburgh's leading theatres are represented by Rowland and Clark. In Chicago, Balaban and Katz, who have in the past few years built probably the finest group of motion picture theatres in the whole world, are participants in the exchange ownership, and a great share of the releases will be seen in the theaters, Central Park, and other fine houses. In Des Moines and Omaha, A. H. Blank, who has invested millions in new houses in the past few years, will be interested. In Louisville, Col. Levy is part owner of the exchange, which Mr. Whiteside, Philadelphia, Harry O. Schwallie is devoting a considerable portion of his time toward Educational's short subject exchange.

On the coast Sol. Lesser will share the exchange supply with Pan-American, southern California and Arizona. Mr. Lesser now conducts the Niles, Los Angeles, and will direct the new three-million-dollar theater. In San Francisco Turner and Dahnke, one of the largest exhibitor organizations in the entire country shares in the ownership. The northwest territory will have the participation of N. L. Van Herberg. As a matter of fact recital of the names of those having interests in the various territories continues to list leading names in each territory.

While all of the signed contracts have not yet reached New York, it is from the great Klaw & Erlanger legitimate success of the same name.
Original Title to Be Kept
To Retain "The House of Toys" as Name of American Film Production

DESPITE some pressure brought to bear for a change of title for "The House of Toys," the American Film Company has decided to retain the title given by its author, Harry Ross Miller. It was argued that the name might suggest a story venturing on the juvenile, when in fact it is a dramatic portrayal of the vital, thrilling problems, which enter into every home founded by a young man and maiden who love each other.

"Is your husband true?" is the keynote of the plot, yet, according to the American Film Co., it is not the usual "other woman" or "vamp" story. "With searching analysis the director, George L. Cox, following the lead of the author, who, by the way, is a practicing lawyer in Pittsburgh, Pa., points to the season for the first divergence between husband and wife," states the American Film Company, "and shows how and why the chasm widens between them. The drama shows how a good woman with eyes that see not and ears that hear not, works steadily toward her own disillusion and the loss of love and home and husband. It shows how a good man, not a profligate nor a sensualist, fellowing the flight of restlessness in his soul, builds, not for the girl he swore to keep and cherish, but for another who understood and met his longing for sympathy and home in its highest sense."

"One critic said, Folks who like to see baskets of blood will not like "The House of Toys". True, in it there is nothing of the melodramatic, nothing scolding, nothing undeveloped that might start rending emotion, with the tragedy of a broken home avowed by a hair's breadth, a hair's breadth which is sufficient, however, for a happy ending."

"A special which all women will want to see," says S. S. Hutchinson, President of the American Film Company, "but just as surely it is a special which all men will want to see, for the problems presented are questions of humanity and not of sex, though sex plays an important part in the beginning and development and ending. It is a constructive drama which holds the audience in tense interest."

Metro Promises Many Laughs in New Farce
Metro's all-star picturization of "Parlor, Bedroom, and Bath," the boudoir comedy by C. W. Bell and Mark Swin, which ran on Broadway, promises to develop far more laughs than did the original stage production, according to reports from Metro's West Coast studios in Hollywood, where the production is being made.

Finishing touches are being added to the picture this week. It was prepared for the screen by Miss Mathis and A. P. Younger. W. M. Esmond is the cameraman, and Sidney Ulman designed and executed the special art interiors.

Among the cast are Eugene Paullette, who played in "Faith and Wrong," and Ruth Stonehouse, who plays a dealer in society scandals for a daily newspaper, and Kathleen Kirkham. Both these young ladies, according to reports from Metro, will surprise the fans with a variety of elaborate costumes. Edward Dillon is directing the production.

Mon Randall to Draw Universal Stars
Mon Randall, noted pen and ink artist, whose sketches of motion picture stars are familiar to many fans, is now confiding to reproducing the features and characteristics of Universal players. All future Universal advertising will be illuminated by Randall's drawings, and some unusually brilliant work may be expected from this artist now that he is at work at the studio and able to sketch the Universal stars from life.

Foreign Studio Is Ready
Famous Players Expects to Start "Shooting" in English Studio Soon

The London studio of the Famous Players-Lasky British Producers, Ltd., is ready for the beginning of production activities, according to advice received from the Famous Players-Lasky Corporation. No announcement has been made as to the first story to be filmed, but it is expected that work will be begun in the near future.

The Famous Players-Lasky Corporation has the following to say about its new producing plant:

"The new studio in which Paramount pictures will be filmed is brassied by London experts as one of the most complete and best equipped studios in the world. In size it compares very favorably with the largest English pictures in its sufficient room having been provided on two stages for the filming of five large productions at one time. A modern electric lighting system is used which will provide a strong under the direction of Hugh Ford will find many features in studio equipment not duplicated on this side of the Atlantic."

"The transformation of an old and disused structure in Islington, which served for many years as the central power-station of a large London electric power company, is generally acknowledged as accomplishing the almost impossible. The work of converting the power plant into a modern studio was in charge of Major H. H. Bell, a prominent London engineer, who is said, found the task of transformation one of the most difficult engineering feats he had ever attempted. This task was made doubly difficult when the London County Council ruled that the work of reconstruction should be conducted under the regulations required for theater-building instead of those applying to factories. This ruling was at variance with other decisions handed down by the council and an enormous burden to those already carried by the company."

One of the characters who appears to unusual advantage in Metro's "Burning Daylight" is Helen Ferguson.

Pathe Product Sold in Latin America
Francisco di Domenico, senior partner of Domenico Hermanos and Cia of Bogota, Columbia, S. A., has contracted for the Pathe productions for several years to come in the territories of Colombia, Venezuela, Central America, Panama, including the Canal Zone, Jamaica, Guiana, the Lesser Antilles and Hayti.

Mr. di Domenico said that his organization is already in control of a chain of theatres in Colombia and work would soon be started on several new theatres. The great theatre of the company in Barranquilla has a seating capacity of 6,000, and it is the intension of the owners to increase it to 12,000.
Christie Comedies for Educational Release

Scores of congratulations were received during the past week by E. W. Hammons, vice president and general manager of Educational Films Co., on acquiring distribution rights of Christie Comedies, which was announced last week in the Motion Picture News. Many of these hailed the deal as the first release.

“Miss Caroline” will be released by Hal Roach. However, the feature player who played the lead, Ann Blyth, is the featured player while the cast includes Basil Rathbone, James Cagney, and Bert Lahr. The picture has been generally well received by adult audiences.

Helie Berc, one of the leading female stars of the industry, has been cast in the lead in the new picture, “The Woman’s Club.” The story is a romantic comedy and is the first picture in which she has appeared since her marriage.

Bert, the leading male star of the industry, has been cast in the lead in the new picture, “The Man from Nowhere.” The story is a romantic comedy and is the first picture in which he has appeared since his marriage.

Goldwyn-Bray Acquires Wild Bird Pictures

A recent visit to New York by William L. Finley, nationally known as a naturalist, has resulted in the Goldwyn-Bray organization acquiring 16,000 feet of Mr. Finley’s motion pictures of wild bird and animal life. The pictures represent the work of Mr. Finley and his wife for the past three years. The work of Mr. Finley is unique, as he is an accomplished painter and photographer who has traveled extensively in the world. Through his painting work, a careful record has been compiled on the motion picture screen of the actual conditions under which wild birds and animals live.

Unusual Exploitation for Brentwood Film

Some unusual angles of exploitation have been mapped out by Robinson-Cole on The Heart of a Woman’s. The Brentwood Film Co., soon to be released, featuring Zasu Pitts, the distinctive little actress of quantities of motion picture parts. The exploitation section of the campaign book which has been issued on this picture shows a dozen ways in which exhibitors can exploit the picture, with a minimum of expense, and exhibitors who give consideration to the plans outlined will glean a little extra dollars into their pockets, say the producers.

Bebe Daniels New Realart Star

MORRIS Kohn announces another leading woman for Realart under the Realart banner. This time it is Bebe Daniels, who has attracted considerable attention lately in leading roles for Cecil B. DeMille productions and with Wallace Reid in several of his most recent pictures.

The new star is the fifth in the Realart gallery. The announcement that she has been signed comes within a few months of the deal by which Wanda Hawley was added to the Realart list and just as the company’s sales force had concluded the largest of the formation’s successful campaigns of motion picture history in behalf of Miss Hawley’s first picture.

Announcement of the new star was made by Morris Kohn, president of Realart, to the managers at their recent convention in conjunction with the Los Angeles Record and Sid Grauman to obtain material to be cast in forthcoming Thomas H. Ince pictures. This innovation has given marked impetus to the exhibitors that have been incensed with the announcements that have been made for the star of the year. Hal Roach has been cast in “The Man from Nowhere,” and the new star of the year is expected to be one of the top stars in the industry.

Bebe Daniels, who will soon be elevated to stardom in Realart pictures, is a naturalist, with a gentle style of acting. She is the type of girl who is attractive to all ages, and her picture will be a hit with the public.

Metroites Arrive In New York

WITH the arrival of Bert Lytell, star and June Mathis, leading lady, Metro has completed its roster of leading stars. The girls have arrived in New York from Hollywood, where they have been working for the past six months. The two stars have been working together for several years and have become very close friends.

Miss Mathis heads the scenario department and Metro generally regards her as the one to go to in the selection and adaptation of plays. She has just completed the scenario of “Hispanic Alice Trumps,” the latest of the Drury Lane melodramas by Cecil Raleigh, which is under production in California.

Mrs. Zellner was met at the station by her husband, Arthur, who came to New York in April to assist Maxwell Karger. The Zellers had just bought a house in Hollywood when Mr. Zellner was called to New York. Now the Zellers will be permanently in New York. They came to New York from the South several years ago and started work together in motion picture advertising. Since then each has done more than a score of motion picture stories.

Mrs. Zellner’s last picture was “A Misfit Wife,” an adaptation of Julie Herne’s drama. Mrs. Zellner expects the first picture she will supervise here will be “Polly with a Past,” the George Middleton-Guy Bolton drama which scored such a success in the Relache production starring Ina Claire on the stage. The Metro production of “Polly with a Past” will be presented and the signature Ina Claire’s screen debut.
Ray's Choice Pleases Cohan

George M. Predicts Success of Film Version of His Stage Play

GEORGE M. COHAN, the actor-playwright, expressed extreme gratification over the picturization of his well known comedy-drama, "Forty-five Minutes from Broadway," in a letter this week to Charles Ray, who is now engaged in Los Angeles adapting the famous stage piece to the screen. The Cohan play is the first of the new series of big photoplays in which Arthur Kane is presenting the star for First National release.

"It is with the greatest pleasure," wrote Mr. Cohan to the First National star, "that I learn you are now working on the picture version of my play, 'Forty-five Minutes from Broadway.' As one of the most popular of my dramatic pieces to reach the screen I am gratified to find the play in such capable hands, with every prospect of reaching the public in a form which does credit to the traditions of the piece and to the favor it has enjoyed.

"I have no doubt that your final result will give to the public one of those distinctly different and high-class film characterizations which do so much to raise the plane of the cinema art in the estimation of intelligent people. It seems to me that the story and action of 'Forty-five Minutes from Broadway' are eminently suited to an entertaining and high-standard photoplay production."

"It is particularly gratifying to know that the leading role of my play is being undertaken by a screen actor who enjoys the affection and confidence of his audiences. I can think of no other man now in the films to whom I would rather entrust this stage character of my own creation, which has become, through long theatrical association, very dear to me. Allow me to extend my very best wishes on the photoplay production of 'Forty-five Minutes from Broadway."

Serial Is Making Progress

Pathe May Advance Release Date of Juanita Hansen Production

PRODUCTION of the fifteen episode serial in which Juanita Hansen will appear as a Pathe star has made such rapid progress at the Seitz Studio, where scenes for the thirteenth episode are now being stage under the direction of Bertram Millhauser, that it is probable the picture will be advanced on the release chart, and may be issued in August instead of October as originally intended.

"The Phantom Foe" is the finished title designated for the picture, which was written for the Hansen by George B. Seitz. The scenario was done by Frank Leon Smith, who wrote "Bound and Gagged" and other Pathe Serial plays.

Juanita Hansen started work on "The Phantom Foe," the first week in January, but though everything was in readiness at the Seitz plant, there was considerable delay at the beginning of the producing because Warner Oland, who heads the cast, had not completed his work in "The Third Eye," at the Astra studios in California. However, Mr. Oland more than made up for time lost, and soon caught up to the rest of the company, which had already made many scenes.

Information from the Pathe Home Office, where some of the early episodes have been shown, is to the effect that the Juanita Hansen vehicle is a mystery romance of the type popularized by George B. Seitz at the outset of his career as a Pathe serial producer.
“Chet” Withey in Ranks of Masters

GRiffITH pupils" were at one time numerous and had his enough in the motion picture ranks. And while "Griffith pupils" loved the old master well enough to recall the description, at the same time there was always the hungering desire to be recognized and appreciated for the work they had done in contributing to the advancement of the screen art.

To "Chet" Withey the task of being a "Griffith pupil" was made especially trying. "Chet" gained his early directorial experience on the Griffith lot; absorbed the Griffith art, became a favored member under the Griffith wing, and added his share to the productions that were being praised for their art and succeeding because they were also under the supervision of David Griffith.

And then "Chet" reached the point where his name alone was sufficient to guarantee the production that bore it. But here's the rub—and the reason why "Chet" had his enough in the motion picture ranks. "Chet" went there was certain to be someone who strode up and down the stage repeating what compliment you on your work in such-and-such a picture. Mr. Griffith, I am a devoted admirer of your art.

It didn't happen only once or twice. But day in and day out in Los Angeles and on Times Square, father to being quiet and take the praise intended for Griffith and hear good words for himself only incidentally, or else make explanations that only enfused the person talking to him.

For "Chet" Withey's physical resemblance to David Griffith is uncanny. But with the passing of time the similarity of features has been supplanted by a resemblance of a different sort. "Chet", while following his father in the world of the professional field, has been establishing a new link of association with the immortal Griffith in the high order of products that he has been turning out until at the present time the resemblance between these two mastered for some a similarity in achievements rather than a likeness of countenance.

A glance at the pedigree of the well-known "Chet" Withey shows that his rise to the foremost ranks of the megaphone artists was not a case of one projected into fame overnight. "Chet" missed none of the runs in his climb to the top of the ladder, and by the same token he has established with greater security his superiority over some of his less talented fellows whose names have flared into prominence one brilliant stroke and have as quickly been snuffed out by the effects of subsequent mediocre work. With a working career as a miner in Arizona, Measure pay and ambition to enter fields other than the drama, Withey, at the tender years of a "Chet" dissatisfied with his surroundings and accordingly he threw up his job and started out. He landed in Los Angeles and here began his theatrical activities which were eventually to lead him to his present position of prestige.

Like so many others who have achieved success in the picture game, "Chet" served his apprenticeship on the stage. He took a job as an actor, his specialty being the role of "heavy." "Chet" liked it better than mining, but he was on the alert for something else. The chance came, and he turned to the writing of scenarios. This was more than ever to his liking, and he made considerable success at it. Then Fine Arts-Triangle pictures at Hollywood were the scene of his earlier efforts. Next he was assigned to do some directorial work. He made good, showed evidences of marked skill and went to it with a vengeance under the guiding hand of Griffith who was then supervising Fine Arts productions. "Chet" had found his sphere at last and to the perfection of his work he devoted all his talents and ability.

Besides Fine Arts some of the older concerns with which "Chet" was associated in the earlier days were the American, Keystone and the Reliance-Majestic. His initial effort, as a director for Triangle was "The Devil's Needles" which starred Norma Talmadge and cast Tully Marshall in the opposite role. "The Old Folks at Home" followed and is still recalled by the voters as a "wallaper." Among the other productions of this period which "Chet" Withey directed were "The Wharf Rat," "Mr. Goodwin, the Samaritan," "The Village Prodigal" and "Madame Bo-Peep."

He next joined the directorial forces of the Vitagraph company and among his pictures under the Vitagraph banner comes "An Alabaster Box." Then followed his masterpiece, " little best known work under this auspices is "The Hun Within." This picture won universal praise and added another "Chet" Withey's reputation more than ever. His work for Paramount included "Maggie Pepper," "Little Comrade" and "The Teeth of the Tiger." More recently he directed First National in Deal with British Company

As a result of negotiations which have been in progress for several months, the productions of the First National Exhibitors Circuit will be distributed in the United Kingdom by the Walthard Company, Ltd. A contract has been entered into between David P. Howells, Ltd., foreign representatives of First National and Walthard whose First National Attractions for two years go to the Walthard Company for distribution in England, Ireland, Scotland and Wales. It is said that the contract aggregates in excess of $2,500,000.00.

Fannie Ward Picture Still Going Big

Few pictures have enjoyed the longevity of "Common Clay." Pather's cinema version of the great stage play in which Fannie Ward had the leading role. "Common Clay" is being booked weekly in scores of theatres.

Pershing Reception in Universal News Reel

Pictures of General Pershing arriving at Panama, and of the reception he received, are appearing in International News No. 27. Unusual "shots" of the canal are seen in this reel.

**Joins the Unity League**

Los Angeles Branch Established Includes Prominent Picture Men

Anglo-American friendship was yielded in Los Angeles last week by the organization of a Los Angeles chapter of the Unity League, in which more than 100 prominent professional, literary and film men were enrolled, it is stated. Arthur Levy, chairman of the national executive committee of the league, announced at the meeting, which was called by Arthur Letts of Los Angeles, that a Unity League publication and news film would be launched to further the "friendship propaganda" of the two nations.

Through the courtesy of R. V. MacFarland, west coast manager of the Mayflower Photoplay Corporation, scenes at the luncheon and meeting of the organization were filmed for the new film weekly. Cameraman Harold Lipstein of the Mayflower studios was placed at the disposal of the league chairman.

Mayer Snyder of Los Angeles, former Lieutenant-Governor A. J. Wallace of California, Dean MacCormack, Rl. Rev. Joseph H. Johnson, Congressman Joseph Martin, Senator Frank Flinn, managing editors of the Los Angeles dailies, representatives of the Los Angeles Ad Club, film studios and American Legion, were among the notable guests, according to the Mayflower announcement.

Allan Dwan, director-producer, whose features are being presented by Mayflower, has in course of production, an allegorical film, "Friendship," produced on behalf of the Anglo-American movement, which is to be exhibited free throughout the United States and parts of the British Empire.

Chairman Arthur Levy has announced that the Prince of Wales, Lord Northcliff, Frank Vanderbilt, Melville Stone and the executive committee of the Motion Picture Industry of America have signified their approval of the plans and purposes of the Unity League.

**Quick Trip to Get Contract**

From New York to Los Angeles and Back on Next Train to Buy Story

J. R. Grainger, eastern representative of Marshall Neilan Productions, left Grand Central Station, New York, Wednesday evening of last week, to spend a few hours in Los Angeles and take the next train back to Manhattan, says the Marshall Neilan office.

Mr. Grainger goes to the West Coast to consult with Mr. Neilan and obtain his signature to a contract which involves the picturization of one of the most famous stories of international prominence, it is stated. This is made necessary by the stipulations in an option on this story held by the Neilan organization and which expires May 29th. The demand for this story among film producers is said to be so great that should the Neilan company fail to take advantage of its option, the rights would be closed within a few hours thereafter, according to the Neilan headquarters. Arriving in Los Angeles on Monday afternoon, Mr. Grainger takes the next train back to New York. He will spend seventeen hours in Los Angeles and return to New York on the morning of the 29th, traveling 184 hours out of 201.

Although the title of the story is not made public, it was stated at the New York offices of the Neilan organization, that the subject is a famous novel of international popularity which has had several elaborate stage presentations here and abroad during the past twenty years. Mr. Neilan plans to produce the story in the very near future, taking scenes in several eastern localities in the United States and then staging the major part of the plot abroad when he arrives there next August. Marion Fairfax will prepare the script and has already begun to lay out the work of adapting the plot to the screen. This work in itself is expected to take over a month. As soon as the deal is closed, Harry Ham, Mr. Neilan's foreign representative, now in London, will be cabled instructions to start making arrangements for the taking of what are expected to be the most elaborate sets since "In Tol-tolerance."

**Free Booklet to Exhibitors**

Hodkinson Analyzes Industry in Pamphlet Issued for Showmen

W. W. Hodkinson has published for free distribution to the exhibitors of the country a pamphlet which he calls "An Appeal to Common Sense." The pamphlet deals in a brief and lucid manner with present conditions in the industry. Mr. Hodkinson's contention is that many of the evils which now beset motion picture theatre owners arise from the fact that the same financial interests control producing and distributing.

Mr. Hodkinson says that under the system now followed by producer-distributor all the picture failures are charged as a debit against the exhibitor, thereby saddling him with the cost of unfortunate experiments. An independent distributing agency forcing the producer to bear the cost of failures on his own shoulders is one of the remedies proposed by Mr. Hodkinson.

"I hope," said Mr. Hodkinson, "that the exhibitors of the country will read the booklet, for it embodies the observations and experiences of many years together with the sincere desire to help the exhibitor out of his present difficulties."

**Saturday Openings Popular**

Exhibitors Find Change from Sunday Openings to be Beneficial

Saturday openings for the exhibitors running pictures in week-end localities will become popular among exhibitors, according to Marshall Neilan, who has discussed the matter with some of the most prominent exhibitors in this country. Such exhibitors as the Sackner Amusement Company in the South and the New York organization on the West Coast have adopted the policy of opening their shows on Saturday with notable financial results.

In discussing the matter recently, Mr. Neilan said: "I do not wish to be quoted on anything that would indicate that I am telling exhibitors how to run their business. I am a producer and do not pretend to be able to give advice in connection with the exhibiting branch. "At the same time, I have wondered often why the policy of opening week-end motion picture shows on Sunday has remained such a universal practice throughout the country. I am convinced that the time is not far distant when the Sunday opening will cease to be such a fixed policy."

Box office reports and advance releases will be found in this issue

*Scene from the new Mack Sennett Paramount comedy, "Let Her Go"*
He was so simple in soul as to forget his honeymoon; prefer Bugs to Boredom; the companionship of a sweet little shopgirl to the gloomy grandeur of a ducal palace;

She was so simple in soul as to accept his generosity when her own parents and her minister accused her of improper relationship with "a swell;" as to think that she could fit into the social life of which he was a part.

A picture that is rich in story, production and cast.
Breathless ~ In the Air!

That's the way your audiences will be at the end of each episode of the

Pathé Serial

THE THIRD EYE

with

Warner Oland

and

Eileen Percy

Who turned the camera which took the incriminating pictures?
Why the malignant, persistent effort to pin the crime on the beautiful motion picture star?
And who and what is the Third Eye?
A serial that moves with the swift rush of a tornado!
Written by H. H. Van Loan.
Produced by Astra.
THE SECOND OF THE SENSATIONALLY SUCCESSFUL TWO REEL
The remarkable newspaper tie-up has given to these comedies a unique and tremendous drawing power. There's a newspaper in practically every section of the country that features the inimitable comics. That means great publicity and ready-made audiences. Those who have shown the first have found it so. Ask the nearest Pathe exchange to show you this comedy.
RIO GRANDE from the famous play by AUGUSTUS THOMAS
Personally directed by MR. CAREWE

"Splendid . . . Powerfully developed presentation . . . Perhaps the strongest of the many screen stories of the border . . . One of the most important of the new releases."—Moving Picture World.

"Should give satisfaction wherever shown . . . Proper atmosphere showing the rare wild beauty and grandeur of the border country . . . Many thrilling adventures. Miss Theby gives splendid performance."—Motion Picture News.

"Out of the ordinary . . . Actionful melodrama . . . Very good direction . . . Splendid atmosphere . . . Will pull the crowds in greater number than average feature."—Wid's

"A thriller . . . Lavishly produced."—Trade Review.
There seems to be a vogue of five red comedies which the exhibitor may view as a fashion not failing to exist any great length of time. But while the fashion is popular opportunities are offered for casing in with these novelties by presenting them in a novel manner.

"Everything But the Truth" is broad comedy, leaving the way clear to all manner of extravagant humor with free use of "hokum" stunts advisable. The stars, Eddie Lyons and Lee Moran, are well known to your patrons and you therefore do not need to dwell on their names further than to announce in all your advertising who the featured players are in the film, directing your selling argument to the end of convincing your patrons that the film is of unusual value, with emphasis laid on the fact that it is of multiple reel length. Your attempt should be to bring the production up above the stars in the minds of the public, whereas in any ordinary two reel comedy the thing to feature would be the stars themselves. To do this will require more than the average advertising in all lines. If you run a dramatic subject on the same bill perhaps advisable since many patrons of theatres are not satisfied with an all comedy program devote all your energies to the comedy, relegating the dramatic subject to the inevitable of being given a comedy. Since a comedy appeals almost entirely from the incident and stunts contained, with its story of small value, you should, therefore, play up the business which in your mind will go over at your theatre. It will be necessary to advise your public to some extent concerning these scenes. For this purpose you should pick out the sequences occurring after Billy and Annabelle have been detained at the "lunatic asylum," making sure that your selling talk, whatever form it may be in, makes clear that two sane people are kidnapped by a lunatic who thinks he is the prior of a madhouse. Give your people a pretty accurate idea of the sort of trouble your characters get mixed up in through this episode.

For secondary advertising angles you can dwell on the reputation achieved by the stars in the five years they have been presenting comedy pictures, mentioning some of their two reel successes that you think will be remembered by your fans, recall by statement that these players are the originators of the "Hokum" stunts used by you on the screen, suggesting that they have never been successfully imitated, mention the fact that this is their first multiple reel feature and give people a chance to define the quality of the production by referring to the other five red comedies, such as "Tillie's Punctured Romance," "Down on the Farm," etc; call attention to the well known players in the cast, among whom is Ann Cornell, who is being touted as one of the finds of the year and promise many human touches which are not often found in any low comedy and which give "Everything But the Truth" class and distinction.

Mention may be made of the fact that the picture is presented by Lyons and Moran and that the story is by Edgar Franklin, a well known writer for the screen. If you care to take advantage of it, there is opportunity for the use of some snappy subtitles which would attract attention and have double meanings, and are intended to get their laughs on this basis.

You may promote the good photography, lots of action and good direction.

SUGGESTIONS FOR OUTSIDE ADVERTISING

Since nothing you may do within reason will attract attention to the dates you will play this picture will be out of place, the devising of stunts to get your theatre and the forthcoming showing in the public eye is advisable. How far you want to go depends on how well you stand in with the people and whether or not you figure it is good business to put something over on the newspapers.

Complications and everything but the truth makes the picture a comedy hit for the full five reels.
Comedy scenes in which Eddie Lyons and Lee Moran are past masters are herewith shown.

Lyons—Moran Five Reeler Good Exploitation Bet

However, a "demented" man stunt would be sure fire so far as publicity goes. Suppose you were to engage a good character actor who could make up as does the "nut" of the picture bringing him in on the train with "trimmings" enough so he would be noticed at the station and on the street. If you have a body of water in your city which is navigated with any sort of craft larger than rowboats, you might send your "nut" down to the wharf to pretend that he imagined he owned all the boats in the world. He could walk about view each vessel critically and talk to bystanders about his possessions, etc. If such a stunt is to be pulled good judgment should be exercised in estimating how far he should be allowed to go so as not to get yourself seriously in complications with the police. It perhaps might be extremely dangerous unless you can fix it with the chiefs or some one in authority. If you think you couldn't "fix things" in the ordinary way there would be opportunity in trying to put the story over on one newspaper alone, since as a rule in most cities at least one of the dailies is "in Dutch" with the police and any chance the department would have to show the paper up would be considered a great joke. In this case frame your stunt with the police for the sole benefit of the one newspaper with the other papers tipped off not to use the story. Of course, if the paper which is "framed" does fall all the other publications will carry the story of the "slip" and you will get the publicity.

Another "plant" which would be almost sure of success would be to send your man (not made up as the "nut" of the picture) around the offices of the various newspaper plants. He assembles a familiar-looking person who thinks he has purchased a newspaper somewhere and is looking for advice and information how to conduct it successfully. Arm him with enough technical knowledge about presses and linotypes, etc., so he could talk intelligently for a few minutes and instruct him to play his part so he would be "spotted" as a "nut" very soon after getting into conversation with the reportorial force which is where should go to get into action. It would be well to frame his story along comedy lines and instruct him to play for the funny side all the time, since this sort of a yarn is always good reading. (Note—Lunatics who did exactly the stunts suggested in both instances have been used before in the writers' newspaper experience and therefore these stunts can not be called original.)

If you have a lunatic asylum in your city you could probably be the means of getting some stories across from interviews with the superintendent who could relate the queer delusions his patients have, all of which can be tied up with your picture and its crazy character.

For window displays the grocery stories with the idea of the picture suggest some possibilities although they really would be rather far fetched.

In the matter of lobby decorations plenty of stills showing scenes from the production with your paper driving home the fact that the production is a five-reel comedy, etc, offers the best possibilities.

NEWSPAPER DISPLAYS AND COPY

For your newspaper displays the novelty of a five-reel slapstick comedy, promising action, and a laugh test is essential. Your catch lines and selling talk should be written in a semi-comedy vein with an attempt to conceive clever wording. A hint of the spice in some of the titles may be used but with discretion. It might be well to note that the offering has no batting girls and that all the players wear clothes. For cuts we would select those in which the "inn" appear and therefore have an opportunity to tie-up the lunatic and his "asylum" to the selling talk of our display. If you select cuts which may be obtained from the exchange, two of which are reproduced for your inspection, you will, of course, follow out the angle of exploitation suggested by the cuts themselves. A lesser campaign would not be out of place on this subject based on the "lunatic" idea. For instance if you were to run small cuts with the word "Asylum" engaged in a scraggly hand it would get attention. Later a line saying "told everything but the truth" could be added. Later your display ads could carry the title of the picture "Everything But the Truth" in big type with the word "Asylum" as a catch line.

Readers and text matter for the movie page should emphasize the five-reel part of the comedy, with reference to the lunatic and what he did to the characters of the story which led to the telling of everything but the truth with the general angle used in the display matter to the fore.

BILLBOARDS AND PAPER DISPLAYS

There has been prepared for your use an exceptional lot of good paper for this production. Liberal use of this paper is advised with the selections of style varied. If you use slides begin running them well in advance of your showing featuring the five-reel part of the offering.

PRESS NOTICE STORIES

The apparently necessary press play when the truth seems not plausible and a lunatic who thinks he is the proprietor of an asylum threatens to destroy the happiness of both a married and engaged couple in the Eddie Lyons and Lee Moran five-reel comedy feature "Everything But the Truth" to be shown at the — theatre for a next — days engagement beginning, but it also furnishes more genuine amusement for theatre goers than anything released for a long time. Eddie Lyons, as the young president of the oil company, about to be married to a pretty blonde, and Lee Moran, as a newly married young business man, are said to give comedy portrayals of which their past performances have been merely a promise.

They have surrounded themselves with a splendid company, chief among whom are Anne Cornwell as the young wife, Katherine Lewis as the jealous fiancée, Nelson McDowell as an escaped lunatic, Willis Marks as a faithful bookkeeper, and Elizabeth Witt as a meddling aunt.

"Everything But the Truth" is the title of one of the season's feature comedy successes, a five-reel production in which Eddie Lyons and Lee Moran are appearing at the — theatre for a next engagement.

Lyons and Moran would rather keep an audience chuckling throughout a picture than giving way to an occasional laugh and then lapsing into a quiet state of boredom. The plot of the coming comedy is built around a young married couple living next door to the suburban bungalow which a prospective Benefict has
prepared for his bride.

The unmarried man gets into what seems like a hopeless tangle when an escaped lunatic holds him and his neighbor's wife prisoners, all night in a deserted farm house. The truth of the whole matter is so unusual that they are afraid to tell the truth even when it is discovered what really happened when they escape the next morning. The difficulty with which the situation is cleared up is the basis for many laughs. The two stars are supported in the photoplay by Anne Cornwall, Katherine Lewis, Nelson McDowell, Willis Marks, Elizabeth Witt, Nelson McDowell, and other capable comedy artists.

"Everything But the Truth" is the alluring comedy title of the five reel feature picture which is being released by the studio for a long day's engagement.

Marriage and laughter are the only things to consider if you see this picture which comes heralded as one of the few really funny multiple reel comedy pictures ever made and clasping with "Tillie's Punetured Romance," as entertaining, "Everything But the Truth" is not slap-stick.

The stars of the picture are Eddie Lyons and Lee Moran who are supported by Anne Cornwall, Katherine Lewis Nelson McDowell, Willis Marks, Elizabeth Witt, and other popular screen players.

The story concerns two young couples, one of them engaged and the other already married. The bride and groom have a little suburban love next door to the musical comedy picture, and the bride has prepared for her future wife. Their affairs seem hopelessly tangled when the unmarried man and his neighbor's wife are held prisoners all night in a deserted farm house by an escaped lunatic. The true story sounds so improbable that they invent another. It is a comedy story and the two newlyweds have to be told. There are many laughable incidents in the mix-up before everything is satisfactorily explained.

Short Readers For Program and Papers

Anne Cornwall, the petite comedienne who scored such a success in support of Lionel Barrymore in "The Copperhead," is playing the leading role in "Everything But the Truth," the comedy feature starring Eddie Lyons and Lee Moran. The world premiere of the picture will be at the theatre at — the next —

In "Everything But the Truth," coming to a theatre near you — Eddie Lyons plays the part of a young man about to be married, while Lee Moran appears as a newlyweds to be separated from his bride for the first time. The story is by Edgar Franklin and tells of the type of comedy feature which has so many favorites among photo comedies produced in some time.

The names of Lyons and Moran, to the audiences are synonymous with laughter and good cheer. They have starred in one and two-reel pictures for years. Now they have begun the production of big comedy features. The first of these, "Everything But the Truth," is announced for

never count a man on circumstantial evidence," supposed your wife because appearances are against her. In "Everything But the Truth," the Eddie Lyons and Lee Moran comedy now being shown at the — theatre, there is an occasion for every married couple. The production is frankly intended to provoke laughter, but it also succeeds in teaching a lesson.

Although Eddie Lyons and Lee Moran are sufficiently capable of carrying a success, they do not depend on their own efforts entirely to make "Everything But the Truth," at the theatre an unmissable hit. Surrounding them are such competent players as Ann Cornwall, Katherine Lewis, Nelson McDowell, Willis Marks, Elizabeth Witt and many others.

The many admirers of Eddie Lyons and Lee Moran, creators of "Comedies of Class," whose first feature showing "Everything But the Truth," is now being given at the — theatre, are finding these clever players more amusing than ever in their now starring vehicle. Clever acting makes the comedy a decided success.

To celebrate the 50th anniversary of their first appearance in screen comedies, Eddie Lyons and Lee Moran, a pair of fun flingers have produced a comedy feature, "Everything But the Truth," in which they appear at the picture, at the theatre, and in their roles, are making an interesting story with good acting and clever direction.

One of the amusing comedy types seen in a motion picture picture this year is Nelson McDowell, who plays the role of the insane detective with Eddie Lyons and Lee Moran in their language feature, "Everything But the Truth," at the — theatre. According to the management, the actor is a real physician, who has received his degree at the Northwestern University of Chicago.

"Everything But the Truth," the offering at the — theatre, Eddie Lyons and Lee Moran demonstrate that laughter can be created in immediate quantities without resorting to laughable ones. In this story by Edgar Franklin the comedy stars provoke mirth by legitimate means. They are supported in their feature by an excellent company of fun makers.

Kohn Representatives Attend Convention

D. J. Chatkin of the Marion II Kohn Productions, Inc., has left for New York to attend a convention of film men. Releasing arrangements for the Kohn Productions, which include, "Smiling," starring Grace N poetic, Polly Moran and "Smiling," will be announced after Mr. Chatkin returns to Los Angeles. The Kohn pictures will probably be sold on a state rights arrangement.

Special Pictures Gets Burrard Scenics

A series of scenes to be filmed by "Dick," Burrard, the well-known photographer of nature, will be released by Special Pictures as soon as they are taken. "Dick" Burrard has started with his party from the Mexican border, it travels through Alaska, leaving Vancouver for the snow country about June lst. None of these pictures have yet been announced, but the Northern objective of the expedition.

The Sunset Magazine and the Special Pictures Corporation are joint sponsors of the scenic expedition. It is stated that 1,500 newspapers have contracted to reproduce the photographs of the scenes shot by the party. Stewart Edward White and Wallace Irwin, the Sunset Magazine and Western writers, are expected to join the Burrard party at Seattle.
**Activities of the Independents**

**STATE RIGHTS—EXPORT**

**Three New Christie Comics**

**Bobby Vernon, Vera Steadman, Jim Harrison and Dorothy Devore Star**

**T**hree new Christie comedies, dealing with leap year, matrimonial massacres, spring home cleaning and college fraternities, present a variety of plots among the new offerings of the Christie studios.

The first of the new comedies in one-reel presents Bobby Vernon with Vera Steadman in "Marry Me." This takes care of the usual leap-year event with Vera in the role of the young lady who drags her reluctant loved-one down the street to the license bureau before he has time to say "No." It was directed by Bill Beaudine.

"Next But Not Gaudy" is the title of another Christie one-reeler with Dorothy Devore and Jimmie Harrison. It deals with the difficulties of a young man who has to masquerade as an interior decorator in order to case his way into the home of his beloved. All goes well till a couple of amateur paperhangers mess up things till the house is far from neat and very gaudy.

"Eat-a-Bite-A-Pie" ushers Bobby Vernon into a college fraternity with the typical naysage of such life. Bobby is disclosed, breaking away from the lancers in a suit of pajamas, carrying an umbrella and alarm clock on the main thoroughfare. In such guise he reaches the house of his college sweetheart. Lucky for him the girl's father belonged to the same fraternity and saved the day for Bobby. This comedy was written by Jack Jervis and directed by William Beaudine.

**Benny Leonard Serial Near Completion**

Word comes from the Coast that the last episodes of the Hallmark serial "The Evil Eye," by Roy L. McCardle, starring Benny Leonard, lightweight champion of the world, are now nearing completion and that the company, which includes Supervising Director Wally Van, Director J. Gordon Cooper, Stuart Holmes, Ruth Dwyer, Mme. Maratini, and others will soon return to New York.

The company left for the coast last February, after filming the Wall street scenes in New York city, and has been there ever since, filming the remaining episodes.

**Allied Productions Co. is Organized**

The Allied Productions Co. was recently organized for the purpose of acting as distributors of independent productions and to finance the production of pictures and featuring of which are first indicated by independent exchanges, as being their choice and which they will purchase immediately. Just recently, general manager of the Allied Company, completed a visit of all the exchange centers in the United States and tongue. At the time state rights buyers were consulted relative to the character of pictures they desired most and in connection with which they were willing to enter contracts for their respective territories and as a result of this the company has now ready for release five different series of pictures, details of which will be announced at a very early date. It is the intention of the Allied Production Co. to act as medium of supply of good pictures for the independent exchanges.

**Foreign Publicity Department for Goldwyn**

In view of the fact that the Goldwyn Distributing Corporation has within the past few short-distributed all the spectacular sales records in its Foreign Sales Department, under Arthur Zehn, it has been found expedient of late to make additional appropriations for the purpose of maintaining efficiency in handling the exploitation and publicity matter for its customers throughout the world.

Accordingly a Foreign Publicity Department has been formed whose business it will be to comply with requests of the cinema trade publications in the various countries, for special news and feature stories, and supply exploitation and advertising material to its customers. Edgar M. Schoenberg has been appointed manager of the new service branch.

**Two States Sold by Capital Film**

Capital Film Company have just disposed of the state rights for Illinois and Indiana for its new feature, "Witch's Gold," to the Superior Screen Service of Chicago, of whom Harry Weiss is president. This new feature which was produced by M. A. Dodge, introduces to the screen Davide, a new star, who is supported by an all star cast including Edward Coon, Gene Gauntier, Charles Mailes, Spottiswood Aitken, Augustus Phillips and Teddy.

**Frohman Seeks Variety of Screen Stories**

The Frohman Amusement Corporation announces that they have signed four authors to write a series of four stories for screen adaptation. The authors are F. W. Cole, William Hurlburt, Antony Paul Kelly and Richard Le Gallienne. It is believed by the company that a concern's releases must be along different themes, if they are to prove popular. For this reason they have contracted four widely different writers for the four mentioned above.
G.W. Schaefer Manages Merit Film Corp.

The Merit Film Corporation, one of the leading independent exchanges in New York, has increased its sales forces in its three branches at New York, Buffalo and Albany. Mr. George W. Schaefer, who for five years was general manager of the New York offices of the World Film Corporation, has been put in charge of the general management of the Merit Film Corporation.


Thirty Brady-made pictures, featuring Clara Kimball Young, Alice Brady, House Peters and Kittie Gordon, have been acquired from Masterpiece by Merit Film for New York state north of Greater New York, it is stated.

Big Demand for Radin Short Features

That there is a demand by state right buyers for short-length subjects is evidenced by the amount of business Radin Pictures report they are doing in "Real Star Dramas" and "Zip Comedies," which they are distributing on a territorial basis.

The "Real Star Dramas" are two-part features starring Grace Coolidge, Francis Ford, Ruth Clifford, Mary Fuller and Ruth Stonehouse. Chris Ruth and Florence E. Turner are the chief film-makers in the single reel "Zip Comedies," appearing in separate stories comprising the twelve monthly releases.

Kellerman Completes "What Women Love"

Word has been received from the Coast that the Amelie Kellerman company has completed all shooting for "What Women Love," the special production to be distributed and exhibited by Sol Lesser, and that it is now being cut and edited.

Mr. Lesser has assembled a complete editing, cutting and editing staff, which includes Reed Huestis of the Los Angeles Evening Herald staff and Vincent Bryant, the well-known song writer. Both are working under the personal direction of Bernard McConville, who wrote the story and scenario of the play.

Hammond Closes Big South American Deal

Guy R. Hammond, who has recently taken charge of the foreign department for the Arrow Film Corporation, has just concluded a deal that is said to be one of the biggest South American deals ever closed in the picture business. The pictures included in this deal are not only practically all those handled by the Domestic Department of the Arrow Film Corporation, but the various subjects that the Arrow is handling only for foreign distribution.

Lauds the Garson Picture

Nat Robbins of Utica Views "Up in Mary's Attic"; Gives Approval

"Up in Mary's Attic" is the biggest showman's picture I have ever seen. It stands as the one best bet of the year.

This is quoted as the statement of Nat Robbins, head of the Robbins Film Company of Utica, New York, who this week completed a deal whereby he takes over the rights of "Up in Mary's Attic" for all of New York State except Greater New York.

"Up in Mary's Attic," Mr. Robbins continued, "contains everything that a feature should contain. There is rollicking comedy without any slapstick, and in addition, considerable dramatic situations, pathos, and heart appeal which will register big with every audience. Besides its many vital selling points, it contains a bunch of the prettiest and most charming beauties known on the legitimate stage or motion picture screen.

Mr. Robbins is quoted as having said that in his opinion "Up in Mary's Attic" would eclipse all the productions at the rate of one a month, allowing four weeks for each picture, giving the producing unit ample time to complete a series of pictures suitable for presentation in every theatre in America.

Distribution will be through the Reelcraft and allied exchanges throughout the United States. Each release will be handled as a feature, although it is only a ten-reel length. There will be a complete line of advertising accessories, paper, folders, advertising sheets. A national trade paper advertising campaign will be prepared for each picture, and due publicity given to each release.

The date for the first release will be early in the fall and further announcements will be made later.

Bigger Production for Hallroom Comedies

Plans are now under way to make the present Fred Hallroom Boys comedies more costly in their production. The Cohen's state that the Hallroom Boys pictures will not, despite rumors, be made in five-reel features, but will be continued in the regular two-reel length as heretofore.

Production, however, according to the Cohen's, will be on a lavish scale. While the sets and accessories used in the previous Hallroom Boys comedies were entirely new, the future special sets will be constructed to give the picture a unique appeal.

Associated Exhibitors Add to Office Space

Rapid expansion of business has necessitated the taking over of additional office space by Associated Exhibitors, Inc. Space has been obtained on the ninth floor of the office building at 25 West 45th street. The executives of the Association will remain in the offices on the eighth floor of the same building.
Franklyn Farnum to Do
Series for Canyon

Supplementing the announcement that Franklyn Farnum is to be starred in a series of five reel productions to be produced at the Selig studios, for release by the Canyon Pictures Corporation, Jack Weimar, president of Canyon, has received word from the Coast that a prominent leading woman and director have been engaged for the first picture, on which preliminary work was started last Monday. The names of the director and leading lady cannot be divulged at this time; says Canyon Pictures, due to the fact that both are working on a big production, which will be completed very shortly.

The first picture will be based on an original story by William F. Wingo, who also wrote many of Mr. Farnum’s other successes. Mr. Wingo is now busily engaged preparing the second story. Mr. Farnum will not stop between pictures but will complete the entire six features in succession.

Buds Open on Screen
in New Pictograph

“A Springtime Miracle” is the poetic title given the first subject in the Goldwyn-Bray Pictograph No. 7011, distributed by Goldwyn Pictures Corporation. Nature’s slow process of unfolding her blossoms is speeded up by the camera as a trip is made through a garden in springtime. Lilies, dandilions and cherry blossoms open before the eyes of the spectator in this interesting and beautifully photographed nature film.

Arrow Reports Recent Territory Sales

The Arrow Film Corporation reports several new sales of “Love’s Protege,” the Orna Carew feature, as well as the newest New England territory, New York, western Pennsylvania and West Virginia, on “Woman’s Man.”

The Arrow also reports sales on “Daughter of the Don” for the New England states and the Pacific coast and Northwestern states.

Jans Picture Ready Soon
Rolfe Editing “Madonnas and Men”; Trade Showing Next Week

B. A. Rolfe is now busily engaged in editing and assembling the Jans Pictures, Inc., special feature production “Madonnas and Men.” It is expected that “Madonnas and Men” will be in shape for a private showing for Jans officials and reviewers of the trade press within the next week or ten days.

“Madonnas and Men” is claimed by Jans Pictures, Inc., to be the greatest box-office attraction since “The Birth of a Nation.” This is the statement made by one of the officials of the organization recently when talking of the company’s forthcoming special production to a newspaper representative.

One of the many though minor features of “Madonnas and Men” is the fact that titles modelled in day will be used throughout. The idea throughout has been to make every endeavor to have “Madonnas and Men” not only different as to story theme and production but also in the manner of presentation and those little details that do so much to make a motion picture stand above the ordinary so-called features.

“Madonnas and Men,” which was written by Carey Wilson and Edward Goulding with the continuity by Violet Clarke, is said to have been made at a cost of a small fortune. It has been slowly and carefully made and the Jans Company claims that it is destined to draw picture off the box office any other motion picture production that has been made within the past year.

Arrow Plans Big Campaign
Will Advertise Two Features and Muriel Ostrich

THE Arrow Film Corporation is planning a big advertising campaign on the following subjects that are now being offered to Independent State Right Buyers, “Woman’s Man,” featuring Romaine Fielding, and “Love’s Protege,” featuring Orna Carew, a five reel story with splendid scenery and photography. In addition to the two features, the campaign will include the Muriel Ostrich two reel comedies. Gilstrom is directing Miss Ostrich and Bide Dudley has written several of the stories. These two reel comedies are being offered to the Independent Buyers for release beginning about June 15th.

Romaine Fielding, who stars in “Woman’s Man,” will be remembered as one of the best known stars in pictures several years ago. “Woman’s Man” is said to be a big picture with some splendid dramatic situations. The story starts in Arizona and travels across the desert into New York society circles. In New York there are some big scenes and settings.

Special Pictures Busy on Short-Depths

Special Pictures Corporation has started four comedy companies at work at the Special Picture studio at Long Beach. All four companies are producing under the supervision of Ward Lasselle, director general.

President Louis W. Thompson is allowing each director four weeks in which to make a 1,400 foot comedy to be used each week as the Comedyart release of Special Pictures, it is said.

Present plans for expansion indicate that within a short time the Special Pictures Corporation will be issuing three releases of short-reel subjects weekly.

Title of Fannie Ward Picture is Changed

J. A. Ferrand, New York, representative for the Delac and Vandal Company of France, announce that Fanny Ward will be in the stellar role of “She Played and Paid,” the newest DeLas andVandal picture, to reach the market, instead of “Storm-Swept,” as announced last week. The story is a screen adaptation of Henri Bernstein’s masterpiece. The opening on the title of “Storm-Swept” was originally given this picture during its production period in Paris. Upon bringing the picture to the American market, however, the producers changed the title to “She Played and Paid” which they consider a more apropos and fitting title for this story.

Big Business on “Love Without Question”

Fred C. Cross, manager of the Goodwin Theatre, Newark, N. J., recently put over “Love Without Question” in exceptionally big business for a four weeks run at his popular playhouse, reports the Jans Pictures, Inc. Mr. Cross reports that “Love Without Question” was played to large crowds and received the highest praise from both the press and public of the New Jersey theatre. On Sunday was the biggest in history of the Goodwin Theatre and business increased during the week.
**Brockliss, Simplex Distributor, Is Expanding**

When men in the motion picture business hearken back to 1910, it is equivalent to men in older industries looking back twenty-five (25) years, for so quickly has the motion picture business grown and so significant have been the events marking each milestone of the progress of the industry, that to speak of men who were outstanding figures less than one decade ago, is like speaking of yesterday's fashions. Even though the men in question are still comparatively young and in their prime.

During the year of 1910, when Edwin S. Porter, together with others, specialized in making films under the Rex banner, Mr. Brockliss was already a well-established film distributor, with general offices in London, and branches in Berlin, Vienna, Moscow, Petrograd (known as St. Petersburg in those days), Barcelona and Milian.

At that time, he had the foreign rights to the "Imp," "Powers" and other American films, as well as the German Minton, Le Lion films of Paris, and the Aquila of Italy. It was upon Mr. Brockliss' first trips to the United States that he met Edwin S. Porter and the latter's associates in the affairs of the Rex Film Company, which meeting resulted in the foreign rights to the Rex pictures going to the House of Brockliss, which continued to market them. These popular productions continued until the formation of the Universal Film Company, whose foreign rights would not permit the continuation of this foreign arrangement, with the result that the Brockliss Company took over the entire foreign rights of the Lubin Company's product, which at that time was at the height of its popularity, producing some ten thousand feet of negative weekly.

It was at this time that Edwin S. Porter, in a statement to the trade press, spoke of the highly efficient manner in which the Brockliss Company distributed the Rex product and incidentally paid a tribute to the general efficiency of the Brockliss enterprises.

It will be remembered, too, that in 1912, Mr. Edwin S. Porter delegated Mr. Brockliss as his personal representative to negotiate with Mina, Sarah Bernhardt for the picturization of "Queen Elizabeth," a play the German stage, in which she was touring Europe at that time. That Mr. Brockliss successfully handled this matter testifies to, by the fact that the "Divine" Sarah's appearance under Mr. Porter's direction was an instant success.

That these early satisfactory connections and associations were remembered, is well accounted for, in that at J. Frank Brockliss, Ltd., is now the exclusive distributor for Great Britain, of the Simplex Screen Product, the complete product manufactured by the Precision Machine Company, of which company, Mr. Brockliss is vice-president. Negotiations for the exclusive distribution of the Simplex Product in Great Britain were effected during the latter part of 1918, and it can truly be said that the headquarters of the Brockliss Company represent today, the finest type of distribution headquarters and sales organization of any American machine in the United Kingdom.

The general headquarters of the Brockliss Company are located at Nos. 67-69 Wardour Street, London, which includes a five story building, situated in the heart of the greatest film market in Europe. In the basement of the Brockliss building are located two theatres used for review and trade showing purposes. Both of these Bijou theatres have well-equipped projection rooms, each of which contains a complete and up-to-date equipment of two Simplex projectors. Buyers thus have an opportunity of viewing the Simplex projectors in operation, and of judging the results on the screen. At the entire first or street floor of the building, houses the general offices of the company, which occupy the greater portion of this area, while the front portion of the first floor is devoted to the show room of all the latest models of the Simplex. In the large show windows facing onto Wardour street, are placed various exhibitions of the Simplex with special lighting effects and announcements calling the attention of the passer-by to the merits of this famous machine.

From time to time, reproductions of the striking, advertisements published by the Precision Machine Company in the American trade press are shown in these windows in much the same manner as are the popular new service photographs in this country and it is needless to say that public showing such installations as the "Capital," and "Newman" theaters, as well as other small Simplex achievements attract considerable attention and lend greatly to point out American efficiency, the progress being made in English projection room installations.

The Distribution of Brockliss, with its many connections throughout the United Kingdom, has been mutually beneficial in the distribution of the Simplex, many of the leading theaters in the territory having been equipped with them, with a view of securing showing such installations as the "Capitol," and "Newman" theaters, etc., as well as other small Simplex achievements being shown in these windows in much the same manner as are the popular service photographs in this country and it is needless to say that public showing such installations as the "Capital," and "Newman" theaters, as well as other small Simplex achievements attract considerable attention and lend greatly to point out American efficiency, the progress being made in English projection room installations.

The Distribution of Brockliss, with its many connections throughout the United Kingdom, has been mutually beneficial in the distribution of the Simplex, many of the leading theatres in the territory having been equipped with them, with a view of securing showing such installations as the "Capitol," and "Newman" theaters, etc., as well as other small Simplex achievements being shown in these windows in much the same manner as are the popular service photographs in this country and it is needless to say that public showing such installations as the "Capital," and "Newman" theaters, as well as other small Simplex achievements attract considerable attention and lend greatly to point out American efficiency, the progress being made in English projection room installations.

Mr. Brockliss is highly gratified with the manner in which the leading theatre circuits of Great Britain are taking hold of the Simplex Product, and states that within a few weeks, he will make an announcement concerning Simplex installations and Brockliss activities, that will be particularly interesting to the American motion picture industry and should prove highly gratifying to certain American manufacturers.

**New Policy for National**

**Representative of Releasing Film to Be Received at Studio**

A new policy of production and release of high-grade features will shortly be announced by C. A. Willard, general manager of the National Film Corporation of America, who is formulating a plan whereby films bearing the National trademark will be available to any exhibitor in America. "Of course," states Mr. Willard, "we expect to line up with one of the great distributing organizations, but we expect to make a flexible arrangement which will assure us a nation-wide exploitation drive on our future productions. We have made a thorough survey of the present distributing situation and the only bone of the 'independent' producer, to my way of thinking, is the fact that the exhibitor has a choice of distributors in the United States. By making the National trademark available to any exhibitor in America, we believe we can take a step towards breaking the hold of the 'independent' producer, which is the real key to our success."

"Way Down East" to Be Elaborate Picture

According to advices from the D. W. Griffith studio at Mamaroneck, "Way Down East" is going to be a picture production of a most elaborate character in which the leading character of the story is to be played by New England life. Thousands of superannuaries are to appear, it is stated.

J. Sameth Buys Entire Corporate Stock

J. Joseph Sameth, President of the Forword Film Distributors Inc., has just purchased the entire stock of this corporation and intends to expand its operations to the state right market. Larger quarters have been taken at their present address, 30 West 49th street.
F. P. LASKY

FAMOUS Players-Lasky Corporation have purchased the screen rights for the Opie Reed story which was famous twenty years ago, "The Jacklins." This will be a George Metford production, and takes the place of "The Old Homestead," which the director was to make next. Monte Blue and Mabel Jurlaine Scott have been selected to play in this.

Agnes Ayres, Milton Sills, Jerome Canning, Robert Warshow, and a number of others have been cast to play in "Two Years," the film version of the Wun D. Taylor production, "The Furnace," from the story by the English author,胖, which has been adapted for the screen by Julia Crawford Ivers.

Roscoe Arbuckle is working in the last scenes for "The Life of the Party," and on June 7th is scheduled to begin work in "The Traveling Salesman" scenes for which has been prepared by Walter Wood.

Sam Woods is making the final scenes for the Ethel Clayton subject, "The City Sparrow," and preparations have been made for Miss Clayton to work in "Roseanne O'Zamne." This subject is to be directed by Tom Forman, and the scenario is being written by Arthur S. O'Connell, editor of the Famous Players-Lasky department. The cast selected includes Jack Holt as leading man, Mabel Van Buren, Clarence Emsell, Grace Morse and Frederick Malatesta.

Everything is in readiness for the filming of "The Charm School," which will star Wallace Reid; and "Wanted a Blemish," starring Bryant Washburn, Tom Gormally, is author of the screen version of the former play, and Sam Woods will direct Reid and company. It is possible there may be some delay in this, as Mr. Reid this week received a wire advising him of the critical illness of his father, Hal Reid, the famous playwright of New York.

William C. deMille is shortly to start work on the Cosmo Hamilton story, "His Friend and His Wife," and C. B. de Mille is doing the final editing on "Something to Think About," and plans to begin a new play early in June.

METRO

MORE definite information concerning the plans of Metro Pictures Corporation respecting stories of the future, as the result of the negotiations of Irvin S. Cobb, Henry C. Rowland, Arthur Somers Roache, George Kibbe Turner, Arthur Stringer, Donn Byrne, and Lucid Chamberlain, was given out this week by Bayard Veiller, who recently returned from New York after consummating contracts with the authors.

These six writers, in addition to Winchell Smith, Peter B. Kyne, Eugene Walters and Mr. Veiller as staff writers, will each furnish five stories during the year, making a total of fifty screen stories. In addition to this Mr. Veiller is said to have brought stories aggregating a cost of half a million dollars from New York.

The first of the big authors' series is to be put in the making and will be "The Five Dollar Baby," Mr. Cobb's other authors are all expected on the coast early in June, and then a definite program will be made out for future productions. Veiller's first specially written-screen play will be a sequel to his famous stage success, "Within the Law." No title has been given for this story.

Production work at Metro is going forward at almost capacity. Bert Lytell made the last scenes for the East India story, "The Price of Redemption," Saturday last week, and Sunday, May 10th, left for New York where he will remain for the making of several productions. Lytell has worked at the west coast studios of Metro for the past two years, or since he was first engaged by Metro, and among his successes are "Lombardi, Ltd.," "The Right-Of-Way," and "Alias Jimmy Valentine." While in the east he directed Lytell will first work in a speaking stage production produced on Broadway by Metro, and following this work in the film will be done. On the very day of his departure, the star was presented with a very handsome pig as a present by members of the Lytell producing company. So Polito, who has been cameraman for Lytell, accompanied the star east.

Director Edward Dillon is making the final scenes for "Parlor, Bedlam," with Eugene Palette, Ruth Stonehouse and an all star cast which includes Kathleen Kirkham, Josephine Hill and a number of others, and is leaving in a few days for New York where it is to direct Billie Burke for the Famous Players-Lasky Corporation.

Director Rex Ingram is completing interiors for the Drury Lane melodrama, "Hearts are Trumps," which has an all star cast; and the production have two or three week's work on "Billions," which is being directed by Roy Smallwood.

The Wellington Smith screen play, adapted from "The New Hectic," will be finished shortly when the remaining scenes, which are now being filmed, have been made. New York stock exchange, are taking "The Sun-Sender," as this play has been titled, co-stars, William H. Crane and Cuthbert Waddell has been made under the direction of Herbert Blaché.

From left to right: Benjamin B. Hampton, Kathleen Norris and "Buddy" Norris; Harry Leon Wilson and Charles Norris

VITAGRAPH

IT so happens that all of the Vitagraph Company are working at the big plant at Talmadge Street, Hollywood, this week, all having completed location work at about the same time.

A big setting for the final episodes of the William Ducan, "The Silent Avenger," serial, is now completed, while, it is working on the fourteenth and fifteenth releases. This setting, representing a town, requires half of the acres of the Vitagraph studio lot, and several acres of additional space leased for the period required for filming.

Directress Chester Bennett is making the final interior scenes of the Chinese interiors for the Earle Williams feature, "The Purple Hieroglyph." The company has been working nights only in an effort to secure some desired lighting effects. The story is laid on the Pacific Coast and Vola Vale plays the leading role.

Webster Callison, director of the Anthony Film Company, has finished exteriors for the second and third episodes of "The Veiled Mystery," and will make interiors at the studio as soon as Pauline Court, leading woman, recovers from slight injury sustained when struck by a falling stone at Catalina Islands.

Such progress has been made in the filming of "Hidden Dangers," directed by W. S. Van Dyke, that it is now assured the Joe Ryan-Jean Paige serial will be completed for the first episode is released. The complete show now at work on the seventh release.
The Tom Terris Company, consisting of an all star cast, making "The Girl Out of the Sky," are now making the final scenes for this production at the studio after three weeks on location at Long Beach and other nearby cities. The story for this is adapted from the Governor Morris story, "Trumpton Island."

A complete theatre with stage, boxes, proscenium arch, fly galleries, orchestra pit and auditorium, has been built for the coming Larry Semon comedy which is at present known as "The Stage Hand." Lucille Carlyle and a bevy chorus appear in this subject.

Director Jesse Robbins has begun the filming of a novel comedy featuring Jimmy Aubrey known as "The Paper Hanger."

UNIVERSAL

The scenic expedition sent to Bortico, New Guinea, and other lands in the immediate vicinity of these, returned to Universal City last week with thousands of feet of negative film taken during the past year by William Alder, serving as cameraman, and Edward Lammle, nephew of President Carl Lammle, who was business manager of the expedition. In addition to the great quantity of film, the party secured many valuable curios, relics and trophies for a Los Angeles museum.

Director Lynn Reynolds has completed "The Red Lane," with the filming of exterior scenes for this Canadian village story in Big Bear Valley. Frank Mayo is starred, and principals of the supporting cast are Lilian Rich, leading woman, James Mason, Jean Hersholt, James O'Neill, Paul Weigel, Frank Thorne, Harry Lamon, Frederick Herzog and others.

The actual filming of two feature productions was started at Universal City. One is the coming feature of Eddie Lyon and Lee Moreau, "La La Lucille," with Ann Cornwall as leading woman, and the other is "Fightin' Joe," by H. H. Van Loan, which will star Harry Gardner under the direction of Reeves Evans. The cast for this besides Carey includes Ray Hinkle, Roy Riley, Ruth Royce, Lillie Leslie, Little Reeves Evans, Charles Le Moyne and others.

Work will be started on "In Folks' Trill," a drama to be directed by Rollin Sturges upon the arrival of Carmel Myers.

Production work will be started shortly on "Out of the Sky," a romance to be directed by Philip Saint, starring Edith Roberts, and "Hitlin' Post," directed by Jack Ford with Frank Mayo as star. The latter is a Mississippi river story.

New short subjects in the making are "The Death Trap," a two-reel Canadian story which will be the third of the Lancet's famed series, "Hoot." Gibson is working in "The Boss of Blue River," and Leo D. Maloney and Dixie Lannon are principals in a short western under title "Counterfeiter." Magda Lane is being featured in a two-reel comedy, "Roofer, Fool, Fond!" and Harry Keaton and Maev Montell are principals in a comedy, "Twin Litzies," being directed by Joseph McDonald, and Horace Davey is filming "Has This Happened to You?" with Howard Austin and Bartine Burket. "Off His Track," is being directed by J. A. Howe and Thomas Bickingham is completing a series, "A Shady Woman," starring George Owy and the Century bathing girls. "A Bar Bed," "Chasing Chords," is being filmed by James Davis.

Serial companies now working are those making, "The Lightening's Eye," under the direction of Robert F. Hill, and featuring Elmo Lincoln; "The Moon Riders," directed by Albert Russell and featuring Art Acord, and Henry McAree is assembling the oriental made picture, "The Dragon's Net," which features Monty Malone. The last scene for the Eddy Polo serial, "The Vanishing Dagger," have been made.

READ

TWO J. Parker Reed, Jr. Productions are nearing completion. One of these is "The Girl Who Couldn't," starring Lafe Clark, which is being directed by Wesley Ruggles. This company has just returned from a week's trip to Coronado, where many exterior scenes were made. One of the features of this film will be a most elaborate garden setting which required 60 arce lamps to illuminate for night photography. In the picture made at this time, 400 extra people, including a powder puff halet were used.

The Hubbell Roswomth company has completed work at Santa Cruz Island and gone to San Francisco where water front scenes for "Bucko MacAllister" are being filmed. The final scenes for this play will be taken at Balboa Beach south of Long Beach.

The J. Parker Reed scenario department is now busy preparing scenes for new productions which will be started within a week.

INCE

Every attempt is in readiness at the Thomas H. Ince studios for the filming of the first Ince special, "Bean Revel," which is to be directed by J. Sarnoff Ray from scene version written by Luther Reed. Florence Vidor has been loaned to Thomas H. Ince for the King Vidor Productions, and she will play the leading role of this film. Louis Joseph Vaster specially written screen play. Others selected for this cast are Louis Stone, Lloyd Hughes and Kalithen Kirkham. At the studio it is said this production will have interior settings that begin to mark a new era of artistic developments. One in particular is that of Bean Revel's apartment, which the technical staff will try to make the last word in luxury. The script calls for a big ball held in the same old building at the rear of Carnegie Hall in New York. While no information is given out at the studio, it is whispered about that "Bean Revel" will be the first release of Product Inc. through the distributing organization of Associated Producers.

Goldwyn has been the target for most all of the rumors for the west coast colony for the past several weeks, but despite all of these, reports from those who have inside knowledge, Goldwyn organization is producing at the usual extent, eight companies being at work, leading to a production over previous periods, due to the management in the fact that they are far ahead on production.

WILLIAM H. THORNE

Photographing "The Hope Diamond," under the direction of Stuart Paton for the Kosmik Film Co., incorporated, of New York, at Universal City, Cal.

WEBSTER CULLISON

Producer of THE LOST CITY (Selig) Now Producing "VEILED WOMAN" with Antonio Moreno Vitagraph

SAM POLO

Playing "Parchers" IN THE CURRENT Vitagraph Serial "HIDDEN DANGERS."
will Rodgers is next to work in the story titled, "Old Dutch," by Clark Smith, which is to be directed by Clarence G. Badger. This story will be started at once, so that Rodgers can complete work by the time of the Democratic and Republican Convention in San Francisco and Chicago, for he has been engaged by a big news syndicate to "cover" these two political meetings giving the humorous angle of the convention in his individual style.

At Green has completed the making of "The Man Who Had Everything," and will next film the George Ade story, "Just Out of College," with Jack Pickford in the star.

Hazel Daly has been selected as leading woman for the Tom Moore production, "Stop Thief," which will be directed by Harry Beaumont; and Walker Wodell has completed the editing of the Governor Morris story of San Francisco, "The Peninsula," features Lon Chaney as the cripple.

Victor Schertzinger is working with the scenario department in the selection of the story to star Mabel Normand and Pearl White continues at work on "The Branding Iron," at Catalina Islands.

One of the big scenes for "Empire Builders," was made by F. Mason Hopper at the specially built South Sea Island village along the coast near Santa Monica this week in which little Calen Landsis was boiled to death by 500 negroes in the guise of South Sea cannibals. Invitations for viewing this bit of hokum were sent out by J. Stewart Woodhouse, head of the publicity department, and many of the trade paper representatives, local newspaper men and other invited guests watched the very realistic scenes filmed.

Clark Irvine of the publicity department is now doing the final editing and titling of a personality picture starring Brace Marriner made while the dramaist was at the coast, with the Goldwyn company. Madame Maeterlinck and Governor Morris also take part in this film.

**GARSON**

F I N A L scenes for the Clara Kimball Young production, "Mid-Channel," from the Sir Arthur Wing Pinero drama, which has been assigned to an Ethel Barrymore starring vehicle on the speaking stage, have been filmed, and Producer-Director Garson has, in the final editing of this subject before it is shipped to the Equity Pictures Corporation for release.

Clara Kimball Young goes to San Francisco in a few days to present the San Francisco Post No. 1 of the American Legion, a wonderful act of Post colors including the American Legion and National Standard. This post consists of about 6,000 men.

Miss Lytle Balscock, decorator and artist of San Francisco, was recently engaged by Harry Garson as art director for the Clara Kimball Young productions.

**BRUNTON**

R OBERT BRUNTON has made all preparations for the filming of a big special all-star production "Miracle Man." Ward title of which will be "The Devil to Pay." The players so far selected are Frittie Brunette, who has been playing opposite J. Warren Kerrigan; Joseph J. Dowling, who has been the featured part in "The Miracle Man"; Roy Stewart, featured in B. B. Hampton Productions; and George Fischer, who has been seen in a number of subjects made on the coast. The filming of this will be started shortly.

Harry Leon Wilson and William Allen White, authors of "The Spenders," and "A Certain Man," have arrived at the Brunton studios where they will work with B. B. Hampton in the filming of these two productions.

David Warfield, George Probert and Upton Sinclair were guests of Robert Brunton this week, and personally conducted through the big plant.

John Krog, for many years affiliated with the Lee NYMP and Triangle studios, and since the organization of the Brunton plant has been cashier, died this week after a short illness. No successor has been named as yet.

The last Robert Brunton production starring J. Warren Kerrigan for Hodkinson, "The House of Whispers," has been completed and shipped east, and the Dustin Farm production made by Compton, "Fireman," is in the final editing and titling department.

The Betty Compton Company which has been north for several weeks in the filming of water front and Chinatown scenes at San Francisco for "The Test," has returned to the studios for the making of the final interior scenes. Arthur Rosow is director of this initial Comp, starting the vehicle, and the featured player of "The Miracle Man" is supported by Roy Stewart, Emory Johnson, Ralph Lewis, Walter Kipps and others. This week starred, Kars, Kate Toncray, Betty Schade and a number of other well-known players.

**FIRST NATIONAL**

M ARSHALL NEILAN has completed all scenes for his third first feature, "The First Farewell," which was made under the working title of "The Harbor City Mystery," and the filming of the story featuring Little Wesley Barry, known as "Dinny," which is being directed by Jack MacDermott, will require two or three weeks more time for filming. Following the completion of this work, it is very probable that Mr. Neilan will go east for the making of one or more subjects, and has announced possible intentions of going to Europe.

The number of First National features that a first feature has been increased by the recently made contract with Mayflower Photography Corporation for release through the Exhibitors' Association.

Alan Dwan and company, headed by Mary Thurman and Niles Welch, are at work on location at Camp Keen in the mountainous south of Riverside.

The Sylvia Breamer picture, "The Fix," directed by Sidney A. Franklin, is now being edited and titled.

R. W. MacFarland, western manager of Mayflower, made the announcement of the First National affiliation this week.

**HERE AND THERE**

Ben Wilson, who is now producing serials for Selznick following the making of two for Halmark, has placed Jack Hoxie under contract to play a serial which is to be directed by Murdock MacQuarrie.

Maurice DeHaven has returned from the east after purchasing screen rights on "Twin Beds," and "The Girl in the Taxi," and is shortly to begin producing these at the studios at 4500 Sunset Boulevard, Hollywood.

"Bonnie May" has been selected as the vehicle for Bessie Love, and is to be co-directed by Joseph DeGrasse and Eda May Park for Andrew J. Callahan.

The D. N. Schwab producing company headed by David Butler and directed by Fred J. Butler, have been in San Francisco for the past week filming scenes for the second Butler release, "Smiling All the Way." The Betty Furness Joy will play the feminine lead.

The recently organized company to make Victor Potel Hosomecam Productions, has the first release almost ready for the screen. This subject, made under the supervision of Edward Marshall, will be titled "Slim Comes Back," Potel is using the name given him in "Slippery Slim" Comedies, made by Essanay several years ago, and the coming series will be of a type similar to those released through the General. The principals of the cast for this film are Ruby Kendall, Thelma Percy, George Cummings, George Ward, Jake Abrams and a number of others. The direction was in charge of Robert McKenzie, who has been identified with the industry as director and writer for a number of years.

Leon Kent, who has been affiliated with Col. W. N. Selig in the making of serials featuring Frank Furness and Mary Anderson, is shortly to leave for Honolulu with a company to film a historical pageant for an independent organization.

**TUCKER BROS. FILM ROAD SHOWS**

NOW BUYING FOR THE STATE OF OKLAHOMA

TWO NEW FEATURES EACH WEEK
ONE NEW TWO REEL WESTERN
ONE NEW ONE REEL COMEDY
ONE EPISODE NEW SERIAL

Producers and State Right Distributors

**Wire or Write**

Tucker Bros. Amusement Co.
310 West Main St.
Oklahoma City, Okla.

**AT LAST!! GUARANTEED TO MAKE YOU LAUGH AND THINK**

**THE WAY; THE MAN; THE THING**

**ROSCOES FILMOGRAMS**

**Presented by EASTONIA FILM CO.**

**STATE RIGHTS NOW SELLING**

**EASTONIA FILM CO.**

12 NORTH FOURTH STREET - EASTON, PA.
AMERICAN SOCIETY OF CINEMATOGRAPHERS

OUR MOTTO: LOYALTY! PROGRESS! ART!

OUR IDEAL: That membership in this Society may become a mark of honor and distinction based on merit.

This organization has been formed for the purpose of bringing into the closest confederation all—but only—those leaders in the cinematographic science whose attainments in their chosen field entitle them to membership in this Society, for the purpose of maintaining the high standard set for themselves—and at the same time promote the interest and welfare and protect the rights of all who shall be so fortunate as to be called to membership.

At this date our membership consists of the following cinematographers:

PHILIP E. ROSEN.................President
WILLIAM C. FOSTER..............First Vice-President
L. GUY WILKY....................Second Vice-President
FRED W. JACKMAN...............Treasurer
H. LYMAN BROENING..............Secretary

Robert S. Newhard
S. S. Norton
Ernest S. Palmer
Paul P. Perry
G. C. Peterson
Sol Polito
B. F. Reynolds
George Rizard
Charles G. Rosier
A. Scholtz
Charles E. Schoenbaum
John F. Seitz
Homer A. Scott
W. S. Smith, Jr.
Harry Thorpe
R. H. Totheroh
James C. Van Trees
Gilbert Warrenton
Philip H. Whitman

325 Markham Building
6372 Hollywood Boulevard
Hollywood, California

Membership is by invitation only, each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man.
The Knolls
Mount Vernon N. Y.

Property of the late James A. Bailey
For Sale in Order to Close the Estate’s Holdings
ONE OF THE MOST BEAUTIFUL RESIDENCES IN WESTCHESTER COUNTY
Elevator from Basement to Top Floor
THE GROUNDS WOULD AFFORD AN IDEAL SETTING FOR THE PRODUCTION OF MOTION PICTURES
comprising as they do, 35 acres superbly landscaped with over 1200 large selected transplanted trees, a lake, conservatories, formal gardens, apple, pear and plum orchards, extra large stable and garage, gardener’s dwelling, double barn, hennery, etc.
The property will be found to be of exceptional interest to discriminating persons.
For particulars apply

Fish & Marvin

927 FIFTH AVENUE, NEW YORK
TELEPHONE: MURRAY HILL 6526

Co-operation
with the trade

The Republic excellent service—high-grade quality Printing and square trading are the same fundamentals underlying every successful business.

The Republic has been and will continue to be successful—because we strictly observe all of these important fundamentals.

The Republic guarantees excellent service—high-grade quality Printing; further, we make every effort to assist our customers with their financial problems whenever it is possible and due them.

REPUBLIC LABORATORIES, Inc.
729 Seventh Avenue
New York City
Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages 4661-4682

Marble stairway to balcony in Liberty Theatre, New Orleans
Motiograph Quality
More In Evidence To-Day Than Ever Before

Price: $475.00
f. o. b. Chicago

Testimonial letters come to our office from all parts of the country telling of the wonderful wearing qualities of the Motiograph DeLuxe and the perfect definition of the pictures it projects.

This is proof that we are still maintaining the same high standard of workmanship and material that has always been present in the Motiograph.

Motiograph users will always continue to write us of the satisfactory results it gives, and back up our statement that—

The Motiograph is
"The Projector Predominant"

Write For Literature

The Enterprise Optical Mfg. Company
564 West Randolph Street
Chicago, Ill.
Special Attention Paid to Decorative Effects at the Strand Theatre

New Binghamton House Reveals Many Gems of Art Treatment

After nearly a year's work, interrupted by many delays due to the difficulty of getting materials, the Strand theatre opened in Binghamton, New York, on May 8. The theatre, which seats about 1,000, was constructed under the direction of A. E. Badley of Binghamton.

The ground dimensions of the theatre are 134x60 feet with a height from floor to dome of 50 feet. A stage opening of 32 feet has been provided with a proscenium arch 26 feet in height.

The new theatre is fireproof throughout, being constructed of brick, steel and concrete. Further safeguards are provided in a sprinkler system of the latest type in addition to two double-door exits on the ground floor and the same number on the balcony floor.

In its ventilating system the Strand is well provided for. The fresh air is drawn in and forced out by large fans into large ducts running along both sides of the auditorium. In the ducts are openings through which many thousands of cubic feet of air are forced into the building. By means of exhaust fans and domes the impure or used air is withdrawn as fast as it accumulates. By this means the air is completely changed every thirty seconds.

The lobby is exceptionally attractive. A tile floor in unique designs with a marble wainscoting and beautiful decorations on the walls accomplish the purpose desired. On the right of the entrance are the box office and check room. A set of doors across the middle of the lobby acts as a wind check and protects the audience seated in the back rows from being struck by draughts as patrons enter and depart.

From the foyer two grand staircases of marble lead to the mezzanine floor. Traffic through the foyer is made noiseless by heavy carpetings.

Back of the last row of seats in the auditorium is a balustrade on top of which is a wind shield of French plate glass for the further protection of the audience.

The auditorium floor aisles are carpeted with Wilton carpets in a golden tone. Doors and boxes are draped with blue velours trimmed with silver. All chairs in the orchestra and in the balcony are leather cushioned with leather backs. No steps are in the auditorium, the usual incline being used.

After leaving the foyer by means of the grand staircases the visitor comes to the mezzanine floor, heavily carpeted and equipped with resting places. This floor is to be used also as a promenade. There is a well in the center through which a view may be had of the foyer beneath.

On this same floor on the right is the men's smoking room, the manager's office; on the left, the ladies' retiring room.

There are no steps leading from the promenade to the balcony because of the fact that the entranceway is level. In the front of the balcony are three rows of boxes partitioned off from the remainder of the seats by brass railings. The chairs in the boxes are upholstered wickerworks. Similar chairs are used also in the furnishings of the twelve boxes on both sides of the house.

As would be expected in a theatre of this description, the lighting system was developed to suit its individual requirements. All the lights are concealed in boxes and connected to sets of dimmers in order that the illumination may be varied in intensity or coloring according to the program. More and more is the light system for the theatre being given the prominence it demands if the atmosphere is to be made attractive, restful and easy on the eyes of the patrons.

The projection room is situated in the back of the balcony. Its equipment consists of two Simplex machines connected to a direct current supply.

Decorations

The decorative work throughout the Strand was developed by Gustave Brand and Co., of Chicago. The treatment of the spacious lobby of the Strand theatre is very beautiful, the walls being done in a two-tone silk effect combining golds and creamy yellows, surmounted with an Acanthus ceiling in delicate coloring harmonizing perfectly with the side walls. The color scheme of the theatre itself is based on gray, ivory and rose, richness being obtained through the use of fourteen medallions in striking blue and mauve tints on the upper side walls, the subject of the paintings on the medallions being modernized figures of dancing nymphs, etc. The lower portion of the walls is in two tone silk effects.

In the area formed by the upper part of the proscenium arch is a magnificent ultra modern mural painting, "Spring of Youth," featuring dancing girls against the colorful background. The size of this artwork is twenty feet deep by fifty two wide.

In order to bring out the various effects sought for in the creation of these beautiful decorations, the lighting scheme was developed as an adjunct. For instance, directly in front of the mural painting is a battery of lights so arranged as to make the important points stand out in relief. The same idea was carried out in the lighting of the great dome above the auditorium floor.

The opening of the Strand was an event in the city of Binghamton. Very little was known about the structure until the opening night.

Forty Thousand Cubic Feet of Heated Air Per Minute During Zero Weather

Monsoon System as Installed in Proposed Wilson Theatre Designed for This Capacity

Of the many new theatres being built this year, few of them will compare with the New Wilson theatre, Baltimore, Md., in point of comfort. By this is meant not only comfortable seats and projection that is easy on the eyes, but perfect ventilation, winter and summer, with an even temperature during cold weather and a cool, breezy, enjoyable atmosphere during the hot months of the year.

The owners of the theatre knew what they wanted—and they knew where to get it. So they put their problem up to the engineers of the Monsoon Cooling System, Inc., New York.

To take care of the heating and ventilating in cold weather, Monsoon Engineers designed a unit of a No. 6 Monsoon Duplex Set, located in the attic space near the stage, and so arranged that in zero weather 40,000 cubic feet of fresh air can be heated to a temperature of 70 degrees and blown into the theatre through gridded openings in the proscenium arch.

As this large volume of heated fresh air is passed into the house, it settles like a blanket of even warmth over the entire auditorium, driving the cold or foul air out through the entrance doors and other openings at the floor level.

Due to the very slight pressure thus built up, the air movement is outward at the entrance doors. Consequently, when these are opened, there is no inward draft of cold air, but on the contrary, an outward movement of warm air. This is one point of comfort that will be much appreciated by patrons occupying seats in the rear of the house.

Equally necessary as winter heating and ventilating, is proper cooling in hot weather. Monsoon engineers have provided for this by placing three No. 8 Monsoon Breeze Makers in the attic near the (Continued on page 4668)
Binghamton has Luxurious Theatre in the new Strand
These Views Emphasize the Strand's Decorative Beauty
Development of the Mazda Lamp for Projection Purposes

A Series of Interests to All Projectionists

(Continued)

Field of the Mazda Lamp for Motion Picture Projection

The 30 volt 30 ampere 900 watt motion picture lamp with prismatic condenser and mirror will replace any A. C. Carbon arc in motion pictures where a high intensity arc is desired. The D. C. it will replace arcs up to 25 amperes and even larger arcs of higher amperage where those arcs are at present not properly manipulated.

With an ordinary painted muslin screen or plaster wall, a 12-foot picture can be obtained on throws not to exceed 30 feet.

With a first-class reflecting type screen, a 15 to 18-foot picture may be satisfactorily projected at a distance not exceeding 90 feet.

With a first-class reflecting type-screen and a No. 2 lens a 15-foot picture can be projected a distance of 110 to 115 feet. For narrow houses if the proper screen is installed longer throws can be used.

It must be remembered that first-class results cannot be obtained unless lamp and mirror are accurately focused and lamp is properly operated.

A smaller size Mazda Lamp for motion picture projection, the 30 volt 20 ampere 600 watt lamp, is about three-fourths as powerful as the 900 watt 30 ampere lamp.

The construction and appearance of the two are identical. The same size bulb is used for both. The only difference lies in the size of the filament wire.

The 600 watt lamp, of course, is not as powerful as the 900 and was designed not for large motion picture work but more to fill the need for small theatres, churches, schools, small auditoriums and halls.

Again, occasionally in a small town where there is only a limited supply of current, or where a theatre makes its own power, the 900 watt lamp may be too great a drain on the current supply.

Both the 900 and 600 watt lamps run at approximately 30 volts and thus can be run from the 32 volt country homelighting outfits providing proper rheostats be used to insure the lamp operating at exact amperage.

There are now on the market several types of small portable motion picture machines that will fit into a suit-case and are used by salesmen, lecturers, etc., for parlor entertaining. For this class of work, where the pictures are necessarily small and the throw comparatively short, a low voltage lamp is not an absolute necessity as such machines are usually equipped with 110 to 115 volt stereopticon lamps.

A 600 watt lamp in a round bulb is usually used. The round bulb is more compact but it does not allow the lamp to be placed so close to the condenser. Consequently, the amount of light picked up is decreased over that that could be obtained from a lamp in a tubular bulb and a condening lens designed for a short back focus.

There has recently been developed a small low wattage low voltage lamp for use with small portable motion picture machines. It takes only 100 watts, is of 25 volts, and 4 amperes, and when used with the proper condensing lens system will put more light on the screen than a 400 watt 110 volt stereopticon lamp used for this purpose. The increased light that is obtained is due to the fact that the lamp is placed in a very small tubular bulb and the bulb placed very close to a specially designed condenser thus, a large angle of light is picked up.

For slide projection in a commercial motion picture theatre, a 1000 watt 110 volt lamp is available. The standard (110) lamp is well adapted for this sort of work since the projection of slides does not require such a high intensity as is necessitated with film.

BIBLIOGRAPHY

The following list of references has been supplied by the author of the foregoing article on Mazda Projection. This list will be found of great value to those who may desire to carry on further study of the incandescent projection problem.

(Continued on page 4688)
Overcome the “Summer Slump”

Year after year hundreds of exhibitors throughout the Country experience a big drop in business as soon as the hot weather arrives.

Thousands of dollars are lost and as a result they have to dig down into their winter profits to keep going.

Why not overcome this Summer Slump by installing at once the

TYPHOON COOLING SYSTEM

and thus put your house in proper shape to provide your patrons with every Summer comfort. Nobody is going to attend a hot uncomfortable theatre no matter how attractive the show may be.

Typhoons cost little in proportion to the increased business they make possible.

Get your order in NOW.

Send for Catalog “N”

Typhoon Fan Company
ERNST GLANTZBERG, President
345 W. 39th Street, New York, N. Y.

1044 CAMP STREET
NEW ORLEANS, LA.

255 No. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
History of Magda  
(Continued from page 4666)  
THE MAGDA LAMP  
COMMENTS ON MOTION PICTURE PROJECTIONS WITH TUNGSTEN FILAMENT LAMPS.  
By L. C. Porter and W. M. States, Motion Picture News, 5-11-18  

SOME CONSIDERATIONS IN APPLICATION OF MAGDA LAMPS TO PROJECTORS.  
By R. P. Barrows and J. T. Caldwell, Electrical World, 4-13-18  

LIGHT PROJECTION WITH GAS FILLED LAMPS.  

ELECTRIC INCANDESCENT LAMPS FOR CINEMATOGRAPH WORK.  
By L. C. Porter, Illuminating Engineer, 6-18  

MAZDA LAMPS FOR MOTION PICTURE PROJECTION.  
By A. R. Dennington, Electrical World, 7-20-18  

A MOTION PICTURE PROJECTOR.  

PHASES OF MAGDA LAMP PROJECTION.  
By F. F. Barnes, Moving Picture Age, December, 1919  

OPTICS  
OPTICS PROJECTION AS A PROBLEM IN ILLUMINATION.  
By J. A. Orange, Motion Picture News, 15-18  

IMPORTANCE OF PROPER ADJUSTMENT OF MIRROR REFLECTOR USED WITH MAGDA LAMPS.  
By Dr. Herman Kellner, Motion Picture News, 12-28-18  

FUNCTION OF THE CONDENSER IN PROJECTION APPARATUS.  
By Dr. Herman Kellner, Motion Picture News, 12-28-18  

EQUIPMENTS AND ACCESSORIES  
HALLBERG VOLTAGE REGULATOR FOR MAGDA LAMP PROJECTION.  
Moving Picture World, 2-22-18  

CHECK ADAPTER FOR MAGDA LAMPS.  
Moving Picture World, 3-30-18  

THE NU-MOVIE-LITE.  
Moving Picture News, 3-23-18  

AUTOMATIC REGULATOR FOR MAGDA LAMPS.  
Moving Picture World, 3-1-18  

NEW CONDENSERVAC FOR MAGDA PROJECTION.  
Motion Picture News, 8-17-18  

CONTROL EQUIPMENT FOR MAGDA MOTION PICTURE LAMPS.  
By L. C. Porter, Motion Picture News, 6-7-19  

Fans have large capacity  
(Continued from page 4663)  

stage and two 6-ft. fans on the roof over the balcony. The No. 6 Monson Duplex Set, used for heating and ventilating in cold weather, is arranged with bypass dampers so that its capacity is doubled for hot weather cooling. The combined equipments, blowing in, sweep fully 2,300,000 cubic feet of pure, wholesome air through the entire length and width of the auditorium every hour—a total of 23,000,000 cubic feet every ten-hour day.  

The result may easily be imagined. No matter where a person might take his seat, he will feel cool and comfortable. In Baltimore's hottest summer weather, it will be a pleasure to enjoy a show in the New Wilson theatre, and the summer receipts will prove that it pays to cater to the public's comfort.  

In laying out a system of this kind, a material economy is effected by eliminating underground trenches, sheet metal ducts and also much of the steam piping necessary with the ordinary heating systems. Due to this saving, ventilating and cooling costs no more than the ordinary system of heating alone.  

Work on the Wilson theatre is progressing rapidly. The site is practically cleared and the foundations have already started. Mr. E. G. Blanke, the theatre architect, looks for an opening date some time during September.  

Airdome Queries  
A letter was received a few days ago signed only by "A Long Island Exhibitor." This letter, printed below, requests information which we would be pleased to give the writer if he will communicate with us by name.  

"I have noticed large tents erected every year in neighboring vicinities used for religious purposes, and as I have idle property in Long Island, I intend to erect a large tent, to be used as an airdome.  

"These tents are large enough to seat about five hundred people. I would be very thankful if you will advise me on the following things:  

"Where can these tents be hired from (I believe they are made of tarpaulin) and where is this company located?  

"Where can the folding benches be hired from (each bench seats about eight people), and where is this company located?  

"How can I arrange for an operator's booth in said tent (and can a booth be hired by the season)? Are there any portable booths, or ones that can be erected with little trouble and expense?  

"How can I arrange for the electricity to be installed and is it necessary to have electricity, or is there any substitute? Will it be expensive to install electricity?  

"I have been a reader since 1917, and have noticed your straightforward answers to questions exhibitors ask you. Kindly give me an answer in this issue of your magazine, as I will look for same."  

Reply.—If the writer of the above will kindly send in his name to the Equipment Service Department of Motion Picture News we will give him a list of manufacturers who are either making or handling the material he asks about. It is not the policy of The News to publish names of manufacturers in its columns unless the article is handled exclusively by one firm.  

Strand Organ Has Many Features  
One of the features of the new Strand is a Kimball Orchestral Organ with Chimes, Glockenspiel and Orchestral Bells. The instrumentation included Violins, Cello, Viola, Horn, Tuba, Oboe, Flutes, Piccolo and Kimball Vox Humana, together with Diapason and other organ tone giving a full body of tone. The pipes are screened by grille work and the console located in orchestra pit. The organ is located at the side of the proscenium.
THEATRE CHAIR COVERS

Revivify and Embellish Your Theatre in SUMMER or WINTER
Creating an actuality of Cleanliness and distinctive Beauty not otherwise obtainable.

TAILOR-MADE

PERFECT FIT

INEXPENSIVE - QUICKLY ATTACHED - ECONOMICAL.

Order Now for SUMMER USE Samples on Request.

THE TEXTILE SPECIALTIES CO.
Suite 107 Bell Block
CINCINNATI, OHIO.

If you want a good profitable business during hot weather—all summer—
And if you want to find out how to get this good summer business—

Just write for our booklet,
"A Better Summer Business."

MONSOON COOLING SYSTEM
INCORPORATED
Room 765, 70 W. 45th St.
New York
Philadelphia Office: 703 Fishtower Building

Service—Our Watchword

We do not simply sell you a Register. We give you 100% ticket and cash protection service. Sell tickets faster, protect yourself against ticket and cash losses. Install the

1920 PERFECTED AUTOMATICKET REGISTER
Send for a catalogue today.

DEALERS
Don't delay. Write for our dealer proposition at once.

The AUTOMATIC TICKET SELLING AND CASH REGISTER Co.
1752 BROADWAY NEW YORK CITY

"NEWMAN" BRASS FRAMES AND RAILS

Accompanying cut shows our new style wall frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and stair entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.

Send sketch for prices and ask for new 1920 catalogue.

Established 1882
311-19 Sycamore Street, Cincinnati, Ohio
58 S, Washington Street, Chicago, Illinois
Canadian Distributor—Johnson Electric Co.
Toronto, Montreal and Winnipeg
Pacific Coast—G. A. Metcalfe
San Francisco, Cal.

Corner Unit Hinged Frames

BROADWAY FILM BUILDING
CINCINNATI, OHIO

Attractive Proposition to Dealers

No. 53101 Window Box filled with Artificial Begonias, blooming Geranium Sprays and Drooping English Ivy Vines, 42 x 27 inches, complete, $12.00.

This Window Box can be used for Proscenium Arches, on top of chair covers, Oyster Booths. Walls, etc. Ask for our catalogue No. 10, illustrated in colors, free for the asking.

FRANK NETSCHERT, 61 BARCLAY STREET, NEW YORK

MAKE YOUR THEATRE PAY ALL SUMMER

BY EQUIPPING IT WITH

REVERSIBLE CHAIR COVERS

Cool—Sanitary—Clean—Decorative
Attractive—Tailor Made
A Perfect Fit Guaranteed—Inexpensive
Easily Attached, Detached and Laundered.

Write today for Catalogue and Samples.

THE DWYER BROS. & CO.

"The Architect of Theatre Chair Covers"

229 SEVENTH AVENUE
NEW YORK CITY

“NEWMAN” BRASS FRAMES AND RAILS

Accompanying cut shows our new style wall frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and stair entrances. Neat, attractive and complete, it enables the passer-by to see at a glance the entire program.

Send sketch for prices and ask for new 1920 catalogue.

Established 1882
311-19 Sycamore Street, Cincinnati, Ohio
58 S, Washington Street, Chicago, Illinois
Canadian Distributor—Johnson Electric Co.
Toronto, Montreal and Winnipeg
Pacific Coast—G. A. Metcalfe
San Francisco, Cal.

Corner Unit Hinged Frames

BROADWAY FILM BUILDING
CINCINNATI, OHIO

Attractive Proposition to Dealers
Practical Electricity—XII
Study Lessons for the Projectionist

Primary Batteries Contd.

The average shelf-life of a high grade battery is from 10 to 12 months, and is increased by storing the cells at a low temperature.

Since the terminal voltage of a dry cell falls off more rapidly on continuous duty than on intermittent duty, they are better adapted for work which does not require a continuous flow of current, such as phonograph and ignition use.

The energy of a battery depends on the amount of active materials. A dry cell contains a definite quantity of chemical energy which may be transformed into electrical energy, so that a battery can give a definite number of watt-hours, or a definite number of amperes-hours at normal voltage. This energy may be taken as a small current for a long interval of time or as a large current for a short time. Thus while the total energy in the battery is fixed by the weight of the active materials the power of the battery (volts times amperes) may vary over a wide range.

Series and parallel arrangement—Cells are in series when the positive or plus pole is connected to the negative or minus pole of the next. The circuit is completed through a resistance connected to the plus and minus poles at the ends of the series. The total e. m. f. for a series connection is the sum of the e. m. f. of the N cells, or is equal to N x E, where N is the number of cells connected in series and E the terminal voltage of one cell. The internal resistance of the battery is N x r, where r is the internal resistance of each cell. If the resistance of the external circuit to which the battery is connected is R ohms, then the current flowing will be: 1 equals N x E divided by (R plus N x r).

Example—Three cells each having an e. m. f. of 1.5 volts, and an internal resistance of 0.6 ohms, are connected in series, with a resistance of 10 ohms. What is the current in the resistance when the circuit is closed?

Solution—By substituting in the above equation, 1 equals 3 x 1.5 / (10 + (3 x .6)) or .382 amperes.

Cells are connected in parallel when all the positive poles are joined together and connected to one lead and all the negative poles joined and connected to the other lead. Fig. 40 shows three cells connected in parallel to an external resistance. The cells are then equivalent to a single cell with an internal resistance of r/N, and the e. m. f. is equal to that of a single cell. If the external connected resistance is R ohms, then the current in the external circuit will be given by the equation:

\[ I = \frac{M E}{R + \frac{M r}{N}} \]

Correct answers to questions of April 24 issue:

20. 36.6 ohms.
21. 74 volts.
22. 9.25 amps. in 8 ohm branch.
23. 6.15 amps. in 12 ohm branch.
24. 4.6 amps. in 16 ohm branch.
25. 27.5 amps. in 8 ohm branch.
26. 18.3 amps. in 12 ohm branch.
27. 13.7 amps. in 16 ohm branch.
28. 55.5 amps. Total current.
29. 25.5 volts around A and C in parallel.
30. 84.6 volts around B.
31. 5.1 amps. in A.
32. 7.7 amps. in B.
33. 2.6 amps. in C.
34. 7.7 amps. Line current.
35. 150 ohms, resistance.
36. 0.8 amperes each.

Problems to Be Solved

32. Twelve primary cells each having an e.m.f. on no load of 1.5 volts and an internal resistance of 0.25 ohms are connected in parallel to an external circuit which has a resistance of 0.5 ohms. What is the current in the external circuit?

33. Ten cells each having an e.m.f. of 2.2 volts and an internal resistance of 0.07 ohms, are connected in series to a circuit whose resistance is 4.3 ohms. What current exists in the circuit?

34. If the cells of problem 32 are connected six in series, two in parallel, what would be the current in the external circuit of 0.5 ohms?

New Transatlantic Projector

BARELY a week passes but that a new portable projector makes its appearance on the market. Although somewhat similar in general layout, yet each machine usually has one or more unusual points that are worthy of special mention. The new Transatlantic Projector recently placed on the market by the Transatlantic Film Corporation falls within the category of those worthy of a description.

The Transatlantic Portable Projector is very similar to the customary "suit-case" type in dimensions and general make-up. It is motor-driven and may be attached to any lamp socket.

(Continued to page 4672)
Nicholas Power Co.,
#90 Gold St.,
New York, N.Y.

Gentlemen:

It may interest you to know that during the past eleven years which we have been conducting moving picture laboratories, we have used every make of moving picture projector except one.

At the present time we have in constant use every day three Powers 6B machines for use in screen examination of our product.

For all round service where hard constant work is required, we consider the Powers machine in a class by itself.

Yours truly,

Wm. Horsley

Nicholas Power Company
INcorporated
Edward Earl, President
Ninety Gold St. New York, N.Y.
One of its features is the manner in which the gear mechanisms are enclosed. A compact die-casting, oil tight, houses all the gears and makes the operation of the machine quieter.

Another one of its features is the water-cell built into the projector on the principle of an automobile radiator. The cell is fed with the liquid from a storage tank attached to the top side of the casing. As the water becomes heated by the passage of the rays through it, it rises into the storage tank and is replaced by water which has been cooled. As showing how efficient this water-cell is in keeping down the heat on the film, a test was made with a piece of standard inflammable film in the aperture. After allowing the light to remain on the same frame for several minutes the piece of film was removed and it was found that the temperature rise was negligible. A thermometer placed in the light beam at the aperture plate showed a rise of only a few degrees after several minutes exposure.

The operation of the machine is exceptionally smooth and free from undue vibration. This is due mostly to the enclosed gears running in oil.

A picture size of 9x12 feet at a distance of 70 feet is claimed for the machine by its manufacturers.

Agency for Schustek Printers

David Stern Company of Chicago, one of the city's old established merchandising concerns, has taken over the agency for the distribution of the Selig-Schustek Step Printers and Manager H. Gordon announces that arrangements have been perfected whereby deliveries can be made immediately on receipt of orders, which will be good news to the trade, as deliveries on most accessories have been slow ever since the war period.
COLUMBIA Projector Carbons

have made many a theatre famous and profitable because of the beauty and eye comfort of its pictures

Write for information

NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio     San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada
Looking to the Future

In conclusion, many new flame lamps have been invented and developed in the last year or two, and now varieties of flame carbons for special effects are available for a multitude of simple or complex artistic effects. However, only a small beginning has been made as to the artistic effects counting merely the minor factors of control such as direction of light, its diffusion, change of intensity and the power by proper color and environment to greatly aid the motion picture artist. There is the subject of “catch-lights” in the eyes of the players that represent the reflection of the light sources. If the light sources are rectangular in shape, then the catch-lights will be rectangular or triangular, and with sharp curve points. The bad effect of not using round or oval light sources is easily appreciated. It is well recognized that curved lines convex to each other tend to give a sorrowful, depressed look. Curved lines concave to each other tend to give a pleasant, agreeable, smiling look. By attention to the shape of the diffusing screen for the light sources, it would seem possible to vary this element so as to be in harmony with the ideals of the play. All the recent motion picture play-plays of the best companies show the power of white flame arc lighting to give fine definition, splendid half tones, luminous shadows and favorably shaped “catch” lights.

In some portrait studios the light of the flame arc is thrown upon the ceiling (Fig. 26) or a reflecting screen, and in this way some very beautiful pictures have been photographed. The possibilities of indirect lighting with the flame arc have only been touched upon. By suitable lamp design, it seems practical not only to get more diffuse light, but also greater candlepower delivered to the working plane. Again in the matter of regulation, the shunt control (see Figs. 15 and 16) is one of the important future developments that will enable the artists to secure a wide variety of new effects.
EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

STEADY!

That describes the D. C. arc when the Speer "Hold-Ark" Carbon is used as a lower. Did you ever notice how it holds the arc to the tip? Any old carbon will do for any old screen, but if you want to put on the best show in town go to your dealer and say

SPEER HOLD-ARKS

Speer "Directo" Carbons
For D.C. Projection

Speer "Alterno" White Combination Carbons
For A.C. Projection

SPEER CARBON COMPANY
St. Marys, Pa.

Selig-Schustek Step Printers

We have a limited number of the SELIG-SCHUSTEK STEP PRINTERS built by A. Schustek, one of the best M. P. machine builders in the country.

Not an amateur machine but used by a producing company that was formerly one of the largest.

MOVEMENT
Modeled after the Schustek Camera Movement.

RHEOSTAT
For controlling light

MOTOR
110 Volts D.C.

SPEED
The Selig-Schustek Step Printer has a larger capacity than other step printers.

LAMP HOUSE
Enables one to use machine in any dark room without special fitting.

PRICE
PACKED F.O.R.
CHICAGO, ILL. $335.00

Above Price Subject to Immediate Acceptance Only
WRITE WIRE—or "PHONE!

DAVID STERN COMPANY
"Value, Service, Satisfaction Since 1885"
1027-1029 MADISON STREET
CHICAGO

The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

"One swallow does not make a Summer—nor one week's profit provide a year's dividend."

Build solidly on a reputation for showing clear, soft, beautifully toned pictures without eyestrain.

With a Gardiner Velvet Gold-Fibre Screen you provide pleasure for your patrons and profit for yourself—not for a week, nor for a month, but for all time.

Send to-day for booklet.

For Sale by Leading Dealers

L. J. Gardiner

133 EAST CHESTNUT STREET COLUMBUS, OHIO
The experiments with multiple trim lamps, Fig. 17, show how long life (long period between trims) can be secured for the flame arc.

On alternating current efficiency can be greatly increased with the flame arc by reactance control.

In the matter of studio lighting, the writer believes with Mr. Allison, that interior rooms lighted entirely by artificial light have splendid advantages, because the lighting can then be entirely controlled by the artist, and the extremely hot atmosphere of sunlight glass studio is entirely done away, and a nice cool, comfortable studio can be maintained throughout the year. The director can then obtain all diffuse light, all direct light, or any proportion and direction of diffused and direct light under perfect control, and old King Sol with his changing position, will be entirely unnecessary for all interior scenes. In conclusion this article has pointed out many new developments, and has indicated the promise of many others in development of different colored flame carbons, and a great variety of motion picture flame lamps.

I am indebted to Mr. P. P. Bethea for aid in many long experiments on the flame arc, to Mr. A. Broggin for assistance in securing many of the photographs, to Mr. Ross, master mechanic of Vitagraph, and Miss Anita Stewart for pictures from the Vitagraph Co., to the Edison Co., and to Mr. Beckwith of the Reserve Photoplay Co. for pictures, to Mr. Max Mayer (of Wohl & Co.) for friendly suggestions, to Mr. Allison, Mr. J. E. Brubec, and to many others who have so materially contributed to the value of this paper.

The advantages of EASTMAN footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY ROCHESTER, N. Y.
THE COSMOGRAPH
Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY
KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG. 729 SEVENTH AVENUE
CINCINNATI, OHIO
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS

HEADQUARTERS for Motion Picture Cameras

NOW IN STOCK
GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod $165

Pathe Professional
Cameras with automatic shutters
and all other attachments

Get quotations before purchasing

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET
NEW YORK CITY

CASH SAVERS

The talk and action of today in Motion Pictures. Everybody is doing it. And no studio where it is positively guaranteed and sold to you far below its market value.

Bass Bargains


$90.00. De France Field Model, regular and trick crank, forward and reverse take up, direct focusing on film, focusing light, film panel, automatic diaphragm diaphragm. A wonderful outfit at the special price of $90.00.

$90.00. De France, all aluminum covered, regular and trick crank, outside focusing, focusing diaphragm, $90.00.

$60.00. French Furness, P. 3-5, $10.00.

$90.00. Capillary Williamson, a remarkable outfit, regular Williamson Cine Movement, built-in box, with black leather, fitted with 50 M. M. P. 3-8. Tension in focusing mount, $90.00.

Used Specials

$90.00. Pathe Professional, regular and trick, absolutely perfect mechanical condition, fitted with French Furness P. 3-5. $90.00.

$90.00. Universal regular model, P. 3-8. Tension in focusing mount, $90.00.

$90.00. Exceptional. Camera in perfect mechanical condition, guaranteed, $90.00.

A Perfect Service.
Write Your Wants.
Spectro Studio Lights. Telephoto Lenses, Etc.

BASS CAMERA COMPANY
CHARLES BASS, President
111 North Dearborn Street, Chicago, Ill.
An Improved Formula for Dye Toning with Ferricyanide and Chromic Acid Bleach

A Recent Communication from the Philadelphia Laboratory of F. E. Ives

DYE TONING WITH FERRICYANIDE AND CHROMIC ACID BLEACH.
IMPROVED FORMULA.
Potassium Ferricyanide, 10 grains
Chromic Acid, 22 "
Water, 16 ounces

The positive to be dye-toned must be thin and superficial, as obtained by full exposure and short development from a negative of average density. It is advantageous to fix with acid hypo. Wash thoroughly. The image will bleach completely in the above bath in from two to five minutes. It should then be washed in running water to remove yellow stain from the whites. Ten minutes in gently running water is usually sufficient for dye positive film. Too much washing reduces the mordanting power of the image, and washing directly under the tap is to be avoided. As soon as the whites are quite free from stain the positive can be immersed in the dye bath, in which it will dye up to the limit in a few minutes. The dyed dye is then washed out in gently running water, or by standing, with occasional rocking, in water made slightly acid with acetic acid. If the color is too dense, it may be slowly reduced by soaking in the acidified water. If deeper coloring is desired, the finished dye print can be put through the process a second time, thus doubling the depth of color.

The finished dye image is very transparent, but like the mordant-dyed copper-toned image, it dries matt, and can be made more transparent for projection by varnishing or oiling, which, however, is seldom desirable.

The formula given for the bleaching solution is unsuitable for dense positives because it hardens the gelatin so much where there is a heavy silver deposit that it resists the absorption of the dye. For such positives, the percentage of chromic acid should be reduced, and the resulting dye print will then be less transparent. In case the dyeing does not proceed normally in the deeper shadows, very prolonged immersion will often secure a perfect result.

Among the most active dyes for this process are methylene blue, fuchsine and chrysoidine, the solutions of which should contain considerable acetic acid. Saffraine, auramine and malachite green work well with less acetic acid in the solution. From 20 to 50 grains of the dye stuff may be used in making a gallon bath, and glacial acetic acid from a few drops to half an ounce.

Interesting and beautiful results, including various qualities of black can be obtained with mixtures of these dyes.

A New Studio Lamp

Evolved from the every day experience and demonstrated needs of the big motion studios of Southern California a new studio lamp has been invented by two Los Angeles electricians.

The inventors are C. P. Chamberlain and D. W. Reynolds, electrical engineers who made a practical study of the studio lighting process for several months before perfecting their product.

The new lamp bearing the trade mark CRECO was an instant success even the lordly motion picture director who rarely descends from a contemplation of human emotions to the material indicating a strenuous desire for the latest lighting development.

It is said that the principal virtues of the CRECO lamp are their adaptability to the variations of voltage, their simplicity and lightness.

According to the Chamberlain-Reynolds Electric Company their lamps will maintain an unwavering illumination at all times. A large order for these lamps was received recently from the Carroll Baker Co., of Sydney, Australia.

McGinnis Goes to Speer Carbon

Mr. J. Belmont Mosser, sales manager of the Speer Carbon Company, announces the addition of Mr. F. J. McGinnis to the sales force of the Speer Carbon. Mr. McGinnis was formerly connected with the United Theatre Equipment Corporation of Pittsburgh, and is a practical projectionist of ten years' experience. He will commence immediately to call on exhibitors throughout the country.
“WHY CHANGE YOUR WIFE?”

All Themes from “Marriage,” by Romberg

Love Theme (from “Marriage”) (for Piano and Orchestra) (O).
Vamp Theme (for Bebe Daniels) (M) last four bars 6/8 time

Theme (O) until—T: “At the barber.”

—Start with selection, play moderately throughout so as to play Comedy Theme (F) when Wanda both stands up and sits down by laughing shouting, until—S:

—Start at (N), until—T: “Moderato Lead.”

— “Vampire Walk” (F), by Al Coney until—T: “Enter now dressing room.”

— “Vamp Theme (M)” until—T: “Look who’s here booping.”

— “Bacchanale” (from “Samson and Delilah”) (start at Allegro, diminish at next title), by Saint-Saëns until—T: “illegal (close up).”

— “Fioritures,” by Lee Oraan Smith until—T: “Husband votes to

— Play “Hindustan” until wife puts on “Dying Poet” record until—S: Husband goes to phonograph

— “Under the Leaves,” by Theme until—S: Wife looks at herself in mirror.

— Theme (F) until—S: Robert at phone.

— Repeat Theme (M) (until—S: Robert hangs up phone.

— Theme (O) until fade back to Robert. (Hague) until—S: Phone

— Repeat (F) until title next time until fade Theme (O) until—T: “Where have you been.

— “Scape” (Dramatic Reproach) (to action), by Berge until—S: She

— “Babbittage” (from “Babitt”) until—T: “One day divorce is granted.

— “Segue” to Symphonette No. 1 (start at allegro and continue to

— Theme (until—S: Fadie back to Robert.

— “Wedding” by theme until fade to divorce papers.

— Repeat (F) to action until—S: Second time Robert learns.

— Theme (O) until—T: “Two who already.


— “Hunkatin” (snappy stop), by Levy until—T: “There’s a

— Theme starts at (N) until—S: “My husband... to

— “Barefoot in Bubble Land” (very slow), by Jone

— “Segue” (F) until—T: “Agate’s doing with our

— One step short start at 2nd strain “Limo Land” in

— Theme (O) until—T: “The person last tipped

— “Naughty Waltz” and 2/3 chorus then segue to “Vamp

— Theme (M) until—S: Robert goes after fan.

— Theme (O) until—S: “Value of Life” (to action), by Brahms—S: Robert

— Theme comes out in hall.

— Theme (N) until—T: “When two people have

— “Segue” “Nightfall” (from “Sunset Sketches”), by Kopenjiski until

— They recognize each other.

— “Segue” (O) until—S: Robert on curb.

— Theme (O) until—T: “But there are many reasons

— Start of 2, by Brahms until—S: Bebe comes to beside.

— Theme (O) until—T: “Dance the danger.

— “Segue” (O) until—T: “Put there are many reason.

— Theme (M) if necessary until—T: “Through nights of loneliness.

— “Segue” (O) until—T: “I love you again.”

— “Wild Rose” (vocal solo) until fade to Bedtime

— Theme to “Hindustan” on phonograph end line to “Hindustan” on

— Start at (F) and continue through to end starting at (P) and last

— Half of Theme Velo and Presto can be played and timed to finish until—T: “And now you know.

THE END

NOTE: The photograph cues are not shown and photograph is used although numbers written on page can be played by orchestra but not with good affect.

“SCRATCH MY BACK”

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1900 ft).

Theme: “Hunkatin” (Emerson One-Step) (Levy)

— Theme (3 minutes and 40 seconds), until—S: At Screening.

— Continue to action (30 seconds), until—S: In trolley car.

— “Recently Used Key” (for Piano), by Roberts (1 minute and 5 seconds),

— “Chant Erotique” (Moderato), by Berge (1 minute and 30 seconds),

— Fairy Phantoms (Dance Characteristic), by Friedman (1 minute

— “We audience were started.

— Mammal Capsule” (Intermezzo), by Hanon (1 minute

— “Dance at Horton’s”

— Theme (M) until—T: “Kiss a Miss” (Waltz Character).

— “Having exhausted every.

— “Let us stop 1000 (F) (for general use), by Moyer (2 minutes and 30

— Theme (3 minutes and 20 seconds), until—T: “You only know you are.

“Dramatic Tension” (Depicting dramatic but not pathetic situations),

— “Dance at the March home”, by Levy (3 minutes and 20 seconds),

— Theme (2 minutes and 30 seconds), until—T: “You can change

THE END

“ROADS OF DESTINY”

A Goldman Picture

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1900 ft).

Theme: “Reverie”

—Theme (1 minute and 40 seconds), until—S: At Screening.

—“Dancing in the Barn” (Barn Dance), by Turner (1 minute and 10

— Theme (2 minutes and 30 seconds), until—T: “You can change

“Dramatic Conflict” (Hurry Heroically), by Levy (3 minutes and 20 seconds),

— “What’s your cure?” (for general use), by Moyer (1 minute and

— Theme (2 minutes and 30 seconds), until—T: “You can change

4079
Motion Picture News

COULD YOU CRY AT A FUNERAL IF THE CHOIR WAS SINGING A JAZZ?

Neither can your audience "register" sympathy on sad scenes unless you supply proper music for such scenes.

PICTUROLLS
Supply the right kind of music for EVERY SCREEN SITUATION

Watch for
CHARLES D. ISAACSON'S
Music Article in Next Week's Issue.

Announcement of this is made on another page.
Monotony Makes Musical Monstrosity

A theatre organ must not have monotony. This problem, long baffling organ designers, has been overcome by a simple invention.

The Divided Manual combines the superb tones of a Cathedral Organ and a Symphony Orchestra, augmented by thousands of new and original combinations of exquisite beauty.

The result is a genuine theatre Organ that is an attraction, pleasing to your audience and without monotony.

An attraction that increases business, producing music with as great a variety of beautiful effects as there are variations in your picture program. Making you a 100% exhibitor proven at the box office.

You Owe Yourself An Investigation

Write Today

Use the Coupon; it's for Your Convenience.

Bartola Musical Instrument Co.
313-316 Mallers Bldg., Chicago

Please send catalog explaining the many advantages of the Barton Organ.

Name ..................................................
Street ..................................................
City ..................................................
State ..................................................
Prominent in A. S. C.

L. Guy Wilky, second vice-president of the American Society of Cinematographers, graduated as a mining engineer from the University of Arizona in 1913. Throughout his college course he had been a big factor in athletics, being active in all branches from tennis to football. Parallel with this scholastic and physical education he had been pursuing a course of self-education in photography, starting at the age of ten when he earned his first kodak in the harvest field. This enthusiastic hobby led to employment in various photographic studios and helped him to see the possibilities and opportunities in the new industry developing in Hollywood.

For three years he was associated with Lulan Company, and one year each with American Film Company, Louise Glann, Inc., and Bessie Barriscale. Among the most important productions photographed were: "A Man's Man," with J. Warren Kerrigan; "The Goddess of Lost Lake" and "An Alien Enemy," with Louise Glann; "The Woman Michael Married," and "Joslyn's Wife," with Bessie Barriscale; "The Tree of Knowledge" and "Jack Straw" and "The Prince Chump" with Wm. De Mille.

Mr. Wilky is an enthusiastic club worker, being a member of the Elks, Masons, Knights Templars and Shriners, and a member of Sigma Alpha Epsilon College Fraternity. He was one of the charter members of the A. S. C. and is an active member of the organization.

Off to Convention

Among the New Yorkers who left on Saturday for the special convention of the I. A. T. S. E., at Cleveland, were S. S. Cassard and P. A. McGuire, sales and advertising managers, respectively, of the Nicholas Power Company.

The Estey Organ plays every sort of music. It can be installed in large or small theatres.

The Estey Organ Co.
Brattleboro, Vt.

Write for our list of Guaranteed Rebuilt Machines

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the

MOTION PICTURE TRADE

300-302 Mattiga Building
6 So. Wabash Avenue
CHICAGO, ILLINOIS

Desires in Monographs, Standard and Simplex Moving Picture Arrangement, National, Mammoth, Minnie Screens and Everything for the Theatre.

WE SELL ON THE INSTALLMENT PLAN

FOR COLOR EFFECTS USE

Ree Hoods
Colors show Beautiful and Brilliant and are Permanent
Hoods slip over the bulb
Way Ahead of Dip and Loss Costly
REYNOLDS ELECTRIC CO.
2650 W. CONGRESS ST.
CHICAGO, ILL.

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand names were recorded in our list last year. Its use means a saving of from 20 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO.
244 West 39th St. - Phone, Brent 6138
New York Addressing
Typewriting Printing

PEARCE FILMS
508 Canal Street
NEW ORLEANS, LA.

Largest Independent Exchange South.
The Complete Plan Book

Everything the Showman Needs on Every Picture Released.

"Up in Mary's Attic"
(Five Reel Comedy—Fine Arts Pictures)

IT looks as if the five reel comedy has come to stay. Mack Sennett experimented beyond the show's limits some time ago and earned his reputation to some extent, although the subject matter of his ideas belong in pieces of two reel length. "Up in Mary's Attic" is the newest five reel comedy and it is surely going to be heard from because it is based primarily on life-like action, the burlesque incident being only secondary in capitalizing values. There is nothing of the slapstick about it. The humor is not gained by pie-slicing methods but by a homogeneous group of grotesque comedians giving chase to one another. Its mirth-provoking qualities are founded on an incident of life that is reasonably true.

You may call the picture a politic comedy—a satirical comedy—a melodramatic comedy and not go wrong on either count. Place a delectable type of femininity in a boarding school—bring out that she is married to the athletic instructor and will forfeit her inheritance and he expel the marriage. In politics was introduced to introduce a cute infant for unconscious humor and juvenile appeal—present a galaxy of the girls as the student body and you have an idea that spells comedy, and with a purpose. Take away the melodramatic trimmings and the bevy of "Bee-Vee-Dee'd" beauties and any good director could fashion the subject a matter a bright and merry farce comedy.

The high spot in this offering is the aforementioned baby who enacts her scenes in a fine spirit of playfulness. Extremely provocative of laughter is her mother's attempt to hide her away from those who are not "in the know." Mary finds a safe place for her in the attic of the dormitory where an intelligent dog acts in the capacity of nurse. There are a number of offbeat scenes like this one. But for the benefit of those who like their comedies dressed up with feminine pulchritude let us state that "Up in Mary's Attic" keeps to the standard set by Dr. Ziegfeld on the stage. They symbolize the comedy branch, cut up high jinks in the "gym" and give the comedy a good deal of its appeal. Eva Novak and Harry Gribble are the featured players and they give an excellent account of themselves, the former leading tone and quality through her charm and sincerity, while the latter furnishes fun in his droll buffoonery. It is a comedy of situations and surprises. Not forgetting the baby—LAURENCE REID.

"The Great Shadow"
(Republic)

A NOther one of those pictures dealing with Bolshevism and its results upon capital and labor. Although this feature is better than the average run of its kind, it is hard to say whether it will interest those who view it.

The Russians, the bonds, the riots, the blow ups, the shipyards and the long subtitles denoting the Bolshevistic methods and their effects on mankind are all here and in good working order.

The story is fair and deals with the struggle of a union leader, John McDonald, whose men are determined to quit work because their unjust demands are not recognized by the capitalists.

They are encouraged in their wrongdoings by a gang of Bolsheviks whose object is to use their unorthodox tactics as an instrument in gaining their ends—namely, getting control of this country.

The American and British flags are about to be trampled upon by a radical leader who is addressing a meeting, when McDonald knocks him down. The leader thus gains the first step in settling an unseizable arrangement between the warring factions, capital and labor.

The cast is a good one and is headed by Tyrone Power, who plays the union leader with conviction. Direction and sets are up to standard and the exteriors show some good scenes in and about the shipyards. Length 5 reels—FRANK LEONARD.

"Modern Centaurs"
(Educational One Reel)

THIS Educational has a classic title which might indicate to the man in the street that it was mere-implementing. We hold the opinion that the offering fulfills the legend and because the average person would fail to be attracted if he was looking for scenes alone. The subject carries more of an educational quality than a scene one and there is no denying that it furnishes a full quota of thrills. The ordinary human being reacts to the spirit of competition in athletic endeavor. He loves to see the best man win. He will be fascinated in "Modern Centaurs" because it presents a body of expert cameramen each attempting to do the impossible in a more finished manner than the other.

The offering is one of the best of its kind. The men are expert in the middle and the horses are thoroughbreds. LAURENCE REID.

"Content"
(Herbert Kaufman—Editorial in Pictures—Released by Schonick—One Reel)

UNDER the title of "Content," the second of Herbert Kaufman's "editorial" writings reaches the screen to register as rather a novelty and with considerable meat contained in its filmic story. True, this story is primarily told in titles with the action following illustrating that which has been stated, but the reel, as a whole, is interesting, with a decided message.

"Content" concerns a fabled Chinese beggar, who appears before the Mandarin with his two children, complaining against his fate. The Mandarin offers to give him riches, many beautiful wives and all that the beggar would naturally desire; but only under the proviso that the beggar shall give half of that he already possesses to the Mandarin, that half including one of his limbs, half of his children's bodies, an eye, etc. The beggar declines the gifts on the terms imposed, and suddenly discovering that he has been rich all the time without knowing it, goes away rejoicing.—J. S. DICKERSON.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVENTURE, THE (FOX) WILLIAM FARNUM</td>
<td>.............</td>
<td>MAR. 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Plenty of color in this costume play.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;Good picture to please business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES</td>
<td>.............</td>
<td>MAR. 27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Charles Starrett&quot; the producer of this feature is a complete failure. This production always features a big box office result. Played it one week to big business.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;A splendid picture, well directed with a good cast all around. Played it at its best. Average business two days to big business.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES</td>
<td>..........</td>
<td>MAR. 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Wardour Street and pretty picture featured here.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;Picture quite pleasing, but the picture was pretty. Still average business three days; have a good feature in my list, much better than we expected from some of the reviews seen. Story good and interest held up all along. Average business two days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACK DAISY (UNIVERSAL)</td>
<td>.........</td>
<td>MAR. 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;Superb production; contains an average picture to average business three days; have a good feature in my list, much better than we expected from some of the reviews seen. Story good and interest held up all along. Average business two days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACK SHADOWS (FOX) PEGGY HYLAND</td>
<td>.............</td>
<td>APR. 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Story of self sacrifice has interesting moments.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;Ordinary picture. Star popular but her pictures weak. Poor business one day.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOD FOR THE BLACKMOUND (PARAMOUNT-ARTCRAFT) SUE HAYAKAWA</td>
<td>.............</td>
<td>APR. 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The life story of Sue Hayakawa.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Sue Hayakawa is a real star.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOD BROTHERS, THE (GANGSTER-ARTCRAFT) BENJAMIN LEWIS</td>
<td>..........</td>
<td>APR. 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;A fast picture to average business two days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Average business two days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOD BROTHERS, THE (GANGSTER-ARTCRAFT) SUSAN HAYAKAWA</td>
<td>..........</td>
<td>APR. 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The life story of Sue Hayakawa.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Sue Hayakawa is a real star.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOD BROTHERS, THE (GANGSTER-ARTCRAFT) SUSAN HAYAKAWA</td>
<td>..........</td>
<td>APR. 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;The life story of Sue Hayakawa.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Sue Hayakawa is a real star.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLOOMING ANGEL, THE (GOLDSWYN) MEGE KENNEDY</td>
<td>.............</td>
<td>MAR. 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Has Roscoe Arbuckle who should be played by someone.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;A good picture to big business day and night, average business the following two days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BULLET PROOF HARRY (MIDAS-ARTCRAFT) HARRY CAREY</td>
<td>..........</td>
<td>MAY 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Two-fisted action in Harry Carey's latest.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Played it one day to big business.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BURNT WINGS (UNIVERSAL) FRANCE MAYO</td>
<td>..........</td>
<td>MAR. 16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;A good average picture which will interest.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;Not up to M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Played it one day to big business.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAFE CLUB (PARAMOUNT-ARTCRAFT) C. E. SHURTLEFF</td>
<td>..........</td>
<td>MAY 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;London's vital story makes good audience picture.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAFE CLUB (PARAMOUNT-ARTCRAFT) C. E. SHURTLEFF</td>
<td>..........</td>
<td>MAY 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;London's vital story makes good audience picture.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Played it one day to very good business.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAFE CLUB (PARAMOUNT-ARTCRAFT) C. E. SHURTLEFF</td>
<td>..........</td>
<td>MAY 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;London's vital story makes good audience picture.&quot;—M.F. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Played it one day to very good business.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
“THE SEA RIDER”  
(Vitagraph)

Seafaring Tale Carries an Adequate Punch for Morey

They have found in vivid story and love story for Harry Morey's rugged personality that "The Sea Rider" is no exception from the rule. The Vitagraph star has been identified with the screen long enough to run the much abused "gummi of emotions" in every conceivable kind of character. But to our best recollection it is the first time that he has ever appeared as one of those honest, Godfearing fishermen of the New England coast. The theme is based upon disillusioned romance with the rugged hero shifting his time before the girl of his heart consents to marry him. He is a simple soul, ignorant of the subtlest and ornate ways of life. But with his own country and simple surroundings in the net of making himself adaptable. A character that arouses a fine measure of sympathy.

He trusts mankind and when he is absent for a year, having taken his brother's place in order to give the latter a rest from his arduous duties on the briny deep, he returns to find the glamour of his romance takes away. The trust in his bosom gives away to a man in a trap\\\r\\n\\n
THE CAST

Stephen Hardy
Tom Hardy, the brother
Harry Morey, the star
Bess Holcomb, his grand daughter
Alice Calbon,
Miss Bessie Valentine
Squire Tofer

By Harry Dittmar
Directed by Edwin L. Hollywood.

PRESS NOTICE—STORY

"The Sea Rider," which comes to the theatre on— of week with Harry Morey as the star, is a story of seafaring folk. The hero is a simple soul, ignorant of the subtlest and ornate ways of life. But with his own country and simple surroundings in the net of making himself adaptable. A character that arouses a fine measure of sympathy.

The story is written by Harry Dittmar and adapted by Fred Schaefer.

PROGRAM PREVIEW

An unusual feature is "The Sea Rider," the Vitagraph offering with Harry Morey, a novel inspired by the late G. Holland story. The star character—one of those perfectly transparent beings. He is the master of a fishing schooner. Nearly all the scenes are of scenes of romance, adventure, trills and the hero's human interest. Pathos is also a vital factor, and this note is given in action of genuine tragic conflict. The scenic backgrounds are appropriate, the director having spared no expense in making the story ring with reality. Mr. Morey's company consists of Webster Campbell, Van Dyke Brooke, Alice Calbon and Lillian Valentine.

"JES' CALL ME JIM"  
(Goldwyn)

Rogers Has Rich Character Study in Story of Homespun Quality

Will Rogers has the faculty of making any kind of material look like first rate entertainment. His newest Goldwyn release, "Jes' Call Me Jim," may be rather weak on dramatic values, but there is no denying its human interest and heart appeal. But that is Rogers' forte. Being an everyman, full of heart and soul, he is able to reflect this human quality so that it enriches his characterization. His study is given a like-life quality through his brand of humor which is splendidly commingled with pathos. There is Rogers' art. He has a sense of balance.

The situation itself is a trifle old-fashioned in theme and treatment, the latter sequences being quite improbable. But one doesn't search too closely for flaws when there is such an abundance of human touches, such rich characterization, and so many pun-worthy subtitles and colorful scenes. It has been said that the star writes his own raptures and colorful scenes, and one is inclined to believe that they are characteristic of his own way. He appears again as the lonely son of the sea (this time the hunter and trapper) who holds himself in low esteem when it comes to matters of love. Sacrificing himself for the sake of another whom he believes to have first call with the girl of his affections, who is still in love toward bringing them together. There is a variation, however, from previous pictures since it quality of self-sacrifice in his favor. His invents some rare stories to express his romantic fervor.

There is a conspicuous vein of melodrama which has its theatrical string. But the director, in his interpretation, is incor- nerated in an asylum and it is Jim's idea to rescue him and bring his pres- sor to town. Which he does in his inevitable way. The courtroom scene is quite far-fetched and is saved through its humorous nu- nances. There is a touch of the farcical which is punctuated with scenes of contriving pathos. The backgrounds are well done, some of the wooded exteriors being exquisite. And they tune up the picture and add in giving it a spiritual quality. The picture is quite a par with "Laughing Bill Hynie" and "Jubilo."—Length, 5 reels. Laurence Reid.

THE CAST

Jim Fenton
Will Rogers
Jim Butterworth
Irene Rich
Bert Benedict
Raymond Hatton
Harry Benedict
Jimmie Rogers
Beau
Bert Lindsay
Mike Conlin
Nick Cegley
Sam Yates

Directed by Clarence Badger.
Photographed by Marcel Le Picard.

PRESS NOTICE—STORY

Will Rogers, the most human of the screen, will come to the theatre opening— of his latest comedy entitled "Jes' Call Me Jim," adapted from the J. G. Holland novel, "Seven Oaks," for which the subject is peculiarly suited to the star's personality and talent and provides him with the vehicle for a knock-about, laid-back trapper. The subject is peculiarly suited to the star's personality and talent and provides him with the vehicle for a knock-about, laid-back trapper. The character of Jim Butter- worth, a millioner, and he believes to be in love with an inane inventor, Paul Benedict. Rogers brings out the pathos because of the sympathy he engenders since he is willing to sacrifice himself to make the young woman happy. In his various roles he is always entertaining.

Here he promises to rescue Paul and discovers that Belcher, the most influen- tial man in town, has rubbed the inventor of a machine on which he has made a fortune. With the help of Mike Conlin, so a trapper, Jim determines to force a concession from Belcher. The result is successful for the inventor. In this picture Rogers does not skip quite out of range. In fact the majority of scenes are forced by Mrs. Jim, and he almost spoils the ceremony when the minister starts to say the "Jes' call me Jim." The picture is crowded with dramatic moments which are interspersed with scenes of pathos and humor. The star's delivery is expressed also in the subtitles. Clare- nce Badger directed the feature, which is interpreted by a well-rounded cast.

PROGRAM PREVIEW

"Jes' Call Me Jim," the latest Goldwyn feature starring the incomparable Will Rogers, is the feature picture which comes to this theatre next.— Mr. Rogers has built up a large and enthusiastic following through his ability to par- ticipate the everyday, human spirit of folk. More than anything else in life, he is a trapper. That "Jes' call me Jim" presents him again in the role of a regular human being who loves a woman and believes in love with another. The picture is a rich study of the character of the star's personality, and it also provides an abundance of dramatic moments. The picture is an adaptation of J. G. Holland's story, "Seven Oaks," and was adapted by Will Rogers.

CATCH LINES

He was afraid of women. He was so shy that he couldn't imagine any girl in love with him. See "Jes' Call Me Jim," a human picture with the human star, Will Rogers.

"Don't call me James—Jes' call me Jim!" That's the kind of a man he was. A plain fellow whose modesty was his greatest virtue. See Will Rogers.
DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET. MAR. 27
"Hollywood story lacking in many points."—M. P. News.
Exhibitor Comment—"Feature one week to big business one
day and average three days."—M. P. News.

DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFITH. MAR. 28
Exhibitor Comment—"Feature one week to big business one
day and average three days."—M. P. News.

DEEP PURPLE, THE (L. A. WALSH-REALART) SPECIAL CAST. MAY 15
Desert Love (FOX) Tom Mix. APR. 24
Exhibitor Comment—"Played this one week and it went big."

DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-ROBE) SUSSEX.
HAYAKAWA. MAY 22
"Japanese star in fantastic involved story."—M. P. News.

DEVIL'S PASS KEY. APR. 17
Devil's Pass Key (MAMMOTH-FIRST NATIONAL) SPECIAL.
"Big picture, big photography, hero picture."—M. P. News.

DEVIL'S RIDDLE, THE (FOX) GLADYS BROWN. MAR. 13
Dollars for Dollar (KEENAN-PATHE) FRANK KEENAN. MAY 1
"Riding the Rails" and another. "A very good picture to big business three days."—M. P. News.

DON'T CALL ME (MAMMOTH-FLAME) SPECIAL. MAY
"M. P. News."

DR. JERKLY AND MR. HYDE (PARAMOUNT-AKRAFT) JOHN.
APR. 10
"Screen action in its highest form presented."—M. P. News.
Exhibitor Comment—"One of the best productions of the season."

DREAM CHEATER, THE (BRUNT-ODKINSON) J. WARREN, KERRIGAN.
MAR. 27
"Earned its way to average business. An excellent triangle picture."

DR. JERKLY AND MR. HYDE (PARAMOUNT-AKRAFT) JOHN.
APR. 10
"Big picture, very good."

DUSK (GOLDWYN) TOM MOORE. MAR. 27
"Mystery tale has interesting elements which should catch."—M. P. News.
Exhibitor Comment—"Not up to Moore's standard. Average business one
week. Poor title, poorly produced. Poor business one day."
Consensus—"Average picture, average pailer."

EASY TO GET (PARAMOUNT-AKRAFT) MARGARET CLARK. MAR. 6
Every Breath You Take (UNIVERSAL) LYONS-MORAN. MAY 22
"Very entertaining drama on a domestic theme."—M. P. News.

EXCUSE MY DUST (RAMO-LASKY) WALLACE. APR. 3
Miscellaneous.—"Star always gets big business. A good picture which
played big business for three days. A good feature to help two
more. Big business two days, big business four days. "

FALSE ROAD (INCE-PARAMOUNT-AKRAFT) ENID.
BENNET. MAY 15
"Tale story is one that and the acting is mild."—M. P. News.

FAMILY HONOR, THE (KING VODOR-FIRST NATIONAL) SPECIAL.
COSTAL CAST. MAY 8
"Conventional black and white melodrama on a conventional theme."

FEAR MARKET, THE (REALITY) ALICE BRADY. FEB. 7
"Better than average and well produced and played."—M. P. News.
Exhibitor Comment—"A fair show but poor photography. Played it three
days. Average business. "

FIGHTING SHEPHERD, THE (FIRST NATIONAL) ELIZABETH.
APR. 10
"Consequences.—"Average picture, average pailer."

FLASHING, THE (BIRD) BERTIE HAYES. MAR. 20
"Putting on this one week to business."

FORBIDDEN WOMAN, THE (EQUITY PICTURES-CORP) CLARA.
MAY 4
"She's young and full of natural talent."
Exhibitor Comment—"Produced very large проtation."

FORTUNE HUNTER, THE (VITAGRAPH). MAY 3
"Success story made into entertaining picture."—M. P. News.
Exhibitor Comment—"Picture which pleased my patrons for one
week and had a good business. An average picture which would
have done good business but we had a car strike which hurt it. Played
an excellent week to big business three days. Average business
three days."

FOUR DAYS (PARAMOUNT-AKRAFT) JULIA LOCKY. MAY 2
"Story of women-in-business theme is happily sequenced with."

FORGOTTEN BRIDE, THE (UNIVERSAL) MARY MACLANE. APR. 7
"Average picture, average pailer."

FRONTIER, THE (UNIVERSAL) CLARA BARKER. MAY 1
"A good picture, average pailer."

FRONTIER MARCH, THE (REALITY) ROBERT HAGEN. APR. 10
"A good picture, average pailer."

GREAT GIDEON (JAN. 2) (JANUARY) ROBERTSON-COLE. MAR. 6
"A very good picture to big business two days, average one to
Consensus—"Very good picture, good pailer."

GREAT TALENT (PARAMOUNT-AKRAFT) JOHN. MAY 3
"A good picture, average pailer."

HAUNTED SHADOWS (ROBERTSON-COLE) H. B. WARNER. JAN. 24
"Mystery story."

HARVEST MOON (GIBRAL-ROBT-HODKINSON) DORIS KENYON. APR. 10
"Probably has a mistake in it."—M. P. News.

HEART OF A CHILD, THE (MAYO-NAZIM) MARY. APR. 17
"Mammo's art still carries this picture well."—M. P. News.
Exhibitor Comment—"Gives it all so far. "Average picture to poor business
three days." Good picture to big business three days."

HEART OF A COUNTRYMAN (UNIVERSAL) TOM JONES. MAY 6
"Very good picture to average business three days."

HEART OF A COUNTRYMAN (UNIVERSAL) TOM JONES. MAY 6
"Very good picture to average business three days."

HEART'S SONG (PARAMOUNT-AKRAFT) FREDA MASON. MAR. 6
"M. P. News."
"THE HOUSE OF TOYS"  
(American-Pathe)  

Picture Lacks Moving Moments Through Its Overworked Theme and Dragggy Action  

This American release might have been made into an entertaining picture, despite its having the distinction of being one of the first two pictures thrown into three reels and with less attention paid to irrelevant details. As it is, it travels in its obvious conclusion, selling out on the journey of an unconscious amount of highlights which become rather tiresome before the introduction of the principal character. The story presents the idea of domestic misunderstandings and characterizations which are nothing but a tedious repetition of the same thing. The sympathy is generated, it falters elsewhere also. There isn't a scene that carries any real dramatic quality, and too much of the story is given away in expository subplots. 

Yet the greatest asset is that the figures are revealed standing out in groups of two and three with nothing of consequence accomplished. A "sweeter brained" girl marries what is to all appearances—a young man destined for big things. He lacks confidence in himself with the result that a year later finds him a failure. The interior decorations of his house show that his attitude of poverty. So they have a mutual agreement to disagree. He goes to a furnished room and finds employment with a good Samaritan, while the wife finds refuge with a wealthy aunt—a woman who had never approved of the marriage and sought to discredit the husband in the eyes of her spouse. 

The latter, although presented as the principal character, are being given little pointing out the "whys and wherefores" of the disagreement. The players act as tired as the story, as if they realized that it lacked moving moments. A note of pathos is brought out to show the contrast between a woman who spent her life in a sick bed of roses, and the money-minded wife. The latter, although presented as the principal character also, is given little chance. This is a fault for two reels, while her husband is working to gain confidence. Eventually she has an awakening which is also felt by the aunt. And she returns to her husband with a fine spirit of humanity though her reconciliation looks too arbitrary. There are twelve or fifteen too many close-ups. The principal weakness of the picture is its characterization. The players do well with their few opportunities. Length, 6 reels.  

Laurence Reid.  

Shirley Lord ...................................................... Seena Owen  
David Quanton .................................................. Poli Tennant  
George Huddleston ........................................... Georgie Hender  
Richard Holden .................................................. Stanhope Wheeler  
Esther Summers ............................................... Helen Jerome Eddy  

By Henry Russell Miller.  
Scenario by Daniel F. Whitecomb.  
Directed by George L. Cox.  

PRESS NOTICE—STORY  

A story which presents domestic misunderstanding is given real treatment. The story, which is played out in a single reel, is set in a cafe and is a study of love and marriage. It is the story of a young man and woman who have married, and the wife being given little chance. The story ends in a way that leaves the impression with the young man and woman who have married, and the wife being given little chance. The story ends in a way that leaves the impression that they are happy together. The young man and woman who have married, and the wife being given little chance. The story ends in a way that leaves the impression that they are happy together.  

PROGRAM READER  

She was a vain, pleasure-loving, money-mad girl, but being in love she didn't hesitate over marrying the ambitious bachelor. She thought that his talent would lead them to the heights of prosperity. But a year of married life brought home to her that he was a failure. So they agreed to separate. She couldn't sink to his level, it was so bad. She was reduced to poverty, and finally filled the last part of the experience. And the wife found out that her life was shallow and selfish. What did she do? What became of the husband and the other girl? Was there another man? See "The House of Toys," a picture of a slice of life. See it at this theater.  

SUGGESTIONS  

You haven't any outstanding high spot which you can exploit here. The best course is to make a variety of costumes of clothes that it teaches a good sermon without being preachy. Tell that it deals with domestic misunderstanding of how a young couple was to be that their life was a failure. The story, which is played out in a single reel, is set in a cafe and is a study of love and marriage. It is the story of a young man and woman who have married, and the wife being given little chance. The story ends in a way that leaves the impression that they are happy together. The young man and woman who have married, and the wife being given little chance. The story ends in a way that leaves the impression that they are happy together.  

CATCH LINES  

They were separated for years and they realized that their house was built from toys. What happened? See "The House of Toys."  

She cared more for money than she did for her husband's love. A day came when she realized that wealth couldn't buy happiness. See the domestic drama, "The House of Toys."
**THE UNKNOWN RANGER**

(Awny Film Corp.)

A MILDLY ENTERTAINING WESTERN

This Western is not quite up to the average when compared with many of the up-to-date productions of its kind.

But this doesn't mean that it won't attract and interest those who are given to entertainment of this sort.

Chief faults lie in the fact that it is lacking in the thrills, the strong dramatic moments and suspense, which is necessary in pictures of this type.

"The Unknown Ranger" has all of these qualities, but they are not of the intensive variety and therefore are not impressive.

The story, which is neither realistic nor romantic, is still interesting and has some good points, and will hold the interest of the ordinary Western fan.

It is the story of a young ranger who has been made a ranger, to round up a smuggler, and who succeeds in doing so. He does not succeed, however, for the hero frustrates his plans, has a running fight with him among the cliffs and captures him in the home of the heroine, only to let the villain slip away in a very easy manner, a rather weak and unsatisfying finale.

The cast is an ordinary one, among whom are: Rex Ray, Roy Hill and Marie Newell.

The direction is of the ordinary variety if the action is taken into consideration, but it must be said that the selection of locations was up to standard and gave the picture an atmosphere which could not have been better.

Length, 5 reels.

Frank Leonard.

THE CAST

The Unknown Ranger...

Rex Ray

Roy Hill

Marie Newell

PRESS NOTICE—STORY

Rex Ray is in the Awny Film Corporation's production, "The Unknown Ranger," which will appear at this theatre on... the story is of a Western adventurer containing the thrills, action, and tense dramatic situations which are sought by the Western fan, and is played by Rex Ray, the star, who is capable of playing the leading role, which calls for plenty of action, shooting, and daring stunts.

He is often seen in Westerns, searching for "local color" for his books. But it is not long before he begins to realize that this Western is not up to standard, and gives up shooting.

Rex Ray now proceeded to round up the villain and tracked him to his mountain hiding place where a terrific fight took place between our hero and the villain. The villain is captured, but manages to escape again and is discovered in the heroine's ranch by Rex, who recognizes the man she had been suspicious of as the villain who was shot by the hero.

Rex enters, brands him as a liar and proves to the young girl that he is a real man and... "The Unknown Ranger."

**PROGRAM READER**

Rex Ray, the star, plays a delightfully picturesque role, and is supported by a cast of clever character actors.

The story tells of the efforts of a young cowboy, who has been made a ranger, to round up a gang of smugglers who are determined to set up a traffic in the most deplorable of drugs, opium.

They are led by an unscrupulous villain who has been at nothing, even trying to entice away the young heroine, in his spare moments.

He is pursued by Rex, who after two thrilling fights, one in a mountain cave and the other among the rocky cliffs, succeeds in capturing him.

The latter is finally rounded up in the heroine's mountain home, by our hero, who succeeds in branding him a liar and proves to his sweetheart that he is worthy of the name of "The Unknown Ranger."

**SUGGESTIONS**

Your one best bet is to play up the name of this feature which is rather an attractive one.

As the story is not a strong one as westerns go, it might not be a bad idea to advertise it as "a drama of western life," featuring more the human element than the shoot-outs and turf fights, which are rather mild.

However, there is one scene which is worthy of mention. It is the scene in which the hero is fighting the villain, and is seriously hurt. These cliff scenes appear to be rather high and should furnish excitement as the actors go through the action.

Rex Ray is a fair actor in this type of picture and could be played up to some advantage in the role but he is far from the top in action and acting.

**CATCH LINES**

He said he was a story writer and was looking for "local color" for his book. How about finding out that he was not the man he pretended to be? See "The Unknown Ranger," it will tell you.

How did the villain escape from the hero after he was wounded in a desperate fight? See "The Unknown Ranger," it will tell you.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLANNED</th>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASE</th>
<th>PLANNED</th>
</tr>
</thead>
<tbody>
<tr>
<td>PALISER CASE, THE (GOLDWYN) PAULINE FREDERICK .... FEB. 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SHARK, THE (FOX) GEORGE WALSH (JAN. 18)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;A good picture to average business.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Producer comment—&quot;They liked Walsh in this one, played it three days.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a good feature which auditors and exhibitors will like.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;to big business first two days and big and average business two days.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PANSING (INCUE-PARAMOUNT-ARTCRAFT) CHARLES RAY, MAY 17</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>DAUGHTERS (PARAMOUNT-ARTCRAFT) NAZIPA OVA (JAN. 18)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Interesting moments in a story of a woman's errand.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Exhibitor Comment—&quot;A remarkable picture with a good story. Story really does not fit business, but the acting business. Action staged in many places. Nazipa's performance should have a better background in pictures. Average business two to three days.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPECIAL CAST</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Played this one for one week to extra big business every day. It is a good picture.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Interesting picture, well produced.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Played it to good house.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibitor Comment—&quot;Exceptionally good. Did big business all week.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KISS, THE (MAYO) CONSTANCE LINTON</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLEAN .... MAR. 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Excellent picture, made several city hits.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good picture, good puller.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;A good picture to average business.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Weekly good picture movement.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Excellent performance, well made.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good picture, good puller.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEERING (VITAGRAPH) BESSE LOVE (JAN. 18)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good production of melancholic and weak play.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Entertaining optical combination.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good picture, good puller.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEDDLER OF LIES, THE, (UNIVERSAL) FRANK MAYO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SILVER HORSE, THE (FOX BEACH) SPECIAL CAST</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Good production of melancholic and weak play.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Intelligent, but rather short on drama and action.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Interesting picture, well produced.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Interesting idea to put in a good story for one week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Entertaining optical combination.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good picture, good puller.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRANK (TITAN) ANN COWERN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;A splendid picture which plays big business every week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Better than 'The Poor Market.' Drew well and picture well liked by average audience.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Mabel Norwood is amusing as a two-father play.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SILK HUSBANDS AND EQUITY HOUSE PETERS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Rival picture, worthy of notice.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good production of familiar stage and screen variety.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Entertaining optical combination.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Interesting idea to put in a good story for one week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;A splendid picture which plays big business every week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good picture, good puller.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poll (GOLDWYN) MABEL NORMAND</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>SOONER OR LATER (SELZNICK) OWEN MOORE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Mabel Norwood is amusing as a two-father play.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good picture, good average business.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;An excellent picture which did excellent business for me for the week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Good picture, good puller.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Very good, its audience was huge.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Average picture to average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;An excellent picture which did excellent business for me for the week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Average picture to average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Very good, its audience was huge.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Average picture to average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;An excellent picture which did excellent business for me for the week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Average picture to average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Very good, its audience was huge.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Average picture to average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;An excellent picture which did excellent business for me for the week.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Average picture to average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Very good, its audience was huge.&quot;—M. P. News.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Average picture to average business three days.&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 4692
"LOVE'S HARVEST"  
(Fox)

Dainty Star in Comedy Drama of High Order

SHIRLEY MASON, in her third starring picture for Fox, keeps up the pace that ought to enthrall her in the hearts of many fans.

"Love's Harvest" may not equal "Her Elephant Man" from a production standpoint, for there is nothing very elaborate about it; but for an interesting little story, with slightly humorous dialogue, and for good acting, not only by the star, but by the entire cast, it will rank among the best.

Howard Mitchell, the director, seems to have attained a happy mean by injecting sufficient, yet not excessive, smears of sentiment. For Shirley Mason is a star, and the tendency with the producers is to fill the picture so full of sweet little close-ups that it reminds one of a confectionary shop. But in "Love's Harvest" the star is allowed to impress her delightful personality without leaving the feeling that we are witnessing an unseemly characterization of guile, giggling girlishness. And, in the continue love-scenes, the star gets under the skins of some sympathetic acting.

As to the story, it is a romantic, clean comedy drama, which takes a rather long time to get started, but once the interest is aroused, it is held until the very end. Jane Day, played by the star, is fifteen when she runs away from home, and is taken in by an old bachelor whose lonely heart has been touched by her child-like charms. He is a theatrical producer and realizes she has an excellent voice, so after two years he sends her to Paris to study. There her romance begins, but she feels it her duty to continue her musical career in order to repay the man who has been so kind to her, rather than marry the one she loves. But Jane Day’s career and her final decision is marked by her sacrifice to the man she loves.

Raymond McKeen and Edwin Booth Tilson help a great deal to make the picture pleasing, and the star’s dog will get a number of laughs. The titles are on the intimate side, written in a conversational manner.

They prove to be a great deal towards the end. There are no big interiors, but a Parisian street scene, and good sunset photography, will leave an impression.

On the whole, everyone ought to come away satisfied. Such comedy dramas as this may be the cause of some emotional actresses looking for new jobs.

Length, 5 reels. Directed by Matthew A. Taylor.

THE CAST

Jane Day — Shirley Mason
Jim Atherton — Raymond McKeen
Alton Tilson — Edwin Booth Tilson
Eleanor Hamilton — Lulu Leslie

Story by Pearl Dales Bell. Scenario by Isabel Jordan. Directed by Howard M. Mitchell.

PRESS NOTICE — STORY

Shirley Mason, the dainty star, is the leading lady in "Love's Harvest," the successor to her hit, "Her Elephant Man," which will be the attraction at the — — theatre beginning —.

"Love's Harvest" is the third picture starring Miss Mason, and is the same author who wrote "Her Elephant Man," which made a tremendous hit whenever shown. The attractive little star will also be remembered in all the pictures she played the role of Jane Day.

Jane Day is a pleasing, human story, crammed with comedy, and with bits of pathos sprinkled here and there, while an absorbing love story runs through it. It is guaranteed to appeal to the star’s every opportunity to entertain and please you with its humor and its appeal. The story opens up the star’s new career and will have the public clamoring for her. Shirley Mason is the star, and her performance is outstanding.

In the cast are Raymond McKeen, an ideal leading man to play opposite such a star, and Edwin Booth Tilson, a talent that will be successful in any picture. Then there is "Buddie," a dog whose equal has seldom been seen on the screen.

PROGRAM READER

"Love’s Harvest," with Shirley Mason, is the attraction for —. Here is a picture that you will not want to miss any more than you would want to go without your deserts. It promises to be a big success as well as a box-office favorite. Shirley Mason is the star, and every one who has seen her in previous pictures will want to see her again. Shirley Mason is as popular as she is handsome, and she has a most attractive personality.

The story is about a young girl who wants to eat nothing but roast beef, and no one with her deserts. This means that you will want to see this picture, as well as the succeeding ones. Shirley Mason is the star, and you will be pleased with her performance. The picture is a big hit, and will be a great success.

Suggestions

Your booking of this picture will depend upon whether you have already shown, "Her Elephant Man," "Kathy," or "Treasure Island," to your patrons. If you have already shown these pictures, they will appreciate this new offering. If you have not shown any of these pictures, you may still do well with this one.

Remember that "Her Elephant Man" and "Treasure Island" are two of the most successful pictures of the year, and you may be sure that "Love's Harvest" will be a big hit. If you have shown "Kathy," you will want to continue it, as it is a very popular picture. If you have not shown "Kathy," you may want to consider it, as it is a very successful picture. "Love's Harvest" is a romantic comedy, not lacking in pathos, and overflowing with human interest. Shirley Mason is the star, and her performance is an adaptation from her own story. "Her Elephant Man" is the favorite of the audience, and the picture is a continuation of her previous picture. "Love's Harvest" is the star, and she is one of the most popular stars of the year. Shirley Mason is the star, and her performance is an adaptation from her own story. "Her Elephant Man" is the favorite of the audience, and the picture is a continuation of her previous picture. "Love's Harvest" is the star, and she is one of the most popular stars of the year.

PRINT NOTICE — STORY

"Wolves of the Street," thrilling story of the West, and West street, the greatest money market in the world, will be the attraction at the — — theatre beginning —.

The story deals with crooked Wall street financiers and their attempts to penetrate it. In their villainy they have sought to entrap their victims through the use of all sorts of ruses and devices. The picture is a thrilling one, packed with excitement and thrills.

The story opens with the successful career of a young stockbroker named John Smith, who has made a fortune in the stock market. John Smith is a young man, ambitious and determined to make a success in life. He is visited by a mysterious man, who offers him a proposition. The man offers him a large sum of money if he will agree to carry out a certain scheme. John Smith is tempted by the offer, and he agrees to carry out the scheme.

The scheme is to use a group of crooks to manipulate the stock market, and to make a fortune for themselves. John Smith is agreeable to the scheme, and he agrees to participate. The scheme is carried out, and John Smith makes a great deal of money. However, the scheme is discovered, and John Smith is arrested. He is tried in court, and he is found guilty of fraud.

The picture is a thrilling one, packed with excitement and thrills. It is a picture that will be enjoyed by all who like stories of adventure and excitement. It is a picture that will be remembered for many years to come. It is a picture that will be enjoyed by all who like stories of adventure and excitement. It is a picture that will be remembered for many years to come.
—
Motion Picture News
(Equipment Service)

4692

The Index

f rom page 4690)

(Continued

MOLLIS^

CINEMA-UNITED)

WOMEN MEN FORGET (AMERICAN

MAR. 27
SPECIAL CAST
THIRD WOMAN, THE (ROBERTSON-COLE)
" MiaM lie eluteei as fair entertainment."—IS. P.
average
An „___
business for three days.

PLAN BOOK

RELEASED

STAR

BRAND

PICTURE

PLAN BOOK

RELEASED

STAR

BRAND

PICTURE

Book

Plan

The Complete

to

^

.

Comment-"

Exhibitor

*,

i;->-i ,1,111

"

10

1

TOLL
.

«

I

in

it

I ii i)

<',,"

in el

at

ad ram a

I

to

M

''

"

>

•

,

21

S;

'"^S^'

'as'yodd-had

MAY

Piavid

.

—

3f.

^

P.

ETHEL^
^

"Good

in favor; average business one day.
picture to good business for three days.
" Good picture, good puller."

Consensus

6

P. JVetoa.

story. "-M.

—

b

to average business three days.
cNtra
average business one day." "A go" pk tni e to
" WaBhburn gives a consistent performance
big business two days."
Average business two days.
In n good production.
<

I

"A

\heairical

'

Surely a very satisfactory producHthe ^Clayton's actlnl fine
'Very
A very good picture to extra big business one day.

,S

I

"^i^e^n^stot-i/is'iroadiy burlesqued."
inn ni en I—'' An average picture
IDx] hi "or

'

good— Clafton growing

„
BRYANT^

«..

ANITA^^^

j

tion"

Sv^?'K»e»
Krvjj^MMUCH pHNSOH (PARAMOUNT-ARTCRAFT)

'iorirmai eompenates lor
'

'

1

P..X eus.

NATIONAL)

YOUNg'mRS. WINTHROP (PARAMOUNT-ARTCRAFT)

,

,

WILLIAM

_

IJgysSLrt'.'

«

average business three days.

(PARAMOUNT-ARTCRAFT)

QuU^enimidinbtg pieiire'iHth Miri

TOO

FEB.

WARREN KERRIGAN

J.
ie rain unci;.

An nvemg,. plelnre

"

.

THE

GATE!'

WOULD
"Small appeal in conventional soe,et,l
YELLOW TYPHOON, THE (FIRST

THE (AMERICAN-PATHE)

SILVER,

BKUNTON-HODK1NSON)

•JO 000
'

OF

PIECE

THIRTIETH'

RICH.
YOU FORGIVE? (FOX) VIVIAN
drama.

Did average

fair picture lo

Flashbacks" on Earlier Releases

picture, aei raiie puller."

Consensus—" Aocraye

SPECIAL CAST APR 24
TREASURE ISLAND (PARAMOUNT-ARTCRAFT)
M. P. News.
"Inter, mum picture made, from Stevenson') Jamous story£
Big box office value.
attraction.
10x111 tor Comment— " Wonderful
TREE OF KNOWLEDGE, THE (PARAMOUNT-ARTCRAFT) ™B- J AN "
ERT WARWICK (JAN. ID...... ... show." SI. P. news.

—

•

does his usual stunts and the picture goes
Big business two days, average one."
A fair picture to average

"The Daredevil" (Fox)— "Mix

—

over

"The Amateur Wife" (Paramount-Artcraft
S
bU
" SifverHordt" (Goldwyn)— " Picture went

'

"Kathryn William) runs away with the
than
its picture for one week to better
lent— "I'lnvi
Exlil" or <'<
The cast, Including Katblyn Williams and Wonda
average business.
even though WarHawlcy, arc strong factors In getting tfie picture over
story, while not
wick's d log is above ills usual picture standard. The
Photogpatrons
unusual. Is carried ..long to the Barf and satlsBeii my
An overraphy, direction and settings are all that can be desired.
Three days
good.
"Very
days."
age feature to average business three

'

very well to big business for

1
"""'The Inferior Sex " (First National)—" Exceptionally good b lg
"One o/The Finest " (Goldwyn) " A good feature to

—

business for

i

""^lelody

TRIPT0 MARS?A(^
furnlnh «»rraiH>

CAST

P£ ""-„„ „. TO „
ill IcWoiii ii.iiit."—
"Hlioulil
VEILED MARRIAGE, THE (HALLMARK) ANN LEHR-RALPH

bU

MAY

20

""Last
dE

Turkish picture."

—create excellent

—

U

if.

P. IVCtoa.

"Excellent."
Exhibitor Comment
...
TTTO „ M
WALK-OFFS, THE (METRO-SCREEN CLASSICS) MAY ALLISON rid*.

(JAN

« Frateetoorthy effort to make somcthinu ot poor ideas."— M. P. News.
house for three days." " Clnssy but we did not get the money with
poor business two days."
picture, average

Consensus—>' Avcrape

PWH«*."„

WATER, WATER, EVERYWHERE (GOLDWYN)
while.''—
" Will Hover*

makes

this picture

/

M

worth

It.

down badly on

1'Vll

P.

News.

.

WIFE?
WHY CHANGE YOUR CAST

.

'

—

.

two days to big and average business."
pood puller.''

GERALDINE
••
— M. P. eirs. AFK 1717
FREDERICK.
PAULINE
THE (GOLDWYN)
—APR.
M. P.

PUPPET, THE (GOLDWYN)

WOMAN AND THE
FARRAR

-

"Binale track idea orerirhclmcd with romance.'

WOMAN
"

ROOM

IN

13,

Pauline Frederick has worthy subject

in

ft

mystery melodrama."

ExliibUor Comment—" Best Frederick in a long time. Poor business one
" Big box office value.
Picture gave splendid satisfaction.
day."
" Good picture to big business three days."
COH^eiious "Good picture, pood puller."
„„„ . „—

THE SUITCASE, THE (INCE-PARAMOUNT-ART- JAN.
CRAFT) ENID BENNETT (JAN. 18)—
P. News.

WOMAN

IN

•'An unusual picture }rom erery anple." M.
Exhibitor Comment— " Good entertainment,

photography

and

14

direction.

impossible, but acceptable from entertainment point of view.
oue week to average business." "A good picture to average
"Plaved this one with the American feature. 'Eve
business one day."
It was a good program and extra
in Exile' starring Charlotte Walker.
"An avenge picture to average
big to poor business for two dayi."
business three days." "A good picture to big business tor three days.
Good fea"Excellent attraction. Three days to average business."
ture to average business three days.'*
Consensus " Pleasing picture, arerage puller."
It

WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE)
BARRISCALE

—

—

-

to
.

,

.

(Select)

It

(Metro)

so-called specials.
"
to

to

it

APR.

comedy dramas that my patrons liked. Just tell your patrons that they
Ilayeu
get the homeliest man in pictures in the best picture they ever saw.
it two days to big business."
" Little Shepherd of Kingdom Come "
" Just an ordinary picture but my
patrons liked it. Big business one day."
„
"The Garage" (Paramount-Artcraft) "A knockout; best Arbuckle yet.
" Jinx " (Goldwyn)
Played it two days to Big
" The best Normaud yet.
-business."
.
"Equal to many of the mgu
"23V. Hours Leave" (Paramount-Artcraft)
Played it two days to extra
priced specials and better than most of them.

—
—

—

.

—

—

U
S
"
^' H iunan 'Desire " (First National)
"A poor vehicle for Stewart. Pl eas
one
ing to a certain degree but unreal and failed to draw. Average business
da
"Hawthorne of the U. S. A." (Paramount-Artcraft)—" A very fine picture
which plaved my house three days to big business."
"Typical Marguerite
"All of a Sudden Peggy" (Paramount-Artcraft)
Clarke picture.
My patrons do not seem to like this stuff. It is too ngnr
Average business two
for them.. It is a nice picture for its kind, however.
da
and
"Dangerous Hours " (Paramount-Artcraft) " A very good picture picsomething for them to think about. Story, acting and direction fine. A
business
two
days."
anywhere.
Average
worth
showing
ture
" Excuse Mv Dust " (Paramount-Artcraft)
" Fine picture."
"Mickey "—" Got the money on third Reissue. Big business two days.
days.
"His Roval Slvness" (PatheW A good picture to big business three picture
" Hawthorne of the U. S. A." (Paramount-Artcraft)
" An average
bl

—

—
—

—

i„ lc iness
" Stronger Than Death " (Metro)
" An average picture to poor busme^
for one week."
3
...„ a + A
" Hawthorne of the U. S. A." (Paramount-Artcraft)
" A good picture
big business for three days."
*
+i,,.„
Q day s. "
tuiee
"—"
for
Fine Feature to big business
"Back to God's Country
Commandment" (Paramount-Artcraft) "A good picture

—
—

.

w

...

BESSIE

" Domestic story is obvious but entertaining." If. P. News.
Exhibitor Comment "An average picture which I played seven days to
" Ar average feature to poor business for three days
poor husiness."
on account of * Holy Week.'
Consensus " Average picture, average puUer."

—

days. „
for a week

B

" False Evidence"

to big business three days."

'

—

^.

—

The story
Plaved

,

will

ti

" Played it
" Good picture,

,

it

20

.

Consensus— " Good picture, re-rapt puller."
NATIONAL) NORMA TALMADGE. APR. 24
WOMAN GIVES. THE (FIRST
"Lots of talent and rgort almost wasted." if. P. News.
"A very good one from both box office and artistic
Exhibitor Comment
Consensus —

.

—"Average picture to poor business tnree
—'"A very good entertainment;
in fact as good
one day
good business."
Played
as many
"
(Paramount-Artcraft) — " A crackerjack of a comedy
Advertise
Pays
two days to big business."
drama. Played
"Almost a Husband" (Goldwyn) — "Another one of those good wholesome
d&

make entertaitUng
Manu interest! no elements
11
Exhibitor Comment— Average picture to average business three days.
" Probably the best we have seen of Miss Hammcrstein.
Two days to
Mg business." " The star is great and this picture was enjoyed by all.
" Average business two days."

standpoint."

poor business three

picture to

—

—

ness three days."
"Isle of Conquest"
8

MAR.
GAME,' THE ^SELZNICK) ELAINE HAMMERSTEIN.
WOMAN
"
.

Checkers "

—

" Jntorestlna as drama and sure box office attraction." M. P. News.
A
Exhibitor Comment— " Wonderful picture, wonderful box office value.'
splendid picture to extra big business for one week." " Played it a week
'

—

one three days to big

Big business for three

—

.MAY

—

Duanes" (Fox)— " Average

this

good.

A splendid picture."
big business.
,,
"Isle of Conquest" (Select)— " Played it three days to big business.
" Third Generation " (Robertson-Cole)
" Average picture to average busie
a
ne S
" Teeth of the Tiger" (Paramount-Artcraft)
"Average feature to big busi-

,.„,,

...............
;

(Pathe)-"Very

"The Daredevil" (Fox) "Good to average business 'three
" Everywoman "
(Paramount-Artcraft)—" Played this one

14

(DE MILLE-FAMOUS PLAYERS-

LASKY) SPECIAL

"

business."

FEB.

A
a three day run. Patrons didn t
"Very good." "A pleasing picture which fell rather
like the story."
line
his
cbance
in
have
more
should
Rogers
feature.
short of being n
Average business oue day."
of stunts and comedy.
______
Consensus—" Good picture- ar crape puller."

Comment— "

Exhibitor

the

National)—" Played

(First

—

.

25)

of

picture to average business for

days."
"A splendid picture to big business for three
(Fox)
" The Inferior Sex " (First National)
" A good picture to big business
y
three
"*Ann of Green Gables " (Eealart)— " Pleasing picture to big business
d "" B
big busiSoldiers of Fortune " (Realart)— " Played this one three days to
Splendid picture."
.
ness.
"The Feud" (Fox) "Not a typical Mix picture. Played it one week to
ne
bl
big
to
days
^' Eyes of Youth "
three
Played
It
(Equity)— " Very good.

-,
27

.

"

m

??Hta-TiUor«| wS«"

d

c

KELLARD
"Hot muoh realism In t'if» oompllonted melodrama."—M. P. fetes.MAR.
VERY IDEA, THE (METRO) TAYLOR HOLMES P.
__.„ „.„
"An amusing comedy wWoJi should interest."—M.
VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN MAR.
"Star and Director

Youth" (Selznick)— " Average

''"The" Thunderbolt

to big business."

U

of

3

"Thirteenth
average business three days."
„; ne sB
hll
busmen
'Beloved Cheater" (Robertson-Cole)— " Average picture to average
three days."
busiPoor
"Hushed Hour" (Garson-Neilan) "Not good entertainment.
"
S
e
'"'"S
three days
business
"
to
average
"
picture
Good
(Bennison)—
pocke
ts
Il!gh
-

—


Advance Information on All Film Releases

All forthcoming films, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.
FLYING "A" SPECIALS
The House of Toys (Scena Owen) .......... 6
The Trouble with a Prisoner (Frankie Darro) .......... 6
Shen Bang Jim (William Russell) .......... 5
The Hoof (William Russell) .......... 5
The Danger of Tomorrow (William Russell) .......... 5
The Square Jig (Margaret Fish) .......... 6
The Valley of Tomorrow (William Russell) .......... 6
The Great Escapade (Charlotte Walker) .......... 7

ARRIS CORPORATION
Love's Passage (Carl Cast) .......... 5
Woman's Man (Romaine Eddison) .......... 5
The Bromley Case (Glen White) .......... 5
The Unseen Witness (Glen White) .......... 5
The Wall Street Mystery (Glen White) .......... 5
SERIALS
The Luring Peril (Anne Luschen-Gor Lurkin) 15
Episodes
The Fatal Sign (Clare Anderson-Harry Carter) 15
Lightning Bruce (Jack Hoxie-Annie Little) 5
Blazed Trail Prods. (one every other week) 2
Lost Star Western (one every other week) 3
V.V.A. S. (Harold Wrigh) 3
Hank Mann Comedies (one every other week) 2
Abbot and Costello's (Lilian Vecur) 7
Sunbeam (Foxy Filtcr-Bert Tracey) 5
Hank Mann (Hank Mann-Tommy Kirby) 2

AYWON FILM CORP.
Blind Love (Lucy Coton) .......... 6
Days of Daring (Tom Mee) .......... 6
Pernament Love (Mary Know) .......... 6
 Eternal Penalty (Henry Kolker) .......... 5
Roses and Thorns (Leo Corley) .......... 5
She Pays (Julia Dean-Louise Hurl) ......... 5
Justice (Miss America) .......... 5
The Guilty Woman (Marie Campbell) ..... 5

CELEBRATED PLAYERS CORP.
(At State Right Exchanges)
THE CUMPS
Andy's Mother-in-law Pays Him a Visit 2
Andy's Skates 2
Andy Visits the Obsolete 2
Andy and Min at the Theatre 2
Andy's Night Out 2
Andy's Wash Day 2
Andy Plays Golf 2
Andy's Cricket in the Lane 2
Andy Visits His Mammon-in-law 2
Andy's Tennis 2
Andy's Dancing Lesson 2

CHRISTIE FILM COMEDIES
(At State Right Exchanges)
CHRISTIE TWO REELERS
Mar.—Percival and Panta 2
Feb.—Her Bride, a Nightingale 6
SINGLE-REEL COMEDIES
Mary's Nightmare 2
Watch the Runner 2
Nearly Newsworthy 2
Fair But Falal 2
She and Her 2

SILENT COMEDIES
Episodes
The Boarder (Bleeker Reynolds) 1
Walkin' (Geo. Over) 1

MERRY COMEDIES
In Heaven (Haren (Bleeker Reynolds) 1
Quests (G. C. Go) 1

CANNON PICTURES CORP.
VANISHING TRAILS
(Twelve Two-Reel Westerns Featuring
Franklyn Farnum)
Twelfth, The Coming of the Rajah 2
Eleventh, The Round-up 2
Tenth, "Breezy" Bill 2
Ninth, Two in the Dark 2
Eighth, When Pals Fall Out 2
Seventh, True to the End 2
Sixth, The Panther and the Puma 2

COMMONWEALTH PICTS. (Chgo.)
SPANISH VOD A IL MOVIES
Billy Whiskers (Comedy) 2

Release Information continued on page 4694

PARAGMOUNT-ARBUCKLE COMEDIES
Jan.—Our Head or Your Head 2
Feb.—The Hoxie Family BUSINESS 2
Mar.—The Luck of the Irish 2
Apr.—The Hoxie Family BUSINESS 2
May—Our Head or Your Head 2
June—The Luck of the Irish 2
July—The Hoxie Family BUSINESS 2
Aug.—Our Head or Your Head 2
Sep.—The Luck of the Irish 2
Oct.—Our Head or Your Head 2
Nov.—The Luck of the Irish 2
Dec.—Our Head or Your Head 2

PARAGMOUNT-REING COMEDIES
Dec.—Skiing 2
Dec.—The Dredge Damsel 2
Dec.—After the Circus 2

PARAGMOUNT-HAVEN COMEDIES
May.—The Flying Circus 2
June.—The Flying Circus 2
July.—The Flying Circus 2
Aug.—The Flying Circus 2
Sep.—The Flying Circus 2
Oct.—The Flying Circus 2
Nov.—The Flying Circus 2
Dec.—The Flying Circus 2

EQUITABLE FILM CORP.
EDUCATIONAL FILMS CORP.
(Revised Through Educational Film Exchange)
CHESTER COMEDIES
Four Times Pooled 2
Holds It 2
Kiss Me Carolides (Bobby Vernon) 2
Torchy Comedies
Torchy (Johnny Hines) 2
Mermaid Comedies
A Fresh Start (Marcel Raus) 2
SPECIALS
The Why of a Volcano 2
The Great out West 2
The Hope of Adventure 2
Seligmans 2
The Song of the Paddles 2
The Whirlwind 2
The Canyon 2
CHESTER-OUTSCENIC COMEDIES
Take in Boarding 2
Pye's Amazing Adventure 2
Bear With Us 2
Free Elephant 2
Dreams Come True 2
Pigs and Ray 2
Wanted Adam and Eve in the Andes 2
SILENCERS
Foam Fantasies 2
Dunk Tape 2
In a Naturalist's Garden 2
Horseshoe and Birdiel Veil 2
Barrel of Monkeys 2
Forbidden Fables 2
Intolerance 2
Tombstone of the Sky 2

EQUITABLE FILM CORP.
EQUITY PICTURES CORP.
For the Soul of Rachel (Clara Kimball Young) 7
The Forbidden Woman (Clara Kimball Young) 7
Silent Woman (Clara Kimball Young) 7
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.
PARAGMOUNT AIRT.
May.—A Lady in Love (Ethel Clayton) 2
May.—The Dance of Foot (Wallace Reid) 2
May.—The Dark Mirror (Loretta Dalton) 2
May.—The Sea Wolf (George Melford Special) 2
May.—The Fugitive (Loretta Dalton) 2
Apr.—Dr. Jekyll and Mr. Hyde (Barrymore) 2
Apr.—The Two Duckets (W. S. Hart) 2
Apr.—The Terror Island (Humphrey) 2
Apr.—The Girl from Mars (Robert Warwick) 2
Mar.—My Lady's Courier (Tobacco) 2
Mar.—April the 14th (Tobacco) 2
Mar.—The Young Lady (The Town) 2
Mar.—Mary Ellen Cough 2
Mar.—Jack Straw (Robert Warwick) 2
Mar.—The Adventures of Elmo (Elmer Ferguson) 2
Mar.—The Dumb Girl of Portsea 2
Mar.—Alma (Charles Ray) 2
Feb.—Young Woman (Loretta Dalton) 2
Feb.—England's Home (Winston) 2
Feb.—The Amateur Wife (Clara Kimball Young) 2
Feb.—The Blackbird (Buck Jones) 2
Feb.—Mary's Ankle (Marie May) 2
Feb.—On With the Dance (Comedy) 2

PHIBS NATIONAL EXCH.
45 Minutes from Broadway (Charles Haye) 5

FOX FILM EXCH.
BIG PRODUCTIONS
While New York Sleeps (Special Cast) 2
Should a Husband Forget (Special Cast) 2
Melody Blank (Scheffe) 2
Kathleen Mavugero (Teresa Baras) 2
Cheerio (Special Cast) 2
WILLIAMS-FARMAU SERIES
The Joys of Troublemakers 2
The Captains 2
Heart Strings 2
Belles of the Morning 2
TIEBA BARA SERIES
The Lure of Allelia 2
Belles Rustle 2

(Film Market, Inc.
(At State Right Exchanges)
The House of Angels 2
The City of Purple Dreams 2
The House That Jack Built 2
The Devil's Whistle 2
The Genius of Mude 2
The Farms Have It 2
The Honeymoon 2
The Inferior Sex (Mildred Harris) 2
The Samsungs Have It 2
The River's End (Marshall Neilson) 2

(Fox Film Exchanges)
Advance Information on All Film Releases
(Continued from page 1298)

TOM MIX SERIES
The Crying Echo (Wm. Russell)...
The Terror...
The Desert Stalker...
Three Gold Coins...
The Devil's Horse...
FOX ENTERTAINMENTS
A World of Folly (Vivian Rich)...
The Silent Princess (Maxine Leslie)...
White Lies (Glasye Broderick)...
The Iron Heart (Matilde Traverse)...
The Sensation (Matilde Traverse)...
Forbidden Trails (Buck Jones)...
Love's Gold (Carmen Lombardi)...
The Dead Line (George Walsh)...
The Tatters (Matilde Traverse)...
Leave It To Me (Wm. Russell)...
Black Shadows (Peggy Hyland)...
Molly and I (Shirley Mason)...
A Manhattan Knight (George Walsh)...

SUNSHINE COMEDIES
His Musical Rescue...
Mary's Little Laddie...
Oh, What a Nuisance...
Mummy Business...
Girls and Their Gamble...
Should Democrats Win...
Dangerous Days...

MUTT AND JEFF CARTOONS
The Birthday of the Nuts...
In the Garden of the Sheik...
Kiss and a Cake of Yeast...
A Trip of the Century...
Due Round Jeff...
The Tango Dancers...
The Toy Makers...

FROHMAN AMUSEMENT CORP.
(Top Right Exchange)
TEXAS GUINAN SERIES
Just the Two of Us...
The Boss of the Range...
The Spirit of Gold Mine...
The Heart Thrives...
MACK SWAIN SERIES
Nursed Ambrose...
Ambrose and the Bathing Bella...
Ambrose in Red...
Ambrose and the W霞onites...

GARDINER SYNDICATE
(Top Right Exchange, Albany and Buffalo)
April—The Furtunated Romance...
Mar.—The Superman...
May—The Erstwhile Woman...
Feb.—Virtuous Men...
Jan.—His Youth...
Dec.—The Lost Treasure...
Dec.—Everybody's Business...
Nov.—The Shepherd of the Streets...
Oct.—Yankee Doodle in Berlin...
Sept.—The Ideal Wife...
Band and the Preacher (Wm. S. Hart)...
The Hermit of Alaska (Wm. S. Hart)...
Satan's Pawn (Bessie Barriscale)...
The Straight Road (Mae Va and Bessie Barriscale)...
One Day...
How Molly Saved God...
The Birth of Man...
The Heart of New York...
The Salamander...
The Birth of Democracy...
The Jester...
The Real Roosevelt...
 Satan's Castle...
The Hand of Vengeance (10 episode serial, Gaumont)...
The Desert Stalker (Serial, in 16 episodes)...
Series of 42 Pathe Articulate Comedies...
Series of 52 Sennett Keystone Comedies...
Series of 28 Sennett Liberty Comedies...
Series of 16 Shorts Hamilton two red Westerns...

GARSON-NEILAN PRODUCTIONS
(Producing for Open Market)
The Unprincipled Gentleman...
The Hushed Hour (Hlanee Sweet)...

CAUMONT COMPANY
(Top Right Exchange)
Husbands and Wives (Vivian Martin)...
Thursday's Child (Lena Parlett)...
Friday—Gaumont Graphic...

The Real Roosevelt...

Satan on Earth...
The Hand of Vengeance (Serial, ten episodes)...
The Evil Eye...
(Originally a serial, starring Benny Leonard, 15 Episodes)

HOODKINSON CORP., W. W.
(Releasing through Pathe, Exchanges)
BENJ. H. HAMPTON-GREAT ARTISTS PICTURES, INC.
The Sagebrusher (Emerson Hough)...

ZANE GREY PICTURES, INC.
(Benj. H. Hampton and Elizine F. Warner)
Desert Gold (Zane Grey's)...

J. PARKER READ, JR., PRODUCTIONS
The Long Wlolf's Daughter (Louise Glau)...

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)...

ARTCO PRODUCTIONS
The Capitol (Leah Baird)...

ROBERT BRUNTON PRODS.
The Dream Cheater (J. Warren Kerrigan)...

NATIONAL PRODUCTIONS
The Blue Bonnet (Billie Rhodes)...

DIAL FILM CO. PRODUCTIONS
King Solomon (Mitchell Lewis)...

IVAN FEATURE PRODUCTIONS
(Top Right Exchange)
Like Morris (Gladys Morgan)...
Human Clay (Molly Kings)...

JANS PICTURES CORP.
(A Woman's Business)
Love Without Question (Oliver Trudell)...

KREMMER FILM FEATURES, VICT.
(Released on States Rights Basis)
The Land of Long Shadows (Jack Gardner)...
Efficiency Edgar's Courtship (Taylor Holmes)...
The Echo of Lady Clare (Jane D. Walthall)...
Open Places (Jack Gardner)...
The Little Shepherd of Biggan Hoe (Mary Travis)...
The Tower of Love (Jack Walthall)...
The Aister Case (Bryan Washburn)...
The Last Trail Rider (Wm. Walthall)...
Men of the Desert (Jack Gardner)...
Little Will of the West (Henry Wilbur)...
Broncho Billy Dramas...
Sable (George Ade)...
Street of Ghosts (George and Jane Winter)...
Stillie (George Le Gueur)...

CHAPLAIN REISSUES
A Budleque on Carmen...

MERIT FILM CORP.
Fools' Gold (Mitchell Lewis)...
She Was Always There (Tom Mix)...
Heart of Texas (Tom Mix)...
Once to Every Man (Jack Sherry)...

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Apr.—The Best of Luck (Screen Classics)...
Apr.—The Green Pastures (MGM)...
Apr.—The Stolen Hour (MGM)...
Apr.—Alias Johnny Valentine (Bert Lytell)...
Apr.—The Secret of the Old Stone Church (MGM)...

C. E. SHURTLEFF PRODUCTIONS
Apr.—Burning Daylight (Mitchell Lewis)...

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)...

Release Information continued on page 1295
Advance Information on All Film Releases

(Continued from page 4924)

NAZINOMA PRODUCTIONS
The Heart of a Child (rynoma) 
Stronger Than Death (ynoma)

TAYLOR HOLMES PRODUCTIONS
May—Soldiers Mouth; June—The Very Idea (Taylor Holmes); July—The New World (Taylor Holmes)

MISCELLANEOUS
(State Right Features)
The Misadventures (Bessie Love)
What a Man! (Walter Koennerl)
The Inner Voice (B. K. Lincoln) American Cinema
His Pajama Girl (Billie Rhodes) C. B. Price Inc.
Witches Goggles (Bessie Love) C. O. Film
A Common Level (Breese-Whitney) Transatlantic Film Co.

Why Women Sin (Anna Luther) Wosura Farms.

The King of Egan Loma Pictures Corp.

Eagly Arms (Gail Kane-Thurston Hall) Photoplay Laboratories, Inc.

Patriot Of the Four Winds (Charlie Dresler) Tower

Tommy ornaments (Roy Geo. Lilel Clark) Romance Super Film Co.

Up in Smoke and Trouble (Elm, John Wray) Walker

Mack Symonds Comedies (Majestic Pictures)
Comedy Traps (Sarnoff Makers) Los Angeles

The Two Curses (Cameo Film, Chicago). 1 & 2

Doubleged Comedies (One Reel) Doublew

Polly Comedies (Film Specials)

Hobby Burns Comedies (Jason Film Corp.)

MONOPOL PICTURES

National Film Corp.

(A State Right Exchanges)

Nobody's Child (Evelyn Eaton)
Kentucky Colonel (Special Cast)

PATHE EXCHANGES

Aug.1—One Hour Before Dawn (H. B. Warner), 6
July 4—A Broadway Cowboy (War. Deman), 6
July 11—A Very Dangerous Trip (W. L. Whipple), 6
June 10—The Little Cafe (Max Linder), 6
May 26—Sherry (Pat O'Malley), 6
May 9—The Miracle of Money (Seddon-Morrison), 6
April 26—When They Come (Krauk-Beck), 6
April 26—Ends of Earth, The (Cyril Searles), 6
May 28—The Deadlier Sex (Dorothy Swift), 6
March 23—The Formula Repetition (Dorothy Cassinelli), 6

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 1—Three Hours Before Dawn (Norma Shearer), 6
July 25—Tenth, The House of Terrors, 6
July 18—Ninth, The Race for Life, 6
July 11—Eighth, The Dangerous Trail, 6
July 4—Seventh, The Double Trap, 6
June 27—Sixth, The Door of Death, 6
June 20—Fifth, The Sinful Hand, 6
June 6—Fourth, Extermination of Path, 6
May 23—Third, In Destruction's Path, 6
May 2—Second, The Secret of Death, 6

YOUNG BUFFALO SERIES

Aug. 1—The Hobo of Little City, 6
July 11—Bleak City, 6
July 18—His Fall's, 6

TRAILED BY THREE

July 11—Fifteenth, The Reckoning, 6
June 27—Thirty-Third, The Door of Death, 6
June 30—Fortieth, The Door of Peril, 6
June 13—Eleventh, The Torture Trap, 6
June 1—Fifth, The Pasha's Revenge, 6
May 23—Eleventh, The Brand, 6
May 9—Sixth, Wasted on Burglary, 6
May 2—First, The Ship's Prison, 6

THE ADVENTURES OF RUT (Fifteen Two-Reel Episodes Starring Rut Balcom, William Human and Herbert Heres)

Apr. 4—The Brute of Victory, 6
Mar. 28—Fortieth, The Fighting Chance, 6

DAREDEVIL JACK

May 11—The Triple Chance, 6
May 16—Fortieth, Terrible Vengeance, 6
May 9—Twelfth, Killing the Trap, 6
May 2—Tenth, Murder-Maker, 6
April 25—Eleventh, Flames of Wrath, 6
April 19—Twelfth, Sifting of Vengeance, 6
April 11—Ninth, Phantoms of Treachery, 6
April 4—Eighth, Knocking the Hand, 6
March 28—Seventh, A Blow in the Dark, 6
March 12—Sixth, The Peril Wire, 6

BRINGING UP FATHER

June 27—Thirty, The Social Lion, 6
June—The Charming Mrs. Chase, 6
April—First, Jiggs in Society, 6

AFTER THIRTY

(Six Two-Reel Comedy Dramas Featuring Mrs. Sydney Townsend and John Cameron)

May 30—Third, The Emotional Miss Vaughn, 6
April 16—Second, The Stimulating Mrs. Barton, 6
Feb. 22—The Charming Mrs. Chase, 6

ROLIN COMEDIES

July 1—Half Luck (Beatrice De La Plante), 6
May 30—The Ghost (Bertram Tonge), 6
May 24—The Trap of Death (Sally Field), 6
May 16—Hello Uncle (Beatrice De La Plante), 6
May 9—Trotting Through Turkey (Bertram Tonge), 6
May 24—The Trappers (Sally Field), 6
April 25—Don't Westen (Bertram Tonge), 6
April 11—Speed to Spare (Bertram Tonge), 6
April 1—Three Whirls (Bertram Tonge), 6
March 28—The Home Run (Bertram Tonge), 6
March 19—The Right Spot (Bertram Tonge), 6

ROLIN TWO REELERS

May 2—An Eastern Westerner (Harold Lloyd), 6
Feb. 17—Boy's Night (Shayne, Harold Lloyd-Mildred Davis), 6
Dec. 28—A Small Town (Harold Lloyd-Mildred Davis), 6

TWO-REEL SPECIALS

Nov. 20—Miss Ginseng (Baby Marie Osborne), 6

BLA STARCHER PICTURES

July 18—Soul and Body (Herbert Rawlinson), 6
April 1—The Blood Brother (Bressler-Gordon), 6
Feb. 28—Calamity Jane (Bressler-Gordon), 6
Jan. 4—My Husband's Other Wife (Bressler-Gordon), 6
Nov. 20—Davy (Sylvia Bressler-Soh. Gordon), 6

NEWS REELS

Sundays—Topics of the Day, 6
Wednesdays—Path, News, 6
Saturdays—Path, News, 6

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honeymoons (Stevens-Love), 6
Nobody's Child (Joey Collins-Godfrey Trench), 6
Who's That Woman? (Joey Collins-Godfrey Trench), 6
Midnight Gamble (Marie Doro-Godfrey Trench), 6
The Secret Message (Joey Collins-Godfrey Trench), 6
Dr. Jekyll and Mr. Hyde (Oldfield), 6
The Girl From Nowhere (Maddox-Lucas), 6
The Silly of Childhood (Holmes-Remington), 6

THE FACTS AND POLLIES SERIES

Babies in Barnsdale, 6
Two's Company, 6
Call Me Diddie, 6
Knockout Magpie, 6
Down Before Dawn, 6
Professor was Right, 6
Running Bungo, 6
Young Ideas, 6

UNIVERSAL PICTURES

RADIO SOUL FILMS. INC.

A Man There Was (Victor Senateur), 6

REAL ART pictures CORP.

SPECIAL FEATURES

The Deep Purple (Rosal A. Althea's), 6
The Command of John Miller's, 6
The Luck of the Irish (Dawn's), 6
Soldiers of Fortune (Dawn's), 6

STAR PRODUCTIONS

Jenny Be Good (Mary Cumson Minter), 6
Oliver (Mary Cumson Minter), 6
Sinners (Alice Brady), 6
Three Miles Minter, 6

ESTHER WILSON COTTAGE (Curtis Blain), 6

EAST WIND IN THE WEST (Granger Blain), 6

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES

REELWEST COMEDIES

TEXAS GUARDIANS

A Mousetrap Revenge, 6
The Wild Cat, 6
My Lady Robin Hood, 6

WILLIAM FRANKLIN COMEDIES

Cinderella Cinderella, 6
The Lady of the Law, 6

BURLINGTON SCENIC

The Movie, 6

MILBORN MARONTI COMEDIES

Red and White, 6

NAPOL MENT & WALL COMEDIES

The Desert, 6

CAGE STREET COMEDIES

Help, 6

ROBERTSON-COLE PRODS.

SUPREME COMEDIES

Oh, Yum Kid, 6
Take Me Home, 6
Come Into the Kitchen, 6

ACRE DIST. CORP. (See Selmic Enterprises)

Specials

The Blue Dove (H. B. Warner), 6

SHADOW GRAPHIC PRODS.

SUPREME COMEDIES

Oh, You Kid, 6
Take Me Home, 6
Come Into the Kitchen, 6

THE NATIONAL SCREEN SERVICE

(Continued on page 4924)

Release Information continued on page 4969
Advance Information on All Film Releases

(Continued from page 495)

JEWEI PRODUCTIONS, INC.
Mar. 29—The Virgin of Stamboul (Priscilla Dean), 7
Feb. 6—Catspaw (Evelyn Keyes, Douglass Dumbrille), 7

THE MAD SCENAGER
(Featuring Eddie Polo)
June 14—Second, The Night of Terror, 7
June 15—Mountain Mystery, 7

CENTURY COMEDIES
June 1—The Secret of Kitten’s Paws (Sweet
Gregory, Moreland and Century Lions), 7
May 26—The Tale of a Dog (Ben Fong), 7
April 26—Lion Paws and Lady Fingers (Century Lions), 7

RAINBOW COMEDIES
June 1—The Kidnapping of the School House (Lyons-Moran), 7
May 26—The Toast of the Century (Lyons-Moran), 7
April 14—Dog Gone Clever (Century Dog), 7
March 22—A Lion’s Alliance (Century Lions), 7
March 16—Three Pairs of Stockings, 7

STAR COMEDIES
May 1—The Professor (Ingrid Bergman), 7
May 24—Caught in the Rain (Lyons-Moran), 7
May 17—Too Many Burglars (Lyons-Moran), 7
May 1—The Big Biscuits (Lyon-Moran), 7
May 17—Why Late? (Lyons-Moran), 7

WESTERN AND RAILROAD DRAMAS
June 19—Bought and Bought For (Margaret Langley), 7
June 1—The Tramp of the Wild West (Lyon-Moran), 7
May 29—Three Thieves (Lyon-Moran), 7
May 29—A Million Dollar Man (Lyon-Moran), 7
May 29—The Black Jack (Lyon-Moran), 7

PAUL A. SHEPPARD
June 1—A New York Romance, 7
May 24—A Night in Evelyn’s Life (Ingrid Bergman), 7
June 17—A Forgotten One (Ingrid Bergman), 7
May 9—Ingrid Bergman’s First Love, 7
May 30—A Man Who Loves Two Girls, 7

SILVER SCREEN PRODUCTIONS
June 19—The Man Who Fell (Ingrid Bergman), 7
May 26—The Man Who Married (Ingrid Bergman), 7
May 17—The Man Who Ran (Ingrid Bergman), 7
May 10—The Man Who Made (Ingrid Bergman), 7
May 20—The Man Who Left (Ingrid Bergman), 7
May 31—The Man Who So (Ingrid Bergman), 7

THE LION MAN
(An Eight-Week Episode Featuring
Kathleen O’Connor and Jack Perrin)
April 1—The Lion Man, 7
April 1—The Lion Man, 7
April 1—The Lion Man, 7
April 1—The Lion Man, 7

8. H. PRODUCTIONS
The Lost Ring (Reel), 7
Every Night (Reel), 7
Operation (Reel), 7
Doctor (Reel), 7
Sister (Reel), 7
State (Reel), 7
Stolen (Reel), 7

WASHINGTON D.C.
(Reel)

MOTION PICTURE NEWS
4906 (Equipment Service)

THE WILLIAMS PRINTING COMPANY, NEW YORK
THE CRITERION

Broadway's latest Motion Picture Theatre EQUIPPED WITH

SIMPLEX PROJECTORS

SOLD ON MERIT ALONE

129 East 34th St.—New York
Mr. Watterson R. Rothacker,
President,
Rothacker Film Mfg. Co.,
Chicago.

Dear Mr. Rothacker:—

I am very happy to advise you that I think one of the things that has contributed so largely to the instantaneous success of “THE GUMPS” has been the exceptional work that has been done by your laboratory. I am looking forward with the keenest interest to the time that you open your laboratory in New York and Los Angeles, with the belief that when it does open we will be insured of good prints from every source that we buy.

Yours very truly,

(Signed) J. L. Friedman
For Celebrated Players Film Corporation
A New Feature

Still another link has been added to the "NEWS" chain of service.

Turn to the Music Section of this week's issue and read the first of a series of articles by Charles D. Isaacson, under whose direction the Music Department will hereafter be conducted.

Mr. Isaacson has a following of two million music lovers he has created and developed in New York City. That means—he has shown results. Watch his work with Motion Picture News.

Another feature of this issue of the "NEWS" is a complete section of blue prints—complete theatre plans just as you would get them from an architect. They are part of the all-round service Motion Picture News is rendering to the theatre man and accessory manufacturer.

The News Covers The Field
STATE RIGHTS
A REVIVAL OF

THE COUNTRY
THAT GOD FORGOT

WITH

TOM SANTSCHI
MARY CHARLESON,
AND
GEORGE FAWCETT

A BIG SMASHING STORY
OF THE WESTERN WASTES
AND OF A MAN'S LOVE FOR
WOMAN

DIRECTED BY

MARSHALL NEILAN

WIRE, WRITE OR PHONE
EXCLUSIVE FEATURES INC.
130 WEST 46TH ST., N.Y.
In the year to come, the Famous Players-Lasky Corporation will continue to produce and distribute the majority of the motion pictures that bring profit to the exhibitors that show them. The producing department, under the direction of Mr. Lasky, will deliver from studios in New York, in California, in England and in India, a quality of product perhaps even better than that which has marked the most prosperous year that exhibitors of Paramount Pictures ever have experienced.

We shall make about one hundred and twenty pictures a year, and will release at least two pictures every week.

A great many of these new productions are completed. To say that they are as strong box-office attractions as the best pictures of this year is to state a fact based upon actual observation of the finished product.

Famous Players-Lasky Corporation enters the new year with more friends than ever before. It has made these friends by delivering a consistent supply of the most popular motion pictures at a fair price. It will keep these friends by continuing to supply the demand for productions of genuine quality.

These new Paramount Pictures will be booked on any plan that suits the convenience of the exhibitor.

Adolph Zukor
President
SEPTEMBER

Adolph Zukor Presents a

GEORGE FITZMAURICE PRODUCTION

"THE RIGHT TO LOVE"

with Mac Murray and David Powell

Photoplay by OUIDA BERGERE Adapted from the play by Pierre Frondaie and Claude Farrare

A Paramount Picture

A picture as rich in setting and costuming, as strong in appeal, and as tremendous in box-office value as Mr. Fitzmaurice's "On With the Dance"

Adolph Zukor Presents

ELSIE FERGUSON in "LADY ROSE'S DAUGHTER"

Directed by HUGH FORD

By Mrs. Humphry Ward Scenario by Burns Mantle

A Paramount Picture

Mrs. Humphry Ward's famous novel provides the best vehicle that Miss Ferguson has ever had. Like "His House in Order" it is another triumph of Hugh Ford's directorship

Thomas H. Ince Presents

CHARLES RAY in "A VILLAGE SLEUTH"

Directed by Jerome Storm Photographed by Chet Lyons A Thomas H. Ince Production

A Paramount Picture

Charlie's the hired man in a sanitarium—and a correspondence school detective! That makes a story head and shoulders over any of his past stuff. Like "Greased Lightning" and "The Girl Dodger," but funnier

Jesse L. Lasky Presents

THOMAS MEIGHAN in "CIVILIAN CLOTHES"

Directed by HUGH FORD

From the play by Thompson Buchanan Scenario by Clara S. Beranger

A Paramount Picture

Thomas Meighan has become famous for his work in "The Miracle Man," "Male and Female" and "Why Change Your Wife?" Now a star in his own right, in a Broadway success of proven box-office appeal, he will be one of the really big money-makers of the year

FAMOUS PLAYERS-LASKY CORPORATION
RELEASES

Adolph Zukor Presents

DOROTHY DALTON in
Sir James Barrie's Famous Play “HALF AN HOUR”
Directed by Harley Knoles
Scenario by Clara S. Beranger

A Paramount Picture
A luxurious and magnificent production of the great play
by the author of “Male and Female” and “Peter Pan”

Cosmopolitan Productions

“HUMORESQUE” Featuring ALMA RUBENS
Story by Fannie Hurst
Scenario by Frances Marion
Directed by Frank Borzage

A Paramount Picture
A story of mother love— with all the comedy of “Potash and Perlmutter,” all the pathos of “The Music Master” and
all the heart appeal of “Madame X”

The New Art Film Company Presents

DOROTHY GISH in “LITTLE MISS REBELLION”
by Harry Carr
Scenario by Wells Hastings
Directed by George Fawcett

A Paramount Picture
Here's something out of the ordinary for Dorothy Gish. Now she is
a Princess who in the whirligig of revolution becomes a flapjack artist
in a lunch room. There's excitement, comedy
and romance in every minute of it

Jesse L. Lasky Presents

WALLACE REID in “WHAT'S YOUR HURRY?”
by Byron Morgan
Directed by Sam Wood
Scenario by Byron Morgan

A Paramount Picture
Wallie Reid's best pictures were his automobile stories— "Double Speed" and
"Excuse My Dust." Now in "What's Your Hurry?" he drives a
motor truck. It has the same zip and pep, and it beats them
both in power and speed and box-office appeal
OCTOBER

Cosmopolitan Productions
“THE RESTLESS SEX”
by Robert W. Chambers
with MARION DAVIES Directed by Robert Z. Leonard
A Paramount Picture
A sure-fire box-office title, a famous author and a wonderful cast make this a genuinely great money-maker. It is an ultra-luxurious production of Chambers’ story which ran in the Cosmopolitan and later in book form, fascinating millions of readers.

Jesse L. Lasky Presents
GEORGE MELFORD’S PRODUCTION
ROSCEO [FATTY] ARBUCKLE in “THE ROUND-UP”
From the play by Edmund Day Scenario by Tom Forman
Roscoe Arbuckle in a full length drama! That’s all you need to get the crowds. The play was a sensation on the stage, and on the screen, with Arbuckle in his first straight comedy role, it combines every element of success.

Thomas H. Ince Presents
DOUGLAS MACLEAN in “THE JAILBIRD”
A Thomas H. Ince Production
A Paramount Picture
Douglas MacLean was unanimously pronounced the brightest star in the film firmament last year. Exhibitors who cleaned up on “23½ Hours’ Leave,” “What’s Your Husband Doing?” and “Mary’s Ankle” don’t have to be told that this is a winner.

WILLIAM S. HART in “THE CRADLE OF COURAGE”
A William S. Hart Production
Directed and Adapted by Lambert Hillyer
A Paramount Picture
William S. Hart has been producing the best pictures of his career under his own management. First “The Toll Gate” and then “Sand!” And this one is on the same big scale, as human, as original, as thrilling as the others.

Jesse L. Lasky Presents
CECIL B. DeMILLE’S PRODUCTION
“SOMETHING TO THINK ABOUT”
by Jeanie Macpherson
A Paramount Picture
Elliott Dexter, Gloria Swanson, Theodore Roberts and other DeMille favorites interpret the roles of this magnificent production, which is rich in human interest, and carries in every scene the artistry of the producer.
RELEASERS

Jesse L. Lasky Presents
“A FULL HOUSE” with BRYANT WASHBURN
Scenario by Alice Eyton
Directed by James Cruze

A Paramount Picture
An adaptation of the popular comedy by Fred Jackson. Genuinely funny, with a unique and extraordinarily entertaining plot

MAURICE TOURNEUR’S “DEEP WATERS”
from F. Hopkinson Smith’s “Caleb West, Master Diver”
A Paramount Picture
A thrilling story of hazard and courage, and of the struggles and triumphs of love. A wonderful cast interprets the deeply human characters

Thomas H. Ince Presents
CHARLES RAY in “AN OLD-FASHIONED BOY”
by Agnes Christine Johnson
Directed by Jerome Storm Photographed by Chester Lyons A Thomas H. Ince Production
A Paramount Picture
The title alone tells the story. It is a typical Charles Ray subject, and in it he has done what is considered as some of the best and most appealing work in his remarkable screen career

Jesse L. Lasky Presents
ETHEL CLAYTON in “A CITY SPARROW”
by Kate Jordan
Directed by Sam Wood Scenario by Clara Genevieve Kennedy
A Paramount Picture
One of the most human and appealing parts ever played by Miss Clayton. The story is one of splendid heart interest and is filled with humor

Jesse L. Lasky Presents
“HELD BY THE ENEMY”
with Jack Holt, Agnes Ayres, Wanda Hawley and Lewis Stone
From the play by William Gillette Directed by Donald Crisp Scenario by Tom Forman
A Paramount Picture
**NOVEMBER**

Jesse L. Lasky Presents a

**GEORGE MELFORD PRODUCTION**

**“BEHOLD MY WIFE”**

from the novel, “The Translation of a Savage” by Sir Gilbert Parker. With Mabel Julienne Scott

_A Paramount Picture_

The magnificent natural scenery of the Northwest, and the richness of modern England form highly contrasted backgrounds for an engrossing story of a man's sacrifice for love, and of an Indian woman's development. This production is as rich in box-office possibilities as it is in power and beauty.

Jesse L. Lasky Presents

**ETHEL CLAYTON in “ROZANNE OZANNE”**

(Working Title)

by Cynthia Stockley

_A Paramount Picture_

Greater than "Poppy" this tale marks the highest art of Cynthia Stockley and the main character is perfectly fitted to Miss Clayton's talents. It is being produced with a wealth of investiture worthy of so strong a story plot and every effort will be made to make it the Ethel Clayton picture de luxe, the best thing she has ever done.

Adolph Zukor Presents a

**GEORGE FITZMAURICE PRODUCTION**

**“IDOLS OF CLAY”**

with Mae Murray and David Powell

By Ouida Bergere

_A Paramount Picture_

A picture that extends over every phase of life—the glamour of the South Seas, the gaiety of London's Bohemia, and the vice of the lurid Limehouse District. More spectacular than "On With the Dance."

Jesse L. Lasky Presents

**WALLACE REID in “THE CHARM SCHOOL”**

by Alice Duer Miller

Directed by Sam Wood

Scenario by Tom Genghry

_A Paramount Picture_

From the famous "Saturday Evening Post" story of the young man who inherited a girl's boarding academy and turned it into a "charm school." One of the most original and entertaining plots ever devised and filled with humor. Wallace Reid is given a chance to play the real lover again and the supporting cast will be virtually all-star.
RELEASES

Adolph Zukor Presents

DOROTHY DALTON in "A WINTER CITY FAVORITE"
(Working Title)

By Charles Belmont Davis Scenario by Rosina Henley Directed by Harley Knoles

A Paramount Picture

The winter city is, of course, New York and the favorite is a young woman of just such charm as Dorothy Dalton possesses. The story allows for elaborate and thrilling scenes and provides Miss Dalton with a characterization of beauty and gripping dramatic power. The author, brother of Richard Harding Davis, is one of America’s greatest short story writers.

Thomas H. Ince Presents

ENID BENNETT in "HER HUSBAND’S FRIENDS"

Directed by Fred Niblo By Marjorie Benton Cooke A Thomas H. Ince Production

A Paramount Picture

A picture about marriage—the kind of picture that rings true, with that human touch that made “Stepping Out” and “Hairpins” so popular. Enid Bennett gives a wonderful portrayal of the wife.

Jesse L. Lasky Presents

"BURGLAR PROOF" with BRYANT WASHBURN

By William Slavens McNutt Directed by Maurice Campbell

A Paramount Picture

A little different sort of picture from every angle. A story that is filled with real humor and heart interest and one of the best characterizations ever made by Mr. Washburn, who is supported by a cast de luxe headed by Lois Wilson.

Adolph Zukor Presents

BILLIE BURKE in "THE FRISKY MRS. JOHNSON"
(By arrangement with F. Ziegfeld, Jr.)

Directed by Edward Dillon Scenario by Lawrence McCloskey

A Paramount Picture

The famous play by Clyde Fitch made into a captivating romance of humor, especially suited to Miss Burke’s personality. The story of a lively young widow who amuses herself with men, but who sacrifices her reputation and jeopardizes her chances for happiness to save the sister she loves.
FUTURE PRODUCTIONS

BESIDES the productions to be released in September, October and November, the following will be among the year’s releases:


“ALWAYS AUDACIOUS” from the Saturday Evening Post story by Ben Ames Williams.

JOHN BARRYMORE in “Amos Judd” from the well-known novel by John Ames Mitchell.

ENID BENNETT in “I Wonder If” and “The Incubus,” Thomas H. Ince Productions.

SIR JAMES BARRIE’S “Peter Pan,” “What Every Woman Knows” and “The Little Minister” in which Maude Adams has starred for many years. These will be produced as big special productions.

“CAMILLE,” Dumas’ famous novel which has been a starring vehicle for the world’s greatest actresses.

SYDNEY CHAPLIN in “One Hundred Million.”

“THE CONQUEST OF CANAAN” from Booth Tarkington’s novel.

“THE CURSE OF WEALTH” by Cosmo Hamilton.

WILLIAM DE MILLE’S “Conrad In Quest of His Youth,” with Thomas Meighan; from Leonard Merrick’s famous novel; and “His Friend and His Wife” by Cosmo Hamilton.

DOROTHY DALTON in “Jeanne of the Marshes” by E. Phillips Oppenheim.
ELSIE FERGUSON in “Sacred and Profane Love,” Arnold Bennett’s play, in which Miss Ferguson has been starring on the stage in New York.

“GOOD FOR THE SOUL” by Margaret Deland.

“THE GREAT DAY,” the Drury Lane melodrama by George R. Sims and Lewis N. Parker.

VIOLET HEMING in “The Princess of New York” by Cosmo Hamilton.

“HER OWN MONEY” from the successful play by Mark Swann.

“IS MATRIMONY A FAILURE?” which was adapted from the Continental comedy by Leo Ditrichstein.

DOUGLAS MacLEAN in “Lucid Intervals” and “Yancona Yillies,” Thomas H. Ince productions.

THOMAS MEIGHAN in “The Frontier of the Stars” from the novel by Albert Payson Terhune, directed by Charles Maigne.


“THE NEW YORK IDEA” Langdon Mitchell’s play in which Mrs. Fiske attained her greatest success.

“THE NIGHT HAWK” from the novel and successful play by Edgar Jepson.

“PETER IBBETSON” DuMaurier’s novel, which in its dramatic form was one of the most successful pieces in which John and Lionel Barrymore have ever appeared.

“THE QUARRY” from the novel by John S. Moroso.

“THE SIXTY-FIRST SECOND” from the novel by Owen Johnson.

GEORGE LOANE TUCKER’S production “Ladies Must Live” presented by Mayflower.

“THE WITCHING HOUR” Augustus Thomas’ most popular play.
These Pictures can be booked at the following exchanges

<table>
<thead>
<tr>
<th>City</th>
<th>Company Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston, Mass.</td>
<td>Famous Players-Lasky Corporation</td>
<td>8 Shawmut Street</td>
</tr>
<tr>
<td>New Haven, Conn.</td>
<td>Famous Players-Lasky Corporation</td>
<td>132 Meadow Street</td>
</tr>
<tr>
<td>New York, N.Y.</td>
<td>Famous Players-Lasky Corporation</td>
<td>729 Seventh Avenue</td>
</tr>
<tr>
<td>Buffalo, N.Y.</td>
<td>Famous Players-Lasky Corporation</td>
<td>145 Franklin Street</td>
</tr>
<tr>
<td>Albany, N.Y.</td>
<td>Famous Players-Lasky Corporation</td>
<td>33 Orange Street</td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td>Famous Players-Lasky Corporation</td>
<td>1219 Vine Street</td>
</tr>
<tr>
<td>Washington, D.C.</td>
<td>Famous Players-Lasky Corporation</td>
<td>421 Tenth Street, N. W.</td>
</tr>
<tr>
<td>Pittsburgh, Pa.</td>
<td>Famous Players-Lasky Corporation</td>
<td>1018 Forbes Street</td>
</tr>
<tr>
<td>Cincinnati, O.</td>
<td>Famous Players-Lasky Corporation</td>
<td>Pioneer &amp; Broadway</td>
</tr>
<tr>
<td>Cleveland, O.</td>
<td>Famous Players-Lasky Corporation</td>
<td>811 Prospect Avenue</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>Famous Players-Lasky Corporation</td>
<td>63 Elizabeth Street</td>
</tr>
<tr>
<td>Chicago, Ill.</td>
<td>Famous Players-Lasky Corporation</td>
<td>845 South Wabash Avenue</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>Famous Players-Lasky Corporation</td>
<td>608 First Avenue, N.</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>Famous Players-Lasky Corporation</td>
<td>2024 Broadway</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
<td>Famous Players-Lasky Corporation</td>
<td>3929 Olive Street</td>
</tr>
<tr>
<td>Des Moines, Ia.</td>
<td>Famous Players-Lasky Corporation</td>
<td>415 West 8th Street</td>
</tr>
<tr>
<td>Omaha, Neb.</td>
<td>Famous Players-Lasky Corporation</td>
<td>204 South 13th Street</td>
</tr>
<tr>
<td>Atlanta, Ga.</td>
<td>Southern Enterprises, Inc.</td>
<td>51 Luckie Street</td>
</tr>
<tr>
<td>New Orleans, La.</td>
<td>Southern Enterprises, Inc.</td>
<td>814 Perdido Street</td>
</tr>
<tr>
<td>Dallas, Texas</td>
<td>Southern Enterprises, Inc.</td>
<td>1902 Commerce Street</td>
</tr>
<tr>
<td>Oklahoma City, Okla.</td>
<td>Southern Enterprises, Inc.</td>
<td>128 West 3rd Street</td>
</tr>
<tr>
<td>Charlotte, N.C.</td>
<td>Southern Enterprises, Inc.</td>
<td>24 West 4th Street</td>
</tr>
<tr>
<td>Salt Lake City, Utah</td>
<td>Famous Players-Lasky Corporation</td>
<td>133 East 2nd So. Street</td>
</tr>
<tr>
<td>Denver, Colo.</td>
<td>Famous Players-Lasky Corporation</td>
<td>1747 Welton Street</td>
</tr>
<tr>
<td>San Francisco, Cal.</td>
<td>Famous Players-Lasky Corporation</td>
<td>821 Market Street</td>
</tr>
<tr>
<td>Los Angeles, Cal.</td>
<td>Famous Players-Lasky Corporation</td>
<td>112 West 9th Street</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>Famous Players-Lasky Corporation</td>
<td>2017-19 Third Avenue</td>
</tr>
<tr>
<td>Portland, Ore.</td>
<td>Famous Players-Lasky Corporation</td>
<td>14 North Ninth Street</td>
</tr>
<tr>
<td>Toronto, Ont.</td>
<td>Famous Lasky Film Service, Ltd.</td>
<td>206 Victoria Street</td>
</tr>
<tr>
<td>Montreal, Que.</td>
<td>Famous Lasky Film Service, Ltd.</td>
<td>6 McGill College Avenue</td>
</tr>
<tr>
<td>St. John, N. B.</td>
<td>Famous Lasky Film Service, Ltd.</td>
<td>8 Mill Street, White Building</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>Famous Lasky Film Service, Ltd.</td>
<td>221 McDermott Ave., Atkins Bldg.</td>
</tr>
<tr>
<td>Calgary</td>
<td>Famous Lasky Film Service, Ltd.</td>
<td>310 8th Ave., Princess Theatre Block</td>
</tr>
<tr>
<td>Vancouver</td>
<td>Famous Lasky Film Service, Ltd.</td>
<td>61 Central Bldg., 553 Granville St.</td>
</tr>
<tr>
<td>Toronto, Ont.</td>
<td>Famous Lasky Film Service, Ltd.</td>
<td>208 Victoria Street</td>
</tr>
</tbody>
</table>
The Surface

A Paramount Arctraft Picture

N O V E L in theme, great in production and astonishing in originality of situation, "Below the Surface" strikes a new note in drama.

Here are a few of the amazing, breath-taking thrills that follow one another with lightning speed:

The daring plunge of Martin Flint (Hobart Bosworth) to the depths of the sea to rescue the submarine crew.

The luring of Luther Flint by the confidence woman, to dive for sunken treasure.

The hazardous descent to the sea bed, made by the infatuated youth, to please his bride.

The tragedy of the boy's return to his desolated home, after his bride has fled with her partner in crime.

The descent of Martin Flint upon the gaiety of the cabaret, where he seizes his daughter-in-law and takes her home.

The wreck of the liner, and the hair-breadth escape of Martin Flint.

The drowning of James Arnold and Edna Gordon on the wrecked liner.

The boy's dive to the wreck.

What he sees through the porthole.

His rescue when his father, without a diving suit, gropes down a cable under the water, cuts his son's fouled lifeline with a knife and swims with him to the surface.
"She's my daughter and she's coming home with me!"

A Thos. H. Ince Special presenting

HOBART BOSWORTH in "Below the Surface"

Directed by Irvin Willat . . . Story by Luther Reed.

A Paramount Artcraft Picture
THAT wonderful trio of master productions by Cecil B. DeMille, ending with "Why Change Your Wife?" established new standards both for screen art and for box-office receipts.

Your people have seen "Why Change Your Wife?"—It has broken records everywhere.

Now they want to see "Old Wives for New"—the first of the series, a picture as marvelous, as true, as deep as the last.

Those who saw it want to see it again. Those who didn't, want to see it now!

New Prints and a complete new line of Accessories ready.
MARY PICKFORD reached the pinnacle of her success in "Rebecca."

It is the greatest picture she ever made. It will stand forever as the crowning achievement of her genius.

Your people want to see it. Some of them saw it once and they want to see it again. The others always wished they had seen it.

New prints and a complete new line of accessories ready.

Mary Pickford
in
"Rebecca of Sunnybrook Farm"
An ARTCRAFT Picture

FROM THE PLAY BY
KATE DOUGLAS VIGGIN
and CHARLOTTE THOMPSON.
Scenario by FRANCES MARION.
Directed by MARSHALL NEILAN

FAMOUS PLAYERS-LASKY CORPORATION
"The Greatest Love Story Ever Told"

Wins High Praise from Trade Critics

"One of the most successful and inspiring love stories that has been presented on the screen . . . . the screen play is no less absorbing than the stage play was and is free from that enemy of the good drama known as 'padding.'"—Moving Picture World.

"'Romance' is a picture of remarkable charm. It has been worth waiting for and unfolds on the screen a succession of maddening love scenes which positively thrill. It is the sort of thing to delight the discriminating and appeal to the masses."—Exhibitors Trade Review.

"There is no doubt about the drawing power of 'Romance,' particularly in metropolitan quarters. It will bring out people that seldom come to the picture houses. The older ones, many of whom saw the original play when presented something over six years ago, and those who are familiar with the tragic yet beautiful character of the romance presented, will turn out en masse to see the picture. It is an unusual love story carrying a deep appeal and should appeal especially to the better class of audience."—Wid's Daily

"The verdict is sure to be 'an artistic production' . . . . The picture will certainly appeal to those in search of romance or those who have lost it in the days when love was young."—Motion Picture News.

"'Romance' is a drama in every sense of the word—a credit to the motion picture art."—Harrison's Reports.

"'Romance' is eminently fitted for the screen. It has all the elements of appeal for screen fans."

—New York Morning Telegraph

"'Romance' is a romance in every sense of the word, replete with pathos, comedy and tragedy, a story that delicately points a moral."—New York Dramatic Mirror.

DORIS KEANE

in

EDWARD SHELDON'S
Celebrated Play

"ROMANCE"

Directed by

CHET WITHEY

UNITED ARTISTS CORPORATION

MARY PICKFORD
DOUGLAS FAIRBANKS
CHARLIE CHAPLIN
D. W. GRIFFITH

Hiram Abrams, General Manager
Do you remember
the romances of youth,
yesterdays, sweethearts
and puppy love—the very
things you used to do
done over again by

Matty Roubert

A series of two reel pictures
pronounced by everyone as
"new and different"

Reelcraft Pictures
Corporation - R.C. Cropper, Pres.
EDDIE LYONS & LEE MORAN

Announce the release of the first of a series of Comedy Dramas in which they are co-starred to be

Everything But the Truth

In 5 Reels

Wid's: Should please all audiences—a worthy comedy feature for every exhibitor—has series of good complications handled with appreciative comedy sense.

Moving Picture World: The multitude of screen fans who have watched Eddie Lyons and Lee Moran for years in short comedies will be pleased with this five-reel production. Settings are pleasing and story moves smoothly.

Trade-Review: A lively comedy—is humorous—animated sub-titles afford much merriment—direction shows good comedy sense and ability to keep story moving.

Motion Picture News: Both stars will please—sub-titles do some novel tricks.

In preparation a screen version of Fred Jackson’s Broadway success

“LA LA LUCILLE”

With an all star cast supporting

MESSRS. LYONS AND MORAN

UNIVERSAL
LEE MORAN
Plays opposite me in "Everything But the Truth"—Universal
EDDIE LYONS
Plays opposite me in “Everything But the Truth”—Universal
STARTING July 12th, Universal will release during the ensuing twelve months a New Star Series of Universal Special Attractions.

These new Stellar Productions will number forty-eight in all—you will remember them as "The Great Forty-eight"—one for every week in the year except for four omissions during July and August.

This is an increase of one-third over Universal's production of Special Attractions for the year past. And this increase has but one reason behind it—demand—in other words, the complete artistic and commercial success of Universal Special Attractions.

But we have done more than simply increase their number. We have improved the quality of Universal Special Attractions in a way that I, familiar with constant improvement tho I am, hardly believed possible. I feel that I can do you no bigger favor in return for past appreciations than to advise you to contract for this newest Universal Series in its splendid entirety.

Earl Faemmig
Eight heart-appeal features—some in character, some "straight"—all made captivating by Youth and Beauty and Personality that's the program for Carmel Myers whose return to the screen will be greeted by the heart-felt applause of millions of picture-goers. The first release of her eight in "The Great Forty-eight" will be August 26th—"In Folly's Train," directed by Rollin Sturgeon, from the story by Katherine Lister Robbins.

The man who shows big houses how little houses make money—nothing truer was ever said of that finest of all western character portrayers, Harry Carey. With eight big, vigorous outdoor productions of this hugely popular star coming up you will look forward to the coming year with at least that many weeks picked out for certain success. A story by H. H. Van Loan, directed by Reeves Eason, is his first—on July 26th.
LOVE stories, pure but not simple—eight of them. Complicated by clever surprise twists—envigorated by the youth and personal charm of this beautiful young star—made delightful to eye and mind through perfect direction. Watch for EDITH ROBERTS and the first of her splendid eight—a gorgeously staged, tremendously absorbing drama of the southern seas made from a story by Ralph Stock, directed by Norman Dawn. The photography alone in this production will open your eyes.

VIGOROUS, but clean cut—virile, but a finished actor in either dress coat or mackinaw, FRANK MAYO comes to your audiences in "The Great Forty-eight" in eight productions packed with modern realism, action and red-blooded romance. The first of these is "THE RED LANE," directed by Lynn Reynolds, the same man who made "The Brute Breaker" for you, and will be released July 12th. Your whole year holds out no surer promise of splendid entertainment than these eight big Mayos.
THE day of the comedy drama *a la mode* is here. And LYONS & MORAN are here—in "The Great Forty-eight"—with eight hugely amusing, perfectly dressed, "young married folks" productions that are fifty-fifty thrills and chuckles. "LA LA LUCILE," from the well-known operetta, is their first release, on August 16th, directed by THEMSELVES.

ADDED to the forty NEW STAR SERIES UNIVERSAL SPECIAL ATTRACTIONS mentioned in the foregoing this Company purports to release a series of eight Prize Pictures featuring a NEW STAR. Bear in mind the fact that UNIVERSAL has, in its long, successful career, been the birthplace of more exhibitor-stars than any other concern in the business, and you will know without our telling you that UNIVERSAL'S new star in "The Great Forty-eight" can be booked without hesitation—for, in addition to her own charming personality and talent, she will have behind her the most complete support in the intelligent, artistic making of pictures which the industry affords today.
Featured Above the FEATURE!

"So wonderful that I FEATURED these pictures in my three theatres"  Edward J. O'Keefe  Atlantic City, N.J.

"We are FEATURING this Series" (MOEWE)  Kinema Theatre  Los Angeles

"Completely Overshadowed the Feature Picture!"

What they Say of the MOEWE SCOOP: For instance:

"A Smashing Feature in itself"  SAYS THE BUNNY THEATRE  Brooklyn, NY

"Unquestionably the most wonderful pictures of the day"  CARR & SHAD  Reading, Pa.

"Pictures of this Calibre make International a Feature in itself"

RELEASED THRU UNIVERSAL

INTERNATIONAL NEWS
David Wark Griffith

"The most sane and imaginative American who ever revolutionized the theatre when it needed an emancipator."—Amy Leslie in The Chicago Daily News.

"It needs only the showing of a Griffith picture to stop all cavil about his pre-eminence in the cinema field."—Monroe Lathrop in the Los Angeles Express.

"A new art has indeed arrived; an art as important as that of Poetry or Music. You have immortalized yourself. I feel that a new era has dawned."—Charles Hanson Towne, editor of McClure's Magazine.

"He has far exceeded the power of the written word. It would be impossible for the greatest master of language to picture the emotions as Griffith has perpetuated them."—Louis Gardy in the New York Call.

A COMING GRIFFITH SPECIAL PRODUCTION

"WAY DOWN EAST"

From the Stage Play by Lottie Blair Parker

With LILLIAN GISH, RICHARD BARTEHELMESS, BURR McINTOSH, CREIGHTON HALE, EDGAR NELSON, GEORGE NEVILLE, VIVIA OGDEN, PORTER STRONG, MARY HAY and other representative players.

D. W. GRIFFITH PRODUCTIONS

ALBERT L. GREY, General Manager
LONGACRE BUILDING, NEW YORK
WARNER BROS.

present

THE ACE OF LAUGH PRODUCERS

AL ST. JOHN

in

THE AERO-NUT

An Altitude record breaker in Comedy

Something New—a Comedy
played in the Air; Laughs
and Thrills one after another
without a let-up.
12 TWO REEL COMEDIES A YEAR

TERRITORY SOLD

FIRST NAT. EXH. EXC. CLEVELAND
NORTHERN OHIO

FIRST NAT. EXH. EXC. PITTSBURGH
W. PENNSYLVANIA & W. VIRGINIA

FIRST NAT. EXH. EXC. LOUISVILLE
KENTUCKY & TENN.

FIRST NAT. EXH. EXC. CINCINNATI
SOUTHERN OHIO

FIRST NAT. EXH. EXC. LOS ANGELES
ARIZONA - SOUTHERN CAL.

FIRST NAT. EXH. EXC. CHICAGO
ILLINOIS

FIRST NAT. EXH. EXC. KANSAS CITY
WESTERN MISSOURI

ELECTRIC THEATRE SUPPLY CO PHILADELPHIA
E. PENNSYLVANIA-DIST. COL.-MARYLAND-DELWARE-VIRGINIA

TRUE FILM CO. DALLAS
TEXAS-OKLAHOMA

A.H. BLANK ENTERPRISES DES MOINES
IOWA-NEBRASKA-KANSAS

ALLSTAR FEATURES DIST'S SAN FRANCISCO
NEVADA- HAWAII & NORTHERN CAL.

H. LIEBER CO. INDIANAPOLIS
INDIANA

CRITERION FILM SERVICE ATLANTA
GEORGIA- ALABAMA-FLORIDA- N.&S. CAROLINA

GRAND CENTRAL FILM CO. ST. LOUIS
EASTERN MISSOURI

ROBBINS FILM CO. UTICA N.Y.
UPPER NEW YORK STATE

WARNER BROS.
220 W. 42° ST. - NEW YORK CITY
FOREIGN RIGHTS AVAILABLE
WILLIAM FLYNN

ANNOUNCES

THE FORMATION OF
A PRODUCING COMPANY
TO MAKE A SERIES

OF

WESTERN

PLAYS
FEATURING

JACK GARDNER

RELEASING PLANS TO BE ANNOUNCED LATER

RICHARDS & FLYNN PRODUCING COMPANY

KANSAS CITY
SPECIAL PICTURES CORPORATION

Announces

SUNSET-BURRUD-SCENIC-SERIAL

50% Story + 50% Scenic Splendor — 100% Entertainment

Special Pictures Corporation offers you 700 feet of entertainment each week. A scenic serial of the sports and dangers encountered by two unchaperoned American girls touring the wildest, grandest part of the earth—The Rocky Mountains from Mexico to Alaska. Directed by a master—Dick Burrud—he's packed over every inch of this country) with the co-operation of Scenic Specialists of Sunset Magazine (500,000 readers) and the U. S. Department of Interior, National Park Service. Tinted and toned, the "Sunset-Burrud-Scenic-Serial" will ease the nervous strain of your tired city dwellers—and your box-office will profit as a natural result.

First release July 4th—Each week thereafter

SPECIAL PICTURES CORPORATION
H. W. HELLMAN BUILDING
LOS ANGELES

Motion Picture News
ANNOUNCING REALART’S NEWEST STAR

BEBE DANIELS

IN GRACE LOVELL BRYAN’S AMAZING STORY

“YOU NEVER CAN TELL!”

(Particulars within)
Here's Our Prediction:

BEBE DANIELS

will place her past successes in the "also ran" class as a star in
"YOU NEVER CAN TELL"

This is the first photoplay she ever has appeared in, which was chosen with her sparkling, vivacious and colorful type of acting only in mind.

Miss Daniels attained success in "MALE and FEMALE"
"EVERYWOMAN"
"THE DANCIN' FOOL"
"WHY CHANGE YOUR WIFE?"

But you will like her even better in "You Never Can Tell"
because it is 100 percent. Bebe Daniels, accentuating her own delicious, inimitable style.
"YOU NEVER CAN TELL"
By GRACE LOVELL BRYAN

is an amalgamation of two great recent SATURDAY EVENING POST story successes—"You Never Can Tell" and "Class."

In line with Realart's policy of thoroughness we had to buy the two for one.

BEBE DANIELS

production. In all that goes to make a fine picture, Realart can safely say to exhibitors:

"MORE than your Money's Worth!"

THE FIRST DANIELS SUBJECT

gives this "bit of the mystic Orient slumbering within a lovely New World personality"—as Miss Daniels has been described—at her creative best, in a part that will win legions of new admirers.
She's
the Good Little Bad Girl
and she'll be wicked and saintly and horrid 'n everything for your audiences, in her own

BEBE DANIELS
PRODUCTIONS

Don't you want a good little bad girl?

WAITING AT OUR EXCHANGES
Realart Pictures Corporation
469 FIFTH AVENUE NEW YORK CITY
Attention Box Office:

Here are some extra rolls of tickets which you will need if business is as big to-night on "The Deep Purple" as it was last night. When people call up about this picture be sure to tell them that it is an R.A. Walsh Production personally directed by R.A. Walsh, adapted from the stage success by Paul Armstrong and Milton Wing and presented by the Mayflower Photoplay Corporation through the Original Pictures Corporation.

Manager
Samuel Goldwyn presents

JACK PICKFORD in

DOUBLE-DYED DECEIVER

by O. Henry

Directed by Al Green
In addition to a laudatory review on Monday, "The Globe" on Wednesday makes this extra special comment.
In face of sweltering heat and the fact that every beach and resort within 100 miles of New York was jammed

"THE RETURN OF TARZAN"

played to packed houses all day Sunday and Monday at the BROADWAY THEATRE

OLD SHOWMEN SAY THESE WERE THE TWO POOREST SHOWDAYS IN 10 YEARS.
Produced by
NUMA PICTURES CORP'N.

"THE
RETURN
of
TARZAN"

Directed by
Harry Revier
from the book by
EDGAR RICE BURROUGHS

Is your promise of big business regardless of the weather.
It contains Thrills
Punch - Startling
Surprises - Romance
It is the greatest of all Tarzan stories
Play dates now being arranged

GOLDWYN PICTURES CORP'N.
These "Signs" don't fail in wet weather!

Read the post-card above. It's the way the UNIQUE THEATRE of San Francisco told its patrons of the Ford Educational Weekly No. 191 called "Broken Silence," which portrays how a new world is opening up to the deaf and dumb folks.

"Ford Weekly" films are audience-getters and profit-builders. By using "Ford Weekly" and advertising it as this live-wire Californian has done, you'll get a wonderful response.

52 Issues a Year

Distributed by
Goldwyn

Fitzpatrick & McElroy
Chicago
Sole Representatives
Ford
Motion Picture Laboratories
June 12, 1920

There'll be a Franchise everywhere

One territory almost

Sold Out!

Here's the news, hot off the wire:

Pittsburgh, Pa., 932 A.M., May 26/20

J. D. WILLIAMS,
ASSOCIATED FIRST NATIONAL PICTURES, INC.

WILL HAVE OVER PRO RATA ONE THOUSAND
FRANCHISES OPENING CLEVELAND CONVENTION.

JOS SKIRBOLL
FIRST NATIONAL EXHIBITORS EXCHANGE

It's no trouble at all to show
exhibitors why a First National
Franchise is a good thing for them.
Carpentier Scores

"The Wonder Man"
Directed by John G. Adolphi

Has Smashing Premier in New York City at $2.00 Admissions.

The Grand Ballroom of the Hotel Astor seating 2000 people was packed to capacity.

S.R.O. Business the first four days of the run indicates "TURN AWAY" Business for the entire week.

This Triumph was scored in the face of a three day Holiday that caused an exodus to the country, that was unprecedented in the history of New York.

CRITICISM from

THE NEW YORK EVENING TELEGRAM

May 30, 1920

by JANE DIXON

"Last evening in the grand ballroom of the Astor Hotel, Georges appeared for cinema championship of the world. Beyond preadventure of doubt his is no one-track talent."

A BIG SURPRISE

"The Carpentier picture was one of the biggest surprises Broadway has had in many a season."

"We are wise to the ways of capitalizing celebrities—hundred-thousand-dollar name—ten-twenty-thirty scenario acting, scenery and support. It always makes us feel as if some one had sold us a toy balloon and then stuck a pin in it.

"Robertson-Cole have not so imposed upon a hero-worshipping public. They have made it possible for us to see one of the most popular athletes of the day in action. This we did expect, but what we did not expect was to find in Carpentier a real actor, an artist with the finish of a French gentleman and the finesse of an habitual stage star."

THE WONDER MAN

"Such is the name under which Robertson-Cole, promoters of the film, have chosen to introduce their boxing star to an already sceptical screen world."

"M. Carpentier not only lived up to the title. He did more. He topped it. Three frozen-faced critics who are wont to use these twilight picture hours for malevolent meditation, were seen to rouse from their stupor and blink their eyes unbelievingly at "The Wonder Man." When our hero caused the villain to kiss the canvas for the fatal ten, one of these three rascals actually committed the critical faux pas of clapping his hands in approval just like an ordinary ticket-buyer. The mistake was overlooked on the part of his fellows owing to the heavy barrage of applause being laid down by a wondering and well-pleased audience."

"MILLION DOLLAR SMILE"

The Carpentier smile is bound to cause the hearts of several million matinee maids to skip a beat every time it lights up his frankly winning face. His is a personality so accentuated as to overcome the silence of the screen, to reach out and make friends among those who have merely meant to pose in the role of onlookers.

The story? Why tell? Suffice to say it is good, substantial, thrilling, sustained, and that it has to do with the French and the United States Secret Service.
Moe Mark and Walter Hays

On Screen Examination PERSONALLY BOOKED

"The Wonder Man"

To follow the Astor showing:—

THE STRAND—New York City, week June 6th.
THE STRAND—Brooklyn, N. Y., week June 13th.

A Few Newspaper Criticisms:

The men like his serious scenes, especially when he is pitting his slenderness in scientific combat against a heavier opponent, but the women like the nice boyish smile that so attractively lights up his face. New York Morning Telegraph.

The most striking feature of the entertainment was the revelation of Carpentier as an actor. He has many opportunities for distinctive action, opportunities of which he takes full advantage. New York Tribune.

It is a splendid picture, aside from Carpentier's part in it and he is almost as good a screen actor as he is a fighter. New York Herald.

"His (Carpentier's) suppleness is a delight and he can act, too." New York News.

"Surprised his audience at the Hotel Astor by demonstrating real acting ability. The producers have supplied 'The Idol of France' with an excellent story and a competent supporting cast." New York Evening Mail.

Moe Mark says:—

"If the exhibitors have any doubts about "THE WONDER MAN" being one of the REAL BIG PICTURES of the year—have them wire me."

No Actor on Stage or Screen—Has ever received the tremendous VOLUME of PUBLICITY that has been given to GEORGES CARPENTIER—AND HE IS STILL RECEIVING FIRST PAGE SPACE.

Every ROBERTSON-COLE Exchange has a print of this Unusually Big Special—SCREEN IT—or "Ask the Exhibitor that played it."
STATE RIGHTS NOW SELLING!

Here is a five-reel feature that has already been booked for solid weeks' runs—and in some of America's finest theatres!

INDEPENDENT EXCHANGES

are finding "Love's Protegé" a 100% Entertainment-Satisfaction Picture as well as a real Money Maker.

Buy Your Territory Now
An Arrow Release
A picture that is refreshingly different and one that meets every Exhibitor-Public demand.

"Love's Protegé"
has a charming star, as beautiful as she is clever; wonderful scenery and unexcelled photography.

A STATE RIGHTS
Picture Without an Equal
For Entertainment Value!
Bobby Vernon is putting them over in Christie two-reel comedies.

The New York Tribune reviewed a melodramatic feature at the Rialto Theatre and then said:

"Petticoats and Pants," a Christie Comedy, is worth a dozen crook plays. It was a vastly amusing picture to the audience and deserved to be.

Watch for next release "Kiss Me Caroline" featuring Bobby Vernon directed by Al Christie.
During the past week franchises for the distribution of American Cinema Productions for the next year were placed as follows:

**New York and Northern New Jersey**

PIioneer Film Corporation

M. H. Hoffman, Gen’l Mgr.

130 West 46th Street, N. Y. C.

**Eastern Pennsylvania and So. New Jersey**

Screen-Art Pictures

Michael Lessy

1331 Vine Street

Philadelphia

First class distribution by reputable and experienced distributors is being established throughout the country for American Cinema productions.

Pictures That Satisfy Any Audience Anywhere

Watch for Further Announcements

American Cinema Corporation

Walter Nieuhr, President

411 Fifth Avenue, New York
FIELDING
in "WOMAN'S MAN"
A story that trails across Arizona's desert into New York Society Circles With a Notable Cast of Players

ROMAINE FIELDING
A Star Who Is Well Known
"WOMAN'S MAN"
A subject that is ever popular and a story more interestingly told in this picture than ever before.

FACTS
A five-reel feature that should prove the biggest money-making State Rights picture released this year!

MORE FACTS
Already bought by several of the best judges of Independent pictures and the most successful Independent Exchange men in the country.

THE BEST STATE RIGHTS PICTURE ON THE MARKET!
The fact that many of the leading exchangemen have bought "Woman's Man" after a screen examination—and are booking it for weeks' run in many large cities—in the best theatres, stamps "Woman's Man" as the best State Rights picture on the market!

Distributed by
Arrow Film Corporation
W.E. Shallenberger, President
220 W 42nd St., New York City
CHARACTERIZATIONS
by
Leslie King
Address: Green Room Club
New York, NY

Baru Singh
Witness for the Defence

One-Lamp-Louie
"Shielding Shadow"

The Coolie
In Kaufman's
"Content"
Wray Physioc, Director

The Evil Eye
In "Evil Eye"
Removal and Announcement

PENN IMPORT AND EXPORT COMPANY
HAS MOVED TO
130 WEST 46th STREET
NEW YORK, N.Y.

and Announces
That it will Handle the
Foreign Distribution of
the ENTIRE OUTPUT of

HALLMARK PICTURES CORPORATION

Comprising
SERIALS-FEATURES, and COMEDIES

Penn Import and Export Company,
130 West 46th Street
Telephone Bryant 7498

New York, N.Y. Cable address - PENNIMPORT all Codes
Character Pictures Announce

The ISLE of DESTINY
From the work of Mack Arthur
Featuring
PAUL GILMORE

Now Ready for Showing
One of the Big Subjects of the Year
Breathing Mystery, Color & Romance of the Tropics

Character Pictures Corp. 17 West 42 St. New York City
PHOTOPLAY MAGAZINE is probably the most thoroughly read magazine in the world.

That a magazine devoted wholly to Motion Pictures should have a circulation of 600,000 is an indication that motion-picture patrons consider it a pretty dependable medium. PHOTOPLAY is one magazine that is read by all the family, for all the family are "fans."

PHOTOPLAY'S two million readers know that PHOTOPLAY sends them to the best pictures and that it brings the best pictures to them.
"TILLIE'S PUNCTURED ROMANCE"

featuring

CHARLIE CHAPLIN

MARIE DRESSLER
MABEL NORMAND
CHESTER CONKLIN
AND MACK SWAIN

THE FUNNIEST FEATURE COMEDY EVER FILMED WITH A NEW AND EFFECTIVE EXPLOITATION CAMPAIGN

TOWER FILM CORP.
71 West 23rd St.
New York City

Some Territories Still Available
SOLD!

The following exchanges now control the territory listed after their names on the NATIONAL re-issue special

NORMA TALMADGE

in the Henry Sydnor Harrison five-reel photoplay

“Captivating Mary Carstairs”

directed by Bruce Mitchell

FIRST NATIONAL EXH. CIRCUIT OF N. W., Minneapolis, Minn.; Minnesota, Wisconsin, North Dakota, South Dakota.


SECURITY PICTURES (SI GRIEVER), Chicago, Ill.; Illinois, Indiana.

GREATER PRODUCTIONS CO., Des Moines, Iowa; Iowa, Nebraska.

SOUTHWESTERN FILM CO., Dallas, Texas; Texas, Oklahoma, Arkansas.

HENNESSEY & MOROSS, Detroit, Mich.; Michigan.

EXHIBITORS FILM EXCHANGE, Washington, D. C.; Delaware, Maryland, District of Columbia, Virginia, North Carolina.

WARNING TO EXHIBITORS: The booking or showing of unauthorized prints of “Captivating Mary Carstairs” will be rigorously prosecuted. The above mentioned exchanges have exclusive rights on this production in their respective territories.

For state rights of unlisted territory wire

Joe Brandt, Dir. Gen.

NATIONAL FILM CORPORATION

1600 BROADWAY

NEW YORK
BILLIE RHODES IN
"HIS PAJAMA GIRL"

One of the very few pictures that stands out in State Right history, in a day of many good pictures, as a production that combines all the money-making value that an extraordinary picture can contain. *Popular Star, delightful and entertaining story, quality production and a title that spells box-office value* in its nth power.

And it contains in a big measure many highly desirable exploitation possibilities. Its selling angles are numerous. It abounds with possibilities for tie-ups and novelty advertising. It's a picture, which because of its many unusual angles will stand out as one of the most profitable state right offerings of the day.

The beautiful and original line of advertising matter which we have prepared for this production is an unquestionable asset in its promotion. The many who have already purchased this picture for their territory acknowledge not only its big selling possibilities but a big portion of them will present it with a chorus of Pajama Girls and more than double the value of this picture to themselves and the exhibitor.

(Note our new address)

C. B. PRICE CO., INC.
1446 Broadway, New York City
"FIRST PRINT" LABORATORY
EXTENDED TO
COMMERCIAL PRINTING

Capacity
One Million Feet a Week
24-Hour Service
If You Require It
Highest Quality
Right Prices
No Extra Charge
For the Many Obvious Advantages
to You of a Film Printery
“Almost Next Door”

"ABOVE THE DUST LINE"

Printers of
CHARLES URBAN’S
MOVIE CHATS
KINETO REVIEW
THE PAST ISSUES
OF
KINOGRAMS
SELZNICK NEWS
OFFICIAL
WAR REVIEW
&c., &c.
testify to our
QUALITY

KINETO CO. OF AMERICA, Inc.
Top of the Masonic Building
71 WEST 23d STREET, NEW YORK
Phone: Gramercy 969
"UP IN MARY'S ATTIC"
A Six Part Comedy Sensation

Featuring
EVA NOVAK
HARRY GRIBBON
and an ALL STAR CAST

FINE ARTS PICTURES Inc.
1457 BROADWAY N.Y.C.
PHONE BRYANT 9500

L.L. HILLER, 1476 Bway.
TO THE FILM PRODUCER

A new field has opened up

A BY-PRODUCT has come to hand which means REVENUE TO THE PRODUCER which is only just beginning to develop.

REMEMBER

THERE is that Potential Audience of the Motion Picture, the non-theatrical public, which is being developed through the use of the Motion Picture in the Home, Church, Lodge and elsewhere by the use of the "SAFETY STANDARD" FILM.

Here pictures of education, science, entertainment, etc., are of the utmost interest—

To this audience a good negative years old may be as desirable as one made yesterday.

Therefore, by cooperation with the "Safety Standard," non-theatrical field, the Producer can:

1. Secure additional revenue from his old negative.
2. Create the interest of new audiences.
3. Increase the present audiences with new theatre goers.
4. Stimulate an interest in his new productions.

Associated Manufacturers of Safety Standard Films and Projectors
Edward Godal presents

MARIE DORO

in

"Midnight Gambols"

with

Godfrey Tearle

PIONEER SYSTEM OF EXCHANGES

Pioneer Film Corporation,
Detroit, Mich.
Greater Stars Productions,
Chicago, Ill.
Pioneer Film Corporation,
Buffalo, N.Y.
Masterpiece Film Attractions,
Equity Distributing Co.,
Portland, Ore.
Pioneer Film Corporation,
Cleveland, O.
Eastern Feature Film Co.,
Boston, Mass.
Criterion Film Service,
Atlanta, Ga.
Pioneer Film Corporation,
San Francisco, Cal.
Pioneer Film Corporation,
Los Angeles, Cal.
Screen Art Pictures,
Baltimore, Md.
Merit Film Corporation,
Minneapolis, Minn.
S. & S. Film & Supply Co.,
Pittsburgh, Pa.
Pioneer Film Corporation,
Cincinnati, O.
Amalgamated Exhibitors Circuit,
Montreal, Canada.
Amalgamated Exhibitors Circuit,
Toronto, Ont.
Amalgamated Exhibitors Circuit,
St. John, Canada.
Parker Film Co.,
Dallas, Texas

PIONEER FILM CORPORATION
130 WEST 46TH STREET, NEW YORK.
A FIRST NATIONAL ATTRACTION

Henry Lehrman

who produced the screamingly funny comedy, "A Twilight Baby," is now working on a series of two-reel laugh-makers for

First National

which will be the last word in comedy production. These are being made independently by Mr. Lehrman, and he promises the best he has ever produced—and that's going some. They are all

Two or Three Reelers

There'll be a Franchise everywhere
The Landslide Has Started

This is a report of what has been accomplished in two weeks in one territory

JUNE 12, 1920

475

475

There'll be a Franchise everywhere
A BIG STAR
Positively her best picture and sure to prove

Norma Talmadge, in a powerful dual role as the "yes" girl and the "no" girl, one rich, one poor—proving how happiness can be won by a "no" and wretchedness by a "yes"—portrayed as only this great emotional actress can present such contrasting characters.
IN A BIG PLAY
her most popular production to date

Joseph M. Schenck
presents

NORMA TALMADGE
in
“Yes or No?”

A powerful drama of married life in the home of rich and poor, showing how near every life is to the shoals of disaster — how happiness or ruin depends on a woman’s “Yes or No?”

Adapted from the play by
Arthur Goodrich

Directed by R. William Neill
Photographed by Ernest Haller
Tech. Director, Willard M. Reineck

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

There'll be a Franchise everywhere
A Box Office Duet

THOUGH the piano and the violin differ widely they are alike in this,—that the same melody can be played on both. Between the business of the RITCHEY LITHO CORP. and that of the exhibitor there is a similar likeness and a similar difference. For instance we have a common interest in great posters,—we in their making,—he in their use.

A RITCHEY poster will cause a prospective audience to advance to the box office, whereas from an ordinary one they will retreat to the street. The RITCHEY poster will succeed because it is an instrument whose melody appeals to all. It plays a march, as it were, and to its rhythmic beat the public keep step,—on their way to the auditorium.

To our music the exhibitor should play an accompaniment, and his motive should be a demand for RITCHEY posters. He should raise a melodious din positively insisting upon having them. The one thing that matters is that he produces a sufficiency of sound.

In the end he will get the only kind of posters that will answer for his purpose,—

RITCHEY POSTERS!

RITCHEY LITHO. CORP.
406 W. 31st Street, New York  Telephone Chelsea 8388
As the Dust Settles

JUDGING from the amount of dust being kicked up in advance, the Cleveland Convention ought to prove a humdinger. We can easily recall previous conventions over which the dust positively refused to rise.

That, we are sure, is all there is to the pre-convention squabble—dust, and nothing more. We have an idea that Frank Rembusch winks at himself as he shaves these mornings; that Sidney Cohen while piously depreciating the thunder in the air is secretly tickled to death over the interest it indicates. Each of these gentlemen believes too sincerely and unselfishly in organization for organizations' sake to let squabbles stand in the way of what is quite evidently the greatest opportunity that has ever fallen in the lap of National exhibitor organization. We have suspected those leaders, right along, of pulling a very successful publicity stunt on the trade press and have lent ourselves gladly to this end. As for Willard Patterson, he has, we imagine, long since decided that the Chicago meeting was as successful a prologue as could possibly have happened for his Independent Southern Exhibitors and their sturdy issue of self determination. He doesn't, as he says, give a rip what happens at Cleveland so long as a big National organization results. And we know that every other leader, state, national or local, feels—in fact, each one has got to feel—exactly the same way about it.

We only hope that the guns haven't boomed loud enough to some exhibitors to make them feel that Cleveland will give them ringside seats and little else. Nothing of the sort: witness the sane letter of Harry Kress, Chairman of the Committee of Three, in this issue.

This pre-convention shouting will have served some salutary and most practical ends. It will take the place of the speeches, which always precede a convention and thereby it will save much valuable time. It serves also to draw the fire, where any fire exists, and so lets the Convention open up all cooled off and clear-headed enough to see and see only the main issue ahead.

The main issue, of course, is National organization. National organization, embracing all national, state and district associations of exhibitors, must be arranged for, constructed and cemented up so that it can't possibly crack open. If this is accomplished the object of the Convention is achieved; if not, nothing whatever, perhaps even harm, will result. The Convention will have no right to adjourn until this is accomplished, and accomplished satisfactorily; never again, in exhibitor annals, will there be another organization opportunity like this. National organization is hammering at the door. No exhibitor, with strength enough to count, is going to throw his weight against the door.

The Convention viewpoint must be National only. We note with pleasure, in this connection, the appointment by Mr. Cohen to the arrangements committee of the Presidents or Secretaries of all the district organizations.

EVERY other issue is incidental to this one accomplishment—National organization. Producer-owned theatres, advance deposits, rental policies, adverse legislation—these are all mere bywords without National organization. National organization—and National organization alone makes, does or undoes things. You can speakify over these incidental issues till Kingdom Come, and still be speechifying—without National organization.

So if we may help a little and we do want to help, we offer this: Cut out the speeches and get to work—cool, efficient organization work. Take a tip from the Utica Convention which made history because it worked—quietly, efficiently and to the satisfaction of every single man present. The speeches have all been made. The curtain raiser is ended. The audience—and that means every exhibitor in the country whether present or not, wants to see the real show—the show of National Exhibitor organization.

We won't add: Cut out the personalities. That isn't necessary. No exhibitor will want it said that he put vain-glory or gain or self pride or any other motive whatsoever in the way of this one opportunity to organize nationally.

[Signature]
And Still They Come

A Few Words from Some of the Many Letters on Reviews Unanimous Opinion Shown By Brief Extracts That Space Permits

"I believe you are right when you insist that you are not to be hampered or restricted in your Reviews on all pictures. In that way you will deliver a very valuable help to the exhibitor."

Jewel Photoplay Co., Hamilton, Ohio.

John S. Scheidam, President.

"The Exhibitors Own Box Office Reports and your unbiased criticism are the only safeguard upon which the exhibitor can rely for his personal salvation in booking pictures."

C. B. Davis, Mgr., Norwood Theatre, Norwood, Ohio.

"In regard to the 'reviews' will say that they and the 'Box-Office Reports' are my 'safety values.'"

James H. Patterson, "Lo-Net" Theatre, Wellington, Ohio.

"Your service has been more than fair, it is 100 per cent and I think with your expert staff that you are more than competent to review pictures. Your magazine as a whole is the best in the country."

C. Paul, Mgr., Princess Theatre, Del Rio, Texas.

"If reviews merely reflect the amount of advertising offered a trade journal, exhibitors outside of large cities must of necessity seek other sources of information to guide them."

Jenkins Brothers, Lansdale, Pa.

"Motion Picture News has established itself solidly with Exhibitors because invariably the service rendered in various departments has been found to be reliable."

H. E. Cane, Mgr., West St. Theatre, Connersport, Pa.

"In seven years during which the writer has been connected with this industry, he has discovered that the trade papers are fair to both producer and exhibitor. We are now subscribing to just two trade publications, of which the News is one, and we regard the News as the leading trade paper in the field."

Grand Amusement Company, Johnstown, Pa.

L. W. Burdick, Mgr.

"Do we exhibitors want the reviews? I'll say we do. If, I want to book a picture, how do I know if the advertiser is telling the truth? I have to depend upon the reviews out here in the tall grass to know if I want the picture or not. The quicker we are rid of producers who cannot stand reviews the better it will be for the whole industry."


"Go to it, I say. Give your readers the real truth and let the devil take the rest. And we will all live to see Truth and Square Deal triumphant."


"We certainly do want reviews on the photoplays we run. That is half the reason for getting a trade paper."


"The producer is all wrong when he thinks the exhibitor, as a rule, takes the adverse criticism of the picture to hammer down prices because there are too many good pictures on the market and I know that we will not buy a picture that is not up to the standard. We sincerely hope that the Motion Picture News will be as honest in reviewing pictures in the future as they have been in the past."

Silverman Brothers, Strand Theatre, Altoona, Pa., per J. Silverman.

"I prize your reviews very highly as they enable me to know what pictures to book and what not to book as it is impossible for me to view all pictures before I book them. I have always found your reviews to give a true and correct description of the picture."

G. R. Wright, Bluebird Theatre, Dallas, Texas.

"Keep up the good work, as long as the News is run as at present the exhibitors will back you up."

H. S. Wheary, Ammu Theatre, Greve, Va.

"In reply to your letter regarding my view concerning the Motion Picture News would like to say that I think your trade paper stands alone in the field and is used by me exclusively in making my bookings and buying my pictures."

Victoria Theatre, South Richmond, Va., K. E. Boyle, Mgr.

"In small towns such as ours we believe the reviews you give in Motion Picture News are good because we are not located so that we can personally see a screening of all the shows we book before we run them and it helps to give us a good insight as to their standing in the ideas of larger exhibitors and your reviews."

Lyric Theatre, Temperanceville, Va., P. P. Henderson.

"In conclusion will state you can publish this letter and I will go further to state that the class of pictures I am now showing have all been reviewed by the Motion Picture News and I now have a standing invitation to the ministers of the Churches here to come out at any time and review the class of pictures that I am showing."

H. A. Kempen, Mgr., Queen Theatre, Nixon, Texas.

"I use your reviews to know just what is in the picture and can then properly advertise same."

H. F. Lloyd, Mgr., Colonial Theatre, Post, Texas.

"We certainly want fair and honest criticisms on all pictures released from an exhibitor's standpoint and service. We value your publication."

M. W. Zimmerman, Cumberland, Wis.
Indications That Harmony Will Eventually Prevail

Exhibitors Voice Wish for United Action; Record Attendance Expected

As the time approaches for the assembling of motion-picture exhibitors from all parts of the country at Cleveland on June 8, 9, 10, and 11, indications point to an unprecedented attendance and even hold out some hope for the eventual organization of a single national association for all exhibitors in the United States.

The bickering has continued to some extent during the past week; but, despite their expressed differences, the leaders of the various prominent exhibitor bodies show an encouraging disposition towards uniting eventually for the inauguration of a single national organization.

Statements dealing with the various phases of the grand "get-together" continue to sweep in from all parts of the country. Some are in the way of official pronouncements issued by the different theatre-owners' organizations; others are from individuals, promising a whole-hearted cooperation with the movement to solve the problems of national importance that confront exhibitors in all parts of the country alike.

A considerable number urge the cessation of all petty quarrails and differences and the getting together of all exhibitor forces, so as to pursue as a single undivided body those objects of common interest to all.

The more important of the statements received during the past week are submitted in the following:

Cohen Anticipates Success

Unlimited support and a tidal wave of enthusiasm will characterize the coming convention, according to Sydney S. Cohen, whose statement is printed below.

"Coming events cast their shadows before," says Mr. Cohen, "and applying this old saying to the Cleveland convention, it will be the greatest event in the history of filmdom. The shadow of it is even now seen in every part of the country—North and South, East and West."

"Getting down to concrete things, one of the signs of the coming tidal wave of enthusiasm and unanimity is the line of responses that are coming in to me, as the temporary chairman, from many of the representative exhibitors who, in accordance with the request of the Cleveland Arrangements Committee, I have recently appointed on a Committee on Arrangements and Registration for the convention at the Hotel Winton June 8th. Already a 100 per cent acceptance has been received."

Among those who are expected at Cleveland, although no formal and definite acceptance has been received, is Henry B. Varner, secretary of the North Carolina Exhibitors' Association. Mr. Varner represents one of the strongest, most active and most successful exhibitors' organizations in the entire country.

The convention of the Motion Picture Theatre Owners of America will be called to order at eleven o'clock on the morning of Tuesday, June 8th, at the Hotel Winton and will bring together the most representative gathering of motion picture exhibitors ever held in this country.

"Delegates are coming from all parts of the country in great numbers and the Cleveland committee in charge of reservations reports that everything will be done to see that the individual exhibitor receives proper accommodations and that his stay in Cleveland will be as pleasant as it is hoped it will be productive of results."

"The Committee on Registration and Arrangements, which represents every important film center in the country, comprising either the president or secretary of the exhibitor organizations representing these zones, will meet Monday, June 7th, at the Hotel Winton to complete detailed arrangements for the greatest convention that will perhaps ever assemble. Every exhibitor of the country who comes to Cleveland with the hope of bringing about a great national organization, will be given ample opportunity to lend his help and assistance towards creating an organization which will protect his investments in this industry."

"It is hoped that the interests which have been successful for some years in splitting the growing sentiment for genuine organization and keeping the exhibitors of the United States unorganized, and open to attacks from within and without, will at least be present to see for themselves the sentiment which they cannot stop, organized into a great permanent body. Six months of preparation, with all the work this kind of effort entails by the leaders of the various exhibitors' organizations throughout the country will be brought to a climax more successful even than the most ardent organized exhibitor ever hoped."

"The efforts of some for the past few weeks to create in the minds of the exhibiting branch of the industry that the exhibitors of the country could never get together has failed completely. The man who has put his money, his time and his ability into building up a clientele for his picture house is in no mood to see that investment swept aside by the onrush of the "interests" which have been set up by the millions which have been poured out by the Wall Street promoters."

"Exhibitors from all parts of the country realize that the convention at the Hotel Winton has been brought about by the men who have practically dedicated their life work to bringing their fellow exhibitors into a powerful body which cannot be stopped by the few who have been using organization—or the lack of it—for their own selfish interests."

"The screen of the country more and more today is being looked upon by our Government to safeguard the great institutions under which we are living, and we feel that every patriotic American exhibitor in the country who can possibly get to Cleveland will be there to swell the ranks, in order that he may be an individual part of building the foundation of a permanent national exhibitors' organization, offered by independent motion picture theatre owners, backed by independent motion picture theatre owners and financed by independent motion picture theatre owners."

Rembusch Tells His Side

In a letter to Harry Kress, of Pigga, Ohio, Frank Rembusch, chairman of the Independent Motion Picture Exhibitors of America, fully explains his stand on the coming convention. The letter is printed in full:

"I am very sorry you misunderstood my saying pro-Cohen. I only meant that every one caught on at the Chicago convention that Mr. Van Prag was put in. You remember that he asked that Kansas be represented after the committee was already appointed, and that's all right. Furthermore, I mean no offense when I say pro-Cohen, as I was that way once myself, but got over it. This is not a question of personalities, except that Mr. Cohen has a film proposition that he is putting over, and I think as long as you mix anything else except big broad principles in a national organization we will have no end of trouble. That has been our history for ten years."
Cleveland Will Be Busy Place

Patterson Makes Strong Plea for Union

The following wire was received from W. C. Patterson:

"Committee of seventeen appointed at Chicago meeting was instructed to make report to original Cleveland convention. I do not doubt the sincerity of Rembusch, but think he is making a mistake in calling a second convention unless he has positive information that the Chicago committee would not be recognized on the floor. Independent exhibitors need men of the executive ability of both Rembusch and Cohen. For the good of the cause they should get together.

There are too many problems, both factions will agree, to split now. Let's bury the hatchet and build up one big organization along lines of honesty of purpose. Personally, I have no political ambitions, but will put forth every effort to bring all factions together and help formulate ways and means to protect the independent exhibitor."

"No Monkey Business to Be Tolerated"

Sam Bullock, executive secretary of The Motion Picture Exhibitors Association: 

"Inasmuch as the necessity for real exhibitor organization is causing all exhibitors to turn their thoughts towards Cleveland from now on to June 8-10-11, it behooves every independent motion picture exhibitor to study well what practical plan of organization he will decide to support with his vote at the Convention, for it will be the first national gathering in many years where every bona-fide exhibitor will be his own free agent and as such treated absolutely 'on the level' regardless of the size of his theatre or his (or her) investment.

"We have proved by bitter experience that the various forces, both within and without the industry, have so far succeeded with their plans because of class distinction, self-asserted, within our own exhibitor ranks, that the fact remains that a compact organization of all classes, from 'first-runs' down to 'commercials,' will alone render the exhibitor immune from most of these attacks and impositions.

"The dominant question, therefore, is not merely organization, but, first, 'What plan of organization shall we adopt?' Second, 'How shall it be financed?' Third, 'How shall its finances be safeguarded against grifters and organization wreckers?'

"These three essentials have never yet been worked out at any national convention heretofore held, but the Cleveland convention offers the opportunity and the temptation of those exhibitors who have expressed their intention to be present and indicates that they will stand for no 'monkey business' nor camouflaged producer propositions.

"The writer, as chairman of resolutions committee, was primarily responsible for the adoption of the 'Delmonico' resolution when the Chicago Convention consented to merge the Exhibitors League with other producers—the N. A. M. P.—some years ago. It was not a merger. It was a 'submerger,' and we were submerged. However, organization pulmators have been working steadily and Cleveland's Lake Erie ozone will quickly restore those not altogether 'done for.'

"Let us guard against being 'Delmonicized' again by the 'Hungry Joes' of Broadway. Cleveland and the 'plan' and not the 'man' must count. There is no plan of financing by expositions, producer 'charity doles' or anything outside of the exhibitors' own personal financing should receive the least consideration."

"It is better for us to go to Cleveland divided and leave united than the opposite. I am smoking them out every day. Just stay with me and you will get a run for your money and the nigger will soon get out of the woodpile."
Sound Common Sense from Kress

THE following letter, received by the MOTION PICTURE NEWS from Harry W. Kress, of May’s Opera House, Strand and Bijou, of Piqua, Ohio, sheds further light on the convention wrangle:

“My Dear Sir:

“My attention has been called to the article on page 463, entitled ‘Factions Mince Harmony of the Exhibitors’ Get-Together’ at Cleveland.

“Now, I believe I am in a position to throw a little light on the situation in regard to the apparent differences that have arisen between the Independent Exhibitors of America and the Motion Picture Theatre Owners of America regarding their meeting on June 8th, 9th, 10th and 11th, at Cleveland.

“As you know, I happen to be on the Directing Committee of Seventeen of the Independent Exhibitors of America, of which Frank Rembusch is chairman. Before leaving Chicago a committee of three was appointed out of the committee of seventeen, namely, myself as chairman, with Mr. M. Van Praag of Kansas City and Mr. Farley of Montgomery, Alabama, to go to Cleveland to find out what the conditions were there before the convention took place on the above dates.

“After interviewing Mr. Henry Lustig, of the Cleveland Exhibitors League, who is affiliated with the Motion Picture Theatre Owners of America, I was thoroughly convinced that the meeting that is being called by the Motion Picture Theatre Owners of America at Cleveland was being done in good faith, and so wired my report to Mr. Rembusch.

“This squabble, which seems to have arisen between Rembusch and Cohan, reminds me of a heat lightning, and will have no effect upon the ultimate successful outcome at Cleveland. Everything is being done to have a perfect understanding between the two organizations that are now going to meet there, and I am fully convinced that harmony is bound to prevail in the end. Of course we will have our differences of opinion to start out with, but there will be too many big men in this meeting to allow any particular set of men to dominate the meeting and the detriment of the Independent Exhibitors as a whole. It is unfortunate, of course, that the Cohan and Rembusch factions have gotten into an unnecessary argument and are casting suspicion upon one another. Snap judgments in a matter of this kind are bad, and being the position that I am in regard to these two organizations, I think you should send your word out to the Exhibitors that harmonious action is bound to prevail at Cleveland. Personally I believe that this will be the biggest gathering of Independent Exhibitors of the United States ever held in any one place. I have the assurance of men interested in both organizations (that I have every confidence in the world in) that the ultimate outcome will be one big National Independent Exhibitors’ Organization.

“It will be impossible for one hotel in Cleveland to take care of the Exhibitors that will be present at this meeting, so no particular harm can come out of the fact of the Exhibitors meeting at two central points, namely, the Cleveland and Winton Hotels. It is better to have them centralized in these two hosteries than to have them scattered all over Cleveland.

“I have been in constant touch with Mr. Rembusch and Mr. Lustig, on account of being chairman of the Sub-Committee on Arrangements in Cleveland, and as stated above, think you are perfectly safe in assuring all of the Exhibitors that come to Cleveland that they will be attending one of the liveliest and most important meetings that they have ever attended in their lives. There are some very momentous questions to be decided at this time, and this will be the time and place to do it. A fair field and no favour of heat lightning, and will have no effect upon the ultimate successful outcome at Cleveland.

“Very truly yours,

“HARRY W. KRESS,

“May’s Opera House, Strand and Bijou,

“Piqua, Ohio.”

Hodkinson Talks on Exhibitors’ Troubles

On the eve of the great national exhibitors’ convention, to be held from June 8th to June 11th at the Hotel Winfield, Cleveland, Ohio, the entire industry seems to have focused its attention on the big questions which will absorb the attention of the assembled exhibitors. There is a wide-spread discussion among exhibitors and various remedies for the many undoubted evils are going to be offered.

The convention has attracted the attention of men in every branch of the industry, and one of these men is W. H. Hodkinson, the president of the W. H. Hodkinson Corp. Speaking to a reporter of the MOTION PICTURE NEWS, Mr. Hodkinson said:

“For some time past I have noticed considerable confusion in exhibiting ranks amounting to an almost panickey feeling. I confess that in spite of my intimate experience with all sorts of conditions in our industry, the exhibitor has always been a problem to me. His power to keep the producer out of the exhibiting field is clear. Indeed, the strength of his position is not doubted by anybody, but he seems more or less incapable of concerted action.

“The buying power of the industry is in his hands, and if he only knew how to exert it he could do the industry a lot of good and at the same time effectively and permanently protect his own investment.

“It seems to me a foregone conclusion that unless the exhibitor pool his interests with other exhibitors and make intelligent use of his combined buying power, he will end up in a very near future be crowded to the wall and forced to go out of business.

“In the last three years I have succeeded in building up an organization founded on a conception of justice both to the producer and to the exhibitor. As you know, the Hodkinson organization owns no theatres and has no intention of going into the exhibiting field. We do not produce any pictures.

“Many of the evils which the exhibitor is compelled to fight today at a cost both to his purse and to his peace of mind arise from the fact that so many producers are distributing their own product. This means all sorts of machine-made pictures, generally of an inferior quality, which are forced upon the exhibitor, and upon the public. I have always believed that the interest of the producer must be severed from the interest of the distributor.

“The situation is this: the producer and exhibitor, through which ought to be based on principles of equity and fair dealing, at present remind me of a dog-eat-dog policy.

“The producer has taken a preposterous load on his shoulders. The elements of this load consist of waste, incompetence, overcapitalization and poor judgment. He is unable even with the heaviest rentals to get enough money from the exhibitor to enable him to carry this load. That is the reason he is now reaching out and is absolutely trying to take his investment away from him.

“I invite the exhibitors of the country to look into the mechanism I have built up for them to use, if they see fit. Its object, among other things, is to secure a dependable supply of high-quality pictures and to absolutely keep the exhibitor free from producer domination. Bailed by the buying power of any considerable group of exhibitors this mechanism means many benefits to the exhibitors. It secures their absolute independence. It will enable them to get the very best pictures in the market on favorable terms and ahead of any competition.

“I may liken the system under which I am operating and which accounted for the initial success of Paramount pictures to a process of winnowing, separating the chaff from the wheat. My plan operates to the producer’s liking and advantage and a a machine. Under its workings the consensus of exhibitors’ reports on the commercial value of pictures is taken as the basis of judging the standard of the producer. A producer whose pictures in point of quality do not show up favorably in the light of an exhibitors’ consensus of opinion is (Continued on page 47:7)
Gaumont Explains Picture Conditions in France

French Producer Talks on Foreign Market and New Trichrome Process

A n explanation of the recent action of the French Government in prohibiting the importation of raw film material into that country is offered by Mr. Gaumont, head of the Gaumont company. The opportunities of American producers in France, Mr. Gaumont points out, are now very limited, on account of the heavy taxes imposed, and only the films of the highest quality will be able to pay for themselves.

"The unfavorable conditions which are prevailing in France," said Mr. Gaumont, "where the principal industrial districts have been savagely devastated, has compelled the Government to restrict importations and films, as we could expect, have been placed on the restriction list.

First of all, probably due to an error, the restrictions comprised exclusively the raw material, that is, the film unexposed. Since then, a new decree has probably been passed, interdicting instead of the raw material all imported positive films, but permitting the temporary importation of developed negative films, however with exceptionally high duty charges, fully as high as the duty imposed on French negatives entering the United States.

"These decrees are going to stop the importation of films which are below a very high standard and only films which will assure a big success so as to cover the high duty on the few copies necessary for exploitation on the French market will be imported.

"Now, more than ever, the opportunity is very limited for American producers to open their own branches in France, and I would not be surprised if those who are already established there would rapidly discontinue and give up the upkeep of an unproductive staff and office.

"We must not forget, in fact, that there are hardly two to three hundred exhibitors worth that name in France and that they pay from 20 to 35 per cent taxes on their gross receipts. Besides, with the lack of materials and workmanship it will take years before we can consider the increase of such establishments."

The French producer went on to explain the recent results obtained by his Trichrome process. He recalled that before the war the first presentation of these pictures was made in New York. "Today," continued Mr. Gaumont, "we are fortunate enough to bring to American people for their appreciation of the practical end of our process, one of the most important historical documents ever made, 'The Victory Parade.'

"From the start we immediately and absolutely directed our efforts and our researches to the Trichrome process, being convinced that it is materially impossible to reproduce with two colors all the shades and all the tints which please our eyes. The complete solution of the problem was to be studied, or nothing at all. This is how we abandoned the bicolor process, even though it presented the possibility of using the film in any of the usual cameras."

"So confident was Mr. Gaumont that the Trichrome process alone furnishes the complete solution to the problem of colored pictures that he is ready to pay $1,000 to any benevolent society if a competitor can show him a picture equal to his in quality."

"The future of cinematography in natural colors is incommensurable," said Mr. Gaumont. "No demonstration is required. If we will just think for a minute we will immediately realize how illogical it is to present on the screen the numerous manifestations of life uniformly in black and white. What a terrible infirmity it would have been if our Creator had deprived us of being able to appreciate the splendid harmonies of color existing in the world.

"In some future time, nearer perhaps than we expect, color will master the screen, and we will wonder how we could be satisfied with the present monochrome pictures. The need of colors is so much felt that the public is asking for colored scenes, even 'au pochoir,' and for want of something better this public is satisfied with any other solution, no matter how it has been produced.

"Following is some information which will confirm our statement that we have completely and practically solved the problem of cinematography in colors. Films used for viewing and projecting purposes are the very films regularly supplied by the Eastman Kodak and on which we have done all possible trials. We are using the same width and the same perforation. The formulas and processes of panchromatizing pertain to the domain of the laboratory. There is no sorcery in it. Once you know the nature of the products and the proportion of the mixtures of panchromatizing products.

"The various developing operations, toning, printing, are the same as those for ordinary films with the exception, however, of the development of the negative in an almost absolute darkness.

"Do not forget that the colors appear on the screen only thanks to and on account of the use of filters placed before the objectives of the camera and also before those of the projecting machine. The apparatus differs in a very small degree from that used daily by all the operators, and the use of them is neither difficult nor complicated.

"The only criticism that could be made regarding our process, if this can be called a criticism, is the fact that by projecting and superposing simultaneously three pictures a special projecting machine is an absolute necessity, also a metalized screen making the projection more luminous, avoiding thus the diffusion at the rear sides of the room, of part of the projected light."

"We would advise the American producer, who will undoubtedly engage himself in color pictures, to give up from the start the thought of producing big features, dramas or comedies, the amortization of the expenses for the negative being only assured by the exploitation of a certain number of projecting machines. He should realize immediately that he must be satisfied with a collection of scenic films or documentary films which will also form the basis of his laboratory and which will be of great help to the exploitation of the process. Big events alone can constitute sufficient exploitation elements."
Federated Film Exchanges Now Ready to Start Work

Organization Completed in New York Conventions and Charter Obtained

THAT The Federated Film Exchanges of America, Inc., a recently organized body of independent exchange men, has obtained its charter and is fully wound up and ready to start business, is revealed as the result of the convention held in New York City during the week of May 24th.

The preliminary meeting was held in Chicago on March 24th, when Joseph Friedmann, president of the Celebrated Players Film Corporation, summoned a number of independent exchange men to meet in the Hotel Congress. Before the adjournment of this meeting, temporary officers were elected and a charter applied for under the laws of the state of Delaware, the corporation being capitalized at $100,000. At the New York meeting it was announced that the charter had been granted and the officers made permanent.

Preparations were started immediately after the Chicago gathering. The call of independent exchange men was not confined to one single exchange man in each territory, and the selection of the men now in the organization and the choice of franchise holders was left to the body as a whole.

The purpose of the Federated Exchanges, according to an announcement of the organization, is primarily that of collective buying as well as collective advertising and increased exploitation. It had been realized for a considerable time that the independent exchange man is naturally the most logical man for distributing purposes, because he is operating an exchange himself, has his own money at stake, and naturally is watching it with every degree of closeness, and therefore, is bound to get results. It was also realized, however, that prevailing conditions precluded the possibility of securing the best the producers had to offer. This, it is said, was due in turn to the fact that where a program company could take a feature and release it throughout the country at one time, the independent exchange man, by reason of other purchases and other subjects contracted for, were not always in a position to act simultaneously.

Producers, state the Federated Exchanges, would start advertising and would only continue this advertising until all their territory was sold, and then stop. The injustice of this is said to be so manifest that only the most casual observation is necessary. But in a great many cases the exchange man might own either a feature or a serial and be unable to release it completely with the man who released first, and therefore not receive the benefit of a single advertisement.

"The independent exchange man," reads the Federated statement, "is also put in another very unpleasant position and that is that the producer, realizing that, irrespective of the merit of his production, he was never sure of 100 per cent distribution, consequently had no standardized prices. He was forced to make allowances for which the buyer had to pay. In some cases as much as 60 or 75 per cent was added to the price to compensate for the unsold territory.

"Another fact that brought the organization to a successful issue was that every production of a big nature was never offered on the independent market until all other avenues of distribution were closed, and then at prices higher than those offered to the producing companies."

Among the other actions decided upon by the New York Convention was the employment of the highest grade man possible for its general manager, and, while the position has not been closed, it is understood that the officers are now negotiating with a man who has already been president of one of the large distributing organizations. Moreover, negotiations are also pending for some productions of the greatest magnitude, and Federated has also already closed contracts on several short reel subjects of various companies. Its policy will be the purchase of the productions of only the highest class, whether they are features, short subjects or serials.

The one great difficulty the organization has had to overcome was the seeming impossibility of meeting the divergent ideas of the various members of the company, regarding its wants. But this difficulty has been overcome and Federated Exchanges is now ready to buy anything on the market, provided it meets the requirements and is fully up to the standard that Federated has set for itself.

Federated believes that it is built upon the soundest principles. In addition to the collective buying, it will be possible to advertise the production at the same time throughout the country, while exploitation possibilities allow for greatly increased and concerted action.

J. L. Friedman, of Chicago, was made permanent president of the organization, and J. E. Pearce, of New Orleans, is vice president. D. J. Chalikin, of Los Angeles and San Francisco, is secretary, and Sam Grand, of Boston, treasurer. The board of directors, in addition to the above named officers, consists of H. L. Charnas, of Cleveland; H. F. Whitey, of New York, and H. Amsterdam, of Philadelphia.


Introducing Mary Jane Nolan to the Trade

Announcement is made of the birth of a daughter to Mr. and Mrs. Harry T. Nolan, of Denver. In due time the little girl will answer to the name of Mary Jane.
Advisory Board
Exhibitors' Service Bureau

Willard C. Patterson, Criterion theatre, Atlanta, Ga.
K. B. Willy, Strand theatre, Montgomery, Ala.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Link, New theatre, Fort Smith, Ark.
Herbert J. Thacker, Strand theatre, Salina, Kan.
Arthur G. Rolfe, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Rialto theatre, St. Paul, Minn.
W. C. Quinlan, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha, Neb.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
R. J. Merrick, Rialto theatre, Duluth.
Elmo H. Roth, California theatre, San Francisco.
J. A. Fortington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Silsby, Managing Director, William Fox theatres, Denver.
Phil Oursdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.
When Jess Day, manager of the Palace Theatre, Des Moines, played "The Toll Gate" he left nothing undone in the way of exploitation to make the week’s engagement the first in the history of the house a success. Above is shown some of this exploitation. (Top) Lobby display of unusual merit. (Bottom) a “stage coach” manufactured for the occasion from a semi-discarded "buck."
Stolte's Presentation of "Idol Dancer" Deserves Praise

(Below) Arthur G. Stolte's lobby display for "The Idol Dancer" when this feature played the Des Moines theatre, Des Moines. For details of the presentation and advertising campaign see opposite page.

(Below) Part of the stage setting provided by Manager Stolte for the prologue used for "The Idol Dancer." Note the "volcano" in the background.

(Below) Second part of the stage setting for "The Idol Dancer" at the Des Moines theatre showing the Hawaiian musicians who were used in the prologue presentation as described on the opposite page.
Benson Practises Exhibitor Psychology with Success

PSYCHOLOGY, as a dollars-and-cents method of emphasizing the importance of a feature production, is being turned into an exploitation device by a Massachusetts exhibitor. He has found that such procedure has many advantages.

In the first place, it lowers the daily cost of rental; if it saves money on advertising, it gives opportunity for better and more effective presentation and special music can usually be arranged by the theatre orchestra.

Charles Benson, manager of the Olympic theatre, Lynn, Mass., is the showman who consistently practices psychology, although he declares that his exploitation methods are merely dictated by business sense.

"The public is always attracted by something unusual," says Mr. Benson. "An unusual picture will always draw unusual patronage if the exhibitor lets the public realize that it is unusual. An exhibition who advertises 'Come early and avoid the rush' gives the lie to the thought in the advertising than an unusual number of people will want to see it when he makes it available for only the same number of performances as he does an ordinary picture, and the public knows it. An ad saying similar to this: 'In order that no one in Lynn shall be disappointed, as thousands were in Boston, where four theatres had to turn people away, anxious to see' has the stamp of sincerity on it. The theatre manager is convinced that it is a great picture or he wouldn't have booked it for the extra days, and the public is usually keen to accept his sincerity.

"The ad that I have quoted is the one I used in connection with a run of Anita Stewart in 'In Old Kentucky.' I booked the production for a full week, instead of the customary three days.

How the "Gump" Club Was Formed

Some weeks ago Mr. J. Mintz, of Celebrated Players got the bright idea of forming the Glorious Order of Gumps, whose main aim in life would be to see just how much fun and humor they could get out of living.

He started it as a joke among exhibitors in and around Chicago who were playing the Gump Cartoons, but the idea spread by word of mouth and Mr. Mintz was surprised to have queries come in from various state right buyers who have purchased the Gump Cartoons for their territories, asking him just what the Gump Club was and how they could get in on it. This gave Mr. Mintz and Mr. Friedman, president of Celebrated, the idea of spreading the joyful spirit of the club all over the country and, as a consequence, every exchange handling Gump Cartoons is a headquarters for the local Gump Club, furnishing application blanks and identification cards to the theatres who, in turn, furnish them to the patrons of the house upon request.

As an exchange proposition the Gump Club certainly is a winner and Messrs. Friedman and Mintz are lending every effort to further the idea back of it.

All that is necessary for a patron of the theatre to do is to become a member of the Gump Club, to ask his theatre manager for a Gump card and promise himself that he will look on the brighter side of things.

Those exchanges handling the Gumps who have not yet allied themselves with this movement can secure any number of application cards they wish upon application to Mr. Mintz.

Stolte Gives "Idol Dancer" Fine Campaign

Lobby Display and Prologue Featured by Des Moines Theatre

"She's Here," blazoned forth in liberal newspaper display, on billboards, heralds and always accompanied by a silhouette figure of a hula dancer brought the attention of the entire city of Des Moines to "The Idol Dancer" when this feature played the Des Moines theatre, one of the A. H. Blank string managed by Arthur G. Stolte.

From lobby to special prologue sets the theatre was made to carry out the South Sea theme.

Ticket booth and lobby entrances were transformed to thatch-domed grass huts. Interior lights—the Des Moines has the most complete art lighting equipment of any middle western theatre—were dimmed and made to correspond to the "dreamy" atmosphere of the Hawaiian music.

On the opposite page are shown photographs which give a good idea of what Mr. Stolte did to put over the Griffith feature, although, of course, they are minus the lighting effects that were one of the most artistic portions of the display.

The lobby display was lighted in white under the canopy, blue in the first lobby and red in the second lobby, the effect from the strong being very beautiful. The presentation opened with a special title, which said, "Des Moines Theatre Presentation." The curtains were then drawn and the house switched to darkness. The orchestra opened with a specially arranged prelude with smoke seen coming from the highest "volcano" of the stage setting provided—on page opposite.

Red flames and fire effects followed the smoke effect with the blue and amber lights turned in gradually until the stage was fully lighted, when a company of Hawaiian musicians and dancers were presented.

The set for the prologue was arranged in a box-like effect with all lights shaded from the audience, the appearance being as if looking through the palms out on the water. This was the presentation on one side of the theatre.

For the stage setting provided on the other side, Mr. Stolte used the box effect also, dimming his other stage setting before showing the second number. Blue and white lights were used in front of the set pieces with amber brought up from full dim for a sun effect on a back drop which was transparent. The five Hawaiian musicians were used for this setting.

Four short numbers were given by the Hawaiian's, finishing with a native dance. At the end of the dance the lights were cut from the front of the set with only a red sunset effect showing on the back. The musicians were again used at this point, playing on steel rings until the lights were all dimmed out.

All Des Moines was enthusiastic in its praise of the prologue and Mr. Stolte is convinced that his exploitation and presentation was instrumental in bringing many extra dollars to the Des Moines box office.
Sun Theatre, Omaha Originates Novel Lobby Display

Special decorations at the Sun theatre, Omaha, for the showing of "Alias Jimmy Valentine." Note the novel "prison" front used and the safe placed on view in which fifty dollars was locked for advertising purposes.
Omaha Jimmy Valentine Opens Safe in Front of Sun Theatre

Harry Goldberg Originates Fine Advertising Stunt for Lytell Picture

Who Can Duplicate This Feat?

The answer to the question turned out almost unexpectedly to be "Yes."

The man was Jimmy Doig, 22 years old, who, after thousands of men had toyed with the combination of the safe, strolled along and stood in the crowd for a while, watching the vain efforts of the amateurs, then got into the line of those who were waiting for a chance to try their hand.

Jimmy got at the safe in the manner of a cracksman to the manner born and developed by real professional training. Working coolly and methodically, he quickly found the combination and opened the safe.

"No, I don't make my living that way," the young man explained. And his record shows steady employment in Omaha as a stenographer. But his only answer to the curious as to how he carried the sensitive touch was:

"It must be from the typewriter; I use the touch system." A cut of Mr. Goldberg's lobby display, indicating the safe which Jimmy Doig opened like a Jimmy Valentine, is shown on the opposite page.

Ince Special Gets Unusual Exploitation

Los Angeles Premiere of "Below the Surface" Given Much Publicity

"Below the Surface," the new Thomas H. Ince special which received its premiere at Grauman's Rialto theatre, Los Angeles, received an exploitation campaign for the showing that contributed its full share to bringing record crowds to the Rialto.

Handing the list of exploitation was an unique three-cornered link-up between the Los Angeles Record, Grauman's Rialto theatre and the publicity department of the Ince studios.

The Record has been conducting a campaign against the quack movie schools which operate about the cinema capital and was induced to go on a free "movie test" idea.

Test-desiring persons, those who had aspirations to become picture players were urged to Rialto to study the various characters in "Below the Surface" preparatory to assembling at the Ince studio for a collective pose before the camera, through the Record's pages which had previously announced that such a test picture would be taken for the purpose of securing "types" and character actors.

The initial spread in the Record stated that the initial persons who registered most effectively in the collective group tryout would be given individual tests prior to securing parts in the forthcoming Ince production.

Considerably more than two thousand individuals applied for the first test, which was here held on Saturday, May 15, and with the beginning of the second week's engagement, a young army of aspiring men, women and children thronged the theatre for the second preliminary trials to be staged on Saturday, May 22.

The class of persons participating in the plan is distinctive in that it represents a percentage of individuals who ordinarily do not patronize the Los Angeles theatre. An inspection of the home addresses submitted by the applicants disclosed the interesting fact that of the several thousand persons who responded for the first week's test, about one thousand four hundred of this number claimed adjacent suburbs and towns as their residences. This disclosure, it is pointed out by Sid Grauman, clearly indicates that the test applicants may be classified as "extra" business — and revenue — for the Rialto register.

In the daily editions of the Record, the "follow-up" announcements on the unique "stunt" continue to attract attention and interest on page one. Following the collective tests news space and pictorial spreads were given to the ten winners and to human interest articles by the Record staff writers.

Simultaneously with the presentation of the Ince-Record Rialto drive in the Record, the Los Angeles Herald raised the curtain on a series of production articles under the signature of Thomas H. Ince. The coming of the series, which were described by The Herald as "of intense interest and instruction to all readers," were announced in boxed space on page one of the second news section for four days prior to the first installment.

The series continued for the entire week. The timeliness of the Ince production stories focused additional attention to the Rialto theatre, where the name of Thomas H. Ince is displayed in four-foot electric lights over the theatre's entrance.
Mayer Stages Exploitation Campaign in Home Town
Ban on Kissing Lifted During Run of "Love Expert"

New and Original Idea Conceived for Exploiting Talmadge Picture

How Mayer Aroused Cincinnati's Curiosity

"Virgin of Stamboul" Exploitation Instrumental In Attracting Big Business

**June 12, 1920**

**A**

STRIKINGLY original idea in exploitation conceived by N. A. Benson, manager of the Stadium Theatre, Pittsburgh, turned out to be a money-maker for Mr. Benson and a real treat for all the lovelorn in Pittsburgh.

Love Expert"

We promise each member of the audience a thrill. Boys: Bring your prettiest girls. Girls: Make a good-looking fellow bring you

General belief was strong that Mr. Benson would have a beauty chorus traverse the isles or at least fill about the stage in abbreviated costumes. The novel announcement a week in advance brought many and varied impressions which were proven wrong or right on the opening night of "The Love Expert," when directly after the showing of this picture, Mr. Benson flashed this slide:

ANNOUNCEMENT — All Sweethearts are Entitled to one kiss directly after this slide and while the house is dark. Are there any "love experts" in the audience?

The slide was taken away and for five seconds or less the house became almost pitch dark save for fire-escape lights. A series of snatches that drowned out the orchestra's strains of "Kiss Me Again"

Memorial Day Special Has Exploitation Value

A

The Rialto, New York, a long strip devoted to the battlefields of France where the A. E. F. figure prominently is given a place in the Rialto Magazine and proves both a timely and interesting subject.

Among the scenes shown is one with a fine panoramic view of the American cemetery where so many thousands of Uncle Sam's boys are buried under the white wooden crosses that dot many acres at Suresnes.

Other equally interesting views of places in this far off country with which the American forces were identified are shown.

The Rialto has compiled the strip as a special Memorial Week offering, but such a reel would be interesting and possess a varied exploitation possibilities at any time, and especially for our next national holiday, the Fourth of July.

was heard and the lights flashed on to find smiling young couples and not a few very pleased elderly people who had enjoyed a novelty.

Word of mouth exploitation that followed after the first night's kissing spread with more effectiveness than that which accompanied any other promotion effort ever attempted by the Stadium.

"The exhibitor who overlooks the advantage of injecting a little spice into his program with certain novelties—even though they do not seem to hold much appeal for him, is overlooking a mighty attractive bet," said Mr. Benson. "Whether he sees and feels the lack of program novelties or not his patrons do. And that is the big thing. He must learn to look at his program through the eyes of the audience, and not from the angle of the exhibitor, who is bound in nine cases out of ten to be prejudiced as to the merits of his attractions."

"When the Stadium was planning to play a four-day engagement, 'The Love Expert,' my ticket-taker came to me directly following the private showing of the picture at the Stadium with the suggestion that we might make an announcement stating that every fellow in the audience would be allowed to kiss his girl one time during the run of the picture. At first, for some reason or other, the idea did not appeal to me—as I figured that it might lead to some embarrassing situations in the audience, and might result in having to eject some of the spectators should they take the announcement seriously and proceed to get rough. This, of course, would terminate their patronage of my house, and for this reason the idea did not strongly appeal to me at the outset. However, I turned the matter over in my mind, and decided that a good-natured stunt should be pleasing. It certainly was—and very profitable.

All Sweethearts are Entitled to one kiss directly after this slide and while the house is dark. Are there any "love experts" in the audience?

CINCINNATI recently diverted its attention from the Reds long enough to take an interest in the exploitation stunt which heralded the showing of "The Virgin of Stamboul" in the Grand Opera House in that city. The stunts were good and the interest was genuine, as the Grand Opera House box office showed at the end of the run.

Joseph H. Mayer, Director of Publicity for Universal, slipped away from New York and engineered the exploitation. Cincinnati is his home town and knows it. The first thing he did was to arrange for an attractive lobby display. This, he considers vital in the proper presentation of a big picture.

He then obtained a tally-ho bus and covered it with "Virgin of Stamboul" display signs, and arranged cut-outs of the characters of the picture, in the bus windows. The equipage circled Fountain square, Cincinnati, during the several days immediately preceding the opening, and aroused great curiosity.

The driver was dressed up like the rosiest night of the Arabian nights. A big bass drum concealed inside the cab, and administered by a strong-arm and a heavy drum stick, helped to herald the passage of the bus through the streets. On the top of the bus, two singers, sang Oriental songs through megaphones.

After several hours of intermittent drum-fire and song-larrage, the police took part and piped a mournful dirge over the proceedings. They put the quietus on the bass drum and the megaphone artists, but the bus drove on, silently encircling Fountain Square until the driver became dizzy.

In the meantime, a mysterious Turk appeared on the streets with a huge carpet bag. Every block or so he would open the bag. It formed a stand, which he set up on the side-walk, displaying an ad for "The Virgin of Stamboul." Everytime he did so, he had an argument with the police, and attending crowds, all of which was highly pleasing to Mayer, who hovered in the offing, ready to go bail for his befezzed protege, should the police actually run him in.

Also, two pretty young women, dressed in the approved Turkish harem attire, visited every large store in the city, and approached clerks and customers with variations of the following questions:

"Have you seen Sari? She was to meet me here."

"The Virgin of Stamboul is coming here to meet me. Have you seen her?"

These stunts, together with an elaborate newspaper advertising campaign, put the picture over with a bang.
Mexican Revolution Reel Worthy of Attention

The Rialto Magazine contains a timely strip of considerable foot note in it, in the great news of Mexican education and released under the title of "A Day with Carranza," which has exceptional historical significance and possibilities just at this time and for quite a period in the future, providing the Mexican revolution doesn't quiet down all at once, which is not probable if history is any criterion. The reel is a mixture of a news weekly and a scenic, showing among other things some great shots of Mexico City, in which the spectator may view with some surprise evidence that said city is not the dwelling place of civilized people, if the beautiful buildings, handsome residences and spread, well-laid-out streets prove anything.

After the scenic part comes views of the late Mexican president, Carranza, showing him at his home, on horseback, and in his official position. These are followed by some shots of his probable successor, Oregan, this vigorous army entrance to Mexico City, and a pageant staged outside the city celebrating the event.

As a whole, the picture is a mighty interesting offering, containing opportunity for attracting to the box office that portion of a city's residency which doesn't attend the picture house as a regular thing.

Gerbracht Attracts Extra Business by Lobby Display

Manager Joe Gerbracht, of the Twin Star theatre, Ames, Iowa, must be credited with an attractive conception in the arrangement of his lobby for the two-day engagement of "The Flame of the Desert." In the carrying out of an unusual display, he succeeded in suggesting the atmosphere of the picture in a manner calculated to arouse the curiosity of the passer-by.

For the days of the Farrar engagement the lobby of the Twin Star theatre was dressed to represent a desert. About two inches of white sand covered the floor of the lobby, while out of the sand, in places that did not block the entrance and exit doors, rose palms and southern grasses. Two miniature pyramids and a small concentric made of Hindoo draperies added a distinctive tone to the display that brought much favorable comment from the patrons of the theatre.

Manager Gerbracht did not overlook the opportunity to use cut-outs from the stock lithographs, also a liberal number of cards and photographs. Long spray grasses and colored lights were, the dominant feature of the stage setting arranged to place the audience in a receptive mood for the picture.

Harris Says Use Soft Pedal Occasionally

Exhibitors Are Sold on the Exploitation Possibilities Rather Than Worth of the Picture

Declaring that the "soft pedal" on the piano of rag-time motion picture promotion has almost rung through its lack of use, Elmer Harris, manager of the Blackstone theatre, Pittsburgh, has made a plea for a more sensible and appropriate line of exploitation.

With a number of instances to back up his contention, Mr. Harris says many exhibitors are not reaping maximum profits on account of their hammer-and-tong promotion angle to showmen.

"Exploitation, as it is practiced today, is not getting a square deal," Mr. Harris said, prefacing his interview. "It is latched around by ninety per cent of the people engaged in the film business, from the presidents of producing companies to the exhibitor with a 75-seat house. And only about four per cent of the people trying to make money out of exploitation use the soft pedal occasionally. Nor does a very large percentage try to harmonize the exploitation to the nature of the picture."

"The practice of having special feature attractions put on at private showings before booking would cure many promotion ills of the day." The exhibitor is usually sold on an exploitation campaign the instant he books his picture. It should be often he has his campaign cooked up just from reading the title. There is no reason whatever why he should exploit an attraction without knowing what it is, any more than a dry goods store should put in a big supply of clothing without knowing whether it is worth $5,000 or $10,000. It is extremely regrettable, of course, but this sort of exploitation is being carried on in a great many houses. In such a case there is no way for the exhibitor to gauge himself, as he is working blindly, in the dark. He has no idea of what he is buying when he has not seen the picture with his own eyes, previous to the beginning of its run at this house—no matter what assurance he has for the merits of the picture.

"As a matter of fact, once the exhibitor has reviewed his picture and taken it in from all angles, it is comparatively easy for him to judge just what kind of exploitation the picture will take.

"An exhibitor—he who makes motion picture special features his business, and deals with them as his grocery man does with sugar and eggs, should have slightly more than the average judgment, along this line. Why should he not, then, be in a position to judge how much exploitation his picture will stand for? And yet, consider how many exploitation campaigns have been terribly grotesque and out-of-line."

"The answer to the question is simple. It is one of the greatest temptations in the world to buy low and sell high. When the exhibitor is shown a comparatively cheap attraction, which he thinks he can dress up in a good looking lobby display advertising, bill boards and what-not, it is the greatest temptation for him to want to take this film and grab off all the coin he can on it, clearing as great a marginal profit as possible. The exhibitor is no different than any other business man. The scales of business apply to the exhibition game as apply to any other branch of trade.

"Moreover, there is another angle to the perverted sense of exploitation. Promotion that does not fit the picture makes no impression. When we wanted to exploit 'Back to God's Country' we didn't throw away the First National press sheet and talk about our returned soldiers. When the time came to promote Anita Stewart in 'In Old Kentucky' we used the race track idea. Exploitation should impress the thought of the picture. If it does not link the picture and theatre with the idea at which it is aimed, it is not good exploitation."

There are a great number of pictures that will stand big advertising, as big a campaign as the exhibitor wants to put forth, and that is why the exhibitor who likes to put out campaign should steer clear of big efforts for weak sisters and not risk his chance of cleaning up. It's a rule that works both ways. If you're spending money and effort on a picture that is meritorious you are bound to make a hit with your patrons.
June 12, 1920

Makes Excellent Use of Cut-Outs for "Idol Dancer"

(Right)
Princess Kalua, who helped Manager Charles Benson, of the Olympia theatre, Lynn, Mass., put over "The Idol Dancer"

(Below)
Effective use of the cut-out supplemented with South Sea studies is hereewith shown, the conception of Mr. Benson in building a lobby display for "The Idol Dancer" at the Olympia.
Programs of the First Runs

Reports by Wire

AMERICAN WEEKLY

Los Angeles

Clune's Broadway Theatre—
Current Events—From Pathe, Selznick and Gaumont Graphic.
Comedy—Mary Had a Little Lamb and Supercrow.
Educational—Up Country in Zion—Holmes Paramount.
Vocal—Popular Songs by Earl Howard.
Feature—The Dark Mirror.

Symphony Theatre—
Current Events—Fox News.
Comedy—Dangerous Eyes—Fox Sunshine.
Vocal—Dancing by Nina Booth, soloist.
Cartoon—The Wrestlers—Mut and Jeff.
Feature—Days of Daring—Tom Mix.

Superba Theatre—
Current Events—Universal Weekly.
Comedy—My Saloon Lion—Century.
Vocal—When Irish Dreams Come True—Allan Walters, tenor.
Feature—The Paris She Chose—Anne Cornwall.

Kinema Theatre—
Overture—Love Tales of Hoffman.
Specialty—Universal Letterlancia.
Cartoon—Babes in Arms.
Orchestra—Rainbow Dreams.
Composed by Oliver Wallace, organist of the Liberty Theater, Seattle.
Current Events—From Pathé Kinograms and International.
Feature—Passions Playground—Katherine McDonald.
Prologue—Behind the Current Walls.
In a stage setting showing three walls of a convent, a singer in convent costume renders "The Holy City," lighting from the rear through three large Gothic windows bring out pictures of Jerusalem.
Comedy—The Speakeasy—Mack Sennett—Paramount.
Next Week—Don't Ever Marry.

Granman's Theatre—
Overture—Caliph of Bagdad.
Scene—Where the Earth Buckles and Billows—Paramount.
Organ—Jesse Crawford plays Mendelssohn's "Spring Song".
Novelty—Topics of the Day—Pathé.
Sensational—Davie Harvey and James Balders impersonate two children of a tenement district who have stage aspirations.
Current Events—From Gaumont Graphic, Pathé News and Revers and International News.
Piano—Solo of classic number.
Cartoon—Foxy Felix—Paramount.
Sensational—Edna and Arline Bassett aged five and six give Russian Dance.
Feature—Sick Abed—Wallace Reid.
Next Week—The City of Masks and Bottom of the World.

Victory Theatre—
Fifth week of "Something Else."
Tally's Theatre—
Broadway Theatre—
Overture—Hawaiian Medley.
Current Events—Pathé and International releases.
Organ—"At Dawning," with scenic film to suit the words of the selection.
Feature—The Gift Supreme—McCaulley—Republic.
Next Week—Passions Playground.

Rialto Theatre—
Fourth week of "Below the Surface."

Alhambra Theatre—
Current Events—Schnick News.
Cartoon—The Wrestlers—Mutt and Jeff.
Feature—Silk Husbands and Calliope Horses—House Peters.
Comedy—The Pawnshop—Kremer Chaplin.
Next Week—The Soul of Raffles—(Second run).

Miller's Theatre—
Cartoon—The Wrestlers—Mutt and Jeff.
Current Events—From Pathé and Kinograms.
Comedy—Should a Wife Come Back—Christie.
Organ—Bubbles.
Feature—Jeez! Call Me Jim—Will Rogers.

California Theatre—
Overture—Semiramis.
Novelty—The Iliad—Kohn Rogers.
Instrumental—Bass by Osmin Parrot, "The Horn." Presented with full stage woodland stage setting.
Current Events—From Pathé, Kinograms and local events.
Organ—Stephanie Cavette.

Excellent display used in the Sunday Detroit papers for "Polly of the Storm Country," by the Adams Theatre. Its size is ten inches by three columns.

Special—Content—Kaufman—Selznick.
Specialty—Ariel Ghazella in a solo dancing act entitled "The Brook."
Feature—The Deep Purple—Walsh—Realy.
Orchestra—"Turkish Gift," composed by Harold Needles, booker of Goldwyn's Los Angeles Exchange.
Novelty—A Fitting Gift—Bray Goldwyn.
Next Week—The Double Dyed Deceiver—Jack Pickford.

DENVER

America Theatre—
Vocal—Just Like a Gypsy—Bartone solo by Henry Klets.
Current Events—Pathé News.
Comedy—The Eastern Westerner—I. L. Pathe.
Feature—Shane—Alice Brady.
Next Week—The Silver Horde.

Rialto Theatre—
Vocal—Goodbye—Bartone solo.
Current Events—Pathé News.
Topics of the Day, Pathe.
Feature—Rebecca of Sunnybrook Farm—Mary Pickford.
Comedy—Let He Go—Sennett—Paramount.
Next Week—Jennie Be Good.

Rivoli Theatre—
Overture—Popular 1920 Hits.
Special—Concert by Eleanor Orchestra.
Cantata—The Paper Hangers—Mutt and Jeff.
Educational—The Bottom of the World—Robertson-Cole.
Instrumental—Mediation from Thais, Violin solo.
Feature—The Orphan—William Farnam.
Next Week—Shore Acres.

Tabor Theatre—
Current Events—Kinograms.
Special—The Gumps.
Next Week—The Sage Brusher.

The Adams Detroit theatre used this small display, six inches square column, for "The Great Accident," as an advance announcement for the picture booked for the week beginning June 6.
SAN FRANCISCO

Musical—"Kreutzer Sonata," visualized with violin solo played by N. Trolik.
Current Events—From Pathé, Frank, Gaumont and Selznick releases.
Feature—For the Soul of Rafael—Clara Kimball Young.
Next Week—Miss Hobbs and special musical act.

Imperial Theatre
Feature—Below the Surface—Hobart Bosworth.
Presented with musical interpretation from Wagner and others of the old masters.
Current Events—From Pathé, Frank, Gaumont and Selznick releases.

Tivoli Theatre
Overture—"Melodies of the South" and "Evolution of Yankee Doodle.
Current Events—International News.
Comedy—Brownies Busiest Day.
Vocal—Little Irish Girl, Sung by the Tivoli quartette.
Feature—In Search of a Singer—Constance Talmadge.
Next Week—The Family Honor.

SEATTLE

Overture—"American Fantasy" and Mendelssohn's Spring Song.
Feature—Alas Jimmy Valentine—Bert Lytell.
Comedy—School Days—Larry Semon—Vitagraph.
Current Events—Selznick News.
Next Week—The Butterfly Man.

Coliseum Theatre
Overture—Rachmaninoff's Prelude.
Feature—The Fighting Shepherdess—Bart Stewart.
Educational—Paramount Magazine No. 38.
Current Events—From Gaumont Graphic, Gaumont News.

GARDEN

"The Courage of Marge O'Donnell"
Janes Offered Curry's "The Courage of Marge O'Donnell," by Adolph Dyckoff, seen in Canadian National Exhibits, and the only film ever made in the only four-color process color.

KANSAS CITY

Newman Theatre
Overture—William Tell.
Feature—"Virgins of Stamboul"—Pricilla Dean.
Next Week—"The Heart of a Child"—Nizamova.

Liberty Theatre
Overture—Floradora.
Current Events—Pathé No. 38.
Comedy—"Edward Hanley"—Booth Tarkington.
Feature—"Mind the Paint Girl.

Doric Theatre
Current Events—King's Men.
Feature—"The Forgotten Woman"—Special—"Rex," the Man who Knows.

Regent Theatre
Current Events—Regent's News.
Feature—"Old Loves for New"—by Gerard B. DeMille.

Loew's Theatre
First Half Week—"My Husband's Other Wife.
Second Half Week—"When a Woman is a Woman.

WASHINGTON

Metropolitan
Overture—Jolly Roberts.
Current Events—International News.
Comedy—School Days (Vitagraph).
Feature—Alas Jimmy Valentine (Bert Lytell).
Next Week—The Cheater (May Allison).

DETECT

Adams
Overture—Selections from "Some

Cleveland

Stillman
Overture—"Sweethearts.
Themes—"Flame of Love" and "I Know You, Me Waiting" from "Irvin.
Current Events—King's Men—Oversized Clippings.
Comedy—Matt & Jeff in "The Paper Hangers.

Northland
Overture—"Mignon.
Theme—"I Want to be a Little Cheeky.
Editorial, Herbert Kaufman's "Pitty Mat and Poor," released through Select.

DETROIT

Palace
Overture—La Veeda.
Current Events—Pathé News.
Comedy—Matt and Jeff.
Feature—Romance—(Doris Kenne).
Next Week—Paris Green (Charles Ray).

Rialto
Overture—See Saw Selections—35th Street Rag.
Current Events—Pathé News—Topics of the Day.
Comedy—Fore and After (Christie's Feature—The Deep Purple (Miriam Cooper).
Next Week—The Yellow Typhoon (Anita Stewart).


Pictorial—Bray Pictograph.

Feature—"The Little Shepherd of Kingdom Come," Jack Pickford.

Next—Madge Kennedy in "Dolphins and Seals."

Minneapolis

New Garrick Theatre—

Feature—Evangeline—Marian Cooper.

Musical—Harry Woodworth, blind violinist playing Mendelssohn's "Spring Song" and "Humoresque."

Comedy—"Eugénie's Hamlet"—Goldwyn.

Current Events—Pathe News.

Novelty—Stars of the Stage and Screen—Paramount Magazine.

Cartoon—Bud and Susie. Organizer—K. Johnson.

Next Week—"The Forbidden Woman."

New Garrick—

Overture—Symphony Pathetique (Third Movement).


Novelty—"The Waters Fine"—Pathe Novagraph and "Hawaiian Interlude"—Paramount Vocal—Walter Ponius in repertory.

Cartoon—Foxy Felix—Pat Sullivan.

Feature—"The Yellow Typhoon"—Anita Stewart.

Organ—"Irene" played by Helen DePritchett.

Next Week—"Duds."

Buffalo

Shea's Hippodrome—

Overture—"My Golden Girl"—Victor Herbert.

Stage Setting—"A Summer Idyll," beautiful silver-lined landscape giving a delightfully cool effect.

Vocal—"Love's Young Dream," Sung by Redferne Hollingshead, concert tenor.

Feature—"Parise Green"—Charles Ray.

Comedy—"By Golly!"—Mack Sennett.

Current Events—Hi p o d r o m e events, including Gaumont and Universal News. Pathe Review, Topics of the Day and pictures of dedication of "The Hike" Monument in Buffalo in honor of Spanish-American war veterans.

Next Week—"Alias Jimmy Valentine," and Larry Semon in "Schoolboys."

Strand—

Overture—Kammenoi—Ostrow.


ST. LOUIS

Kings Theatre—


Comedy—Mack Sennett's "Fresh from the City."

Next Week—George Melford's production, "The Sea Wolf."

Persisting Theatre—


Organ solo by Tom Terry. Comedy—Half Room Boys in "Beat It."

Next Week—"Little Shepperd of Kingdom Come."

Royal Theatre—


Next Week—George Melford's production, "The Sea Wolf."

Mozart Theatre—

Overture—Al Davidson's symphony orchestra.

Current Events—Pathe News. Feature—Viola Dana in "Dangerous to Men."

Comedy—One reel Pathé.

Next Week—"Little Shepperd of Kingdom Come."

STANLEY THEATRE—


Comedy—By Golly—Mack Sennett. Next Week—"The Heart of a Child."

Arcadia Theatre—


Next Week—"The Butterfly Man."

Victoria Theatre—

Clara Kimball Young Picture Completed

Coincident with the metropolitan premiere at the Astor Hotel, May 26, of Equity's third Clara Kimball Young production, "For the Soul of Rafael," which secured an enthusiastic reception, Equity Pictures announce the completion at the Garson Studios of their fourth Clara Kimball Young output, "Mid-Channel." Using the directing talents of Herbert Garson, cutting and titling of picture is now under way, and prints will be forwarded East within two weeks.

"Mid-Channel," a screen adaptation of Sir Arthur Wing Pinero's drama of the same name, in which Ethel Barrymore played the leading role, enjoys a popularity in England.

Madge Kennedy Ill, No Work for Few Days

Goldwyn has been forced to suspend work on production of "The Girl With the Jazz Heart," from the story by Robert Shuman. The delay was necessitated by the illness of Madge Kennedy, who is being starred in the picture, as it is expected that several days will elapse before the star will be able to resume work.

Joe King is playing opposite Miss Kennedy, and the rest of the cast includes Leon Piere Gendron, William Walcott, Helen de Bois, Robert Vaughn, Emilie Hoch, Lilian Worth, Robert Tansey and Milly Haight. Lawrence Windom is directing.

Ralph Ruffner Joins Jensen-Von Herberg

Announcement was made this week that Ralph Ruffner had accepted a position with the Jensen and Von Herberg chain of theaters, operating the "Resistol Exhibitors' Circuit franchise for the Seattle territory. Mr. Ruffner was formerly director of the public relations department of the First National home office. His affiliations with the Jensen and Von Herberg interests will be in the position of director of exploitations for the People, Star and Majestic theaters of Portland.

"Flying A" Sales Force Greatly Increased

In order to hold the high points made by the "Flying A" sales force during the S. S. Hutchinson Tribute Week, insurance against any possible summer slump in business, the American sales organization has been increased. The summer campaign includes several Specials of high grade, among which are listed "The House of the Long, Long East Wind," and "The Week End," a screen adaptation of the novel by Cosmo Hamilton. Original Story Chosen for George Walsh

"The Plunger" is the title of the story selected by William Fox to be the next George Walsh starring vehicle to follow "Number 12." It is an original story by Thomas F. Fallon.

Live News From The Producers

Cosmopolitan Has Fine List

Five Productions Nearly Completed and Many Others Planned

A new list of the extent of Cosmopolitan Pictures' releases, which can be gleaned from the fact that this company has five live new pictures completed, or nearly completed, two more to be started this week, and others ready to put into work within the present month—every one of them taken from a world-famous story or play. The release "Jewel," which is being done at New York's Criterion Theatre, is the latest Cosmopolitan Productions' release. Proclaimed by some critics as the pictorial success of the season, and the logical successor to "The Miracle Man," it is admitted by everybody who has seen it as one of the greatest stories of the year put on the screen.

The "Fugitive," Marion Davies' latest starring vehicle, is another Cosmopolitan production that has just been completed for early release. This is the screen version of Robert W. Chambers' famous novel of the same name, which ran serially in the Cosmopolitan magazine. Another picture in fine list is "The Young Dona" by Marie Corelli, "The Commandant" by Fannie Hurst, "The Wild Goose" by Gouverneur Morris and "Unca Street" by Arthur Somers Roche. "Zal" by Rupert Hughes; "Under the Yellow Magic" by W. G. Birtles; and "Superman" by Fannie Hurst.

Vitagraph Builds on Coast

Additional Structures in Hollywood Provide for Big Increases

An extensive building campaign, approximately $200,000 in cost, has been inaugurated at Vitagraph's Western studios by W. S. Smith, general manager, in keeping with plans outlined during the recent visit to Hollywood of Albert E. Smith, president of the organization. Work will begin shortly on a construction schedule to occupy the summer months and is designed to give Vitagraph one of the most modern plants in the industry by early autumn.

The additional structures have been necessitated by the completed production of "Vitagraph in Los Angeles and the further increases anticipated for the future. Vitagraph will continue to maintain its New York studios, but more elaborate production by companies now maintained in the west will demand extra facilities. Further, the improvements indicate a business necessity against the development of the future. Vitagraph's administration offices will be entirely renewed. A separate modern building will be erected for story dressing rooms exclusively. More stages will be put up, including one huge glass enclosed that are designed for the large acts of the feature companies.

W. S. Smith recently was the successful bidder in probate court for the Times properties of an old Los Angeles estate which adjoins the original Vitagraph property in Hollywood. This has been in use for temporary sets for the last two months. Under the new plans much of the extra area will be devoted to permanent sets, work on which has already begun. Vitagraph now holds twenty acres in Hollywood.

Screen Stars Seen in Stage Production

For the first time in the history of motion pictures, according to reports, a theatrical drama of the speaking stage was presented with an all-motion picture stars at Clune's Auditorium, Los Angeles, on the nights of June 3, 4, and 5, at which time a super-production of Augustus Thomas' famous drama "Arizona" will be given.

Clara Kimball Young headed the cast, playing the leading feminine role. Miss Young's first appearance in a dramatic production since entering motion pictures nine years ago. Playing opposite her in the leading male role was Hobart Bosworth, whose fame upon the stage was equally as great as his success on the screen. The cast included such stars as Dustin Farnum, Geraldo, Theodore Roberts and William Desmond, while Sesenne Hayakawa had the important role of Indian Chief. Besse Barriscale and Milton Shiff were both in important parts.

Fox Sales Force Visit New York Studio

The new William Fox studio and administrative building in New York, which is important events last week, beginning Monday with the official opening of the studio and the meeting which opened the first night of the sixth annual convention of the Fox Film Corporation's sales forces. Early on Monday morning representatives of the sales branch of the company gathered on the floor of the big studio. They were conducted through the maze of sets, and overlooked no detail of the studio's installation with which Mr. Fox has equipped his production department.

Preparing for Neilan's Work in Europe

Marshall Neilan, as recently announced, will make an extended trip abroad within the next few months. He will be accompanied by an entire producing organization, including several internationally known screen celebrities. In France, England, Spain, Ireland and Belgian arrangements are now being made by Mr. Neilan's foreign representative, Harry Ham, for the picturing of some of the most noted stars of the world on the globe. These will be included in the different stories which the director-producer will stage during his six months abroad.

Goldwyn Closes Big Foreign Deal

Arthur Zietm, foreign sales manager for Goldwyn Distributing Corporation, has closed another record-breaking $1 million third year product. This time the sale is for Australia and New Zealand and includes "The Three Stooges" and "Red City," the first three episodes of which are now being enthusiastically received in the United States.
Special Opens at Hotel Astor

WITH the Hotel Astor as the place of exhibition and the American Legion, the premier of "The Wonder Man," starring George Arliss, which took place last Saturday evening, was a remarkable motion-picture event. The premier showing of the production which is now released for general distribution by Robertson-Cole, followed a dinner in the Rose Room of the Hotel Astor, at which the re-lease company entertained one hundred leading newspaper readers, trade paper writers, sporting editors, cartoonists and journalistic figures. The Robertson-Cole Company has issued the following statement in connection with the opening showing of its big special:

"The picture was viewed by one of the most notable assemblies ever gathered, from a standpoint of diversity and prominence. The boxes in the Grand Ball Room of the Astor Hotel where the showing took place, were filled with dignitaries. Among them were the French High Commissioner; representatives of the United States Navy and of the United States Army; Lieut. Gen. Robert Lee, the Secretary of War; Mr. John D. Rockefeller, who directed "The Wonder Man," and Josephine Chance, the picture distributor; Chico Selig, the comedian and party; supporting actors of "The Wonder Man," and members of the Astor management committee, representing the organization under whose auspices the picture was made."

"The premier opened with the

Many Notables Witness Premier Showing of "The Wonder Man"


THE orchestra, which took place in the Rose Room of the Hotel. After this was finished the guests were escorted into a section which had been reserved for them near the middle of the first floor of the big ball room.

By 8:30 the grand ball room was filled and a loud and enthusiastic applause was heard from the opened doors of the cinema which was followed by a moment's silence and then a mighty, lengthened ovation of a minute when the director, Josephine Chance and the Astor management committee, and several other special guests were introduced. A portrait of the director, Madame Josephine Chance, was shown on the screen and then the Astor management committee, and several other special guests were introduced. A portrait of the director, Madame Josephine Chance, was shown on the screen and then the Astor management committee, and several other special guests were introduced. A portrait of the director, Madame Josephine Chance, was shown on the

Bert Lyttele Is Selecting Scripts

WADING through a mass of manuscripts was the first second task of Bert Lyttele, when the young Metro star arrived in New York last Wednesday. The manager of Pacific Coast, where he had spent the two years at the Metro studios in Hollywood, Cal., Mr. Lyttele has returned to the metropolis to make a series of special productions at Metro's Sixty-first Street studios. At least four pictures will be done in the East by Mr. Lyttele, according to present arrangements, and at last only a play as yet has been definitely decided upon for the star, he is reading a great number of vehicles with a view to picking the best picture. Metro officials have found Mr. Lyttele in a very judicious in the selection of plays to be excellent, and upon his arrival in the East they turned to him for his personal an accumulation of literary material, designed for a male star of his qualifications.

"A Message from Mars," Charles Hackett's most successful of the play, which was altered by his judgment in the selection of plays to be excellent, and upon his arrival in the East they turned to him for his personal an accumulation of literary material, designed for a male star of his qualifications.

"A Message from Mars," Charles Hackett's most successful of the play, which was altered by his judgment in the selection of plays to be excellent, and upon his arrival in the East they turned to him for his personal an accumulation of literary material, designed for a male star of his qualifications.

"A Message from Mars," Charles Hackett's most successful of the play, which was altered by his judgment in the selection of plays to be excellent, and upon his arrival in the East they turned to him for his personal an accumulation of literary material, designed for a male star of his qualifications.

England and the United States. The play has had over a thousand performances, including a record of twenty-two weeks in aid of the Red Cross, and was presented at the Garrick theatre, October 7, 1901. It is known that the author is being made of being novel in theme.

The plot tells of a wealthy but hard-hearted and utterly selfish young man who is surprised by the sudden change of circumstances by being brought about by a romantic and actual contact with human suffering through the nightmarish visitation of a living spirit messenger from the planet Mars.

Before leaving the West Coast Mr. Lyttele repeated his work before the camera in "The Price of Redemption," one of the most spectacular productions, it is said, that has ever been made by Metro. The picture is based on the powerful novel of the novel of East India, "The Temple of Dawn," by J. R. A. Whitley. It was purchased by the studio for six months by Mr. Mathis and directed by Mr. Fitzgerald. The special settings were designed by the studio. The photogtapher was Mr. M. G. Carpenter, and the photogtapher was Mr. Solt Polito. It is reported that the star wasloyd Has Bought "The Hunch" by P. Wilde

Metro announces the purchase of a new play project, the story of "The Hunch," by P. Wilde. Although "The Hunch" is Mr. Wilde's initial effort for the silent drama after having written for the stage, Metro officials state that the freshness of his style and content and his ability to combine them, makes him an author with a motion picture screen picture, as they predict a great future for him in his new field for his talents. In the Hunch, the star, John Chisholm, is written by Mr. Wilde's original script of "The Hunch," so impressed by it that Metro already have decided that is probable Metro will make use of the original screen stories.

L. J. Bamberger and Joe Levy Opens Office

Leon J. Bamberger and Joe Levy have gone into business for themselves, the firm of Bamberger and Levy, and will act in the capacity of general sales agents and brokers to the trade. They have established themselves on the second floor of the building at 149 Broadway, New York. The following items have been quoted by Mr. Bamberger as coming within their field of interest:

The sale of United States rights, state rights and foreign rights on both features and comedies; the sale of scenarios and stories; the booking of big productions on percentage; exploitation; publicity; advertising; financing; distribution; organization; systems installed; production of advertising and industrial films.

Realistic Sea Setting Results in Accident

According to a report from Metro, Edward Sloman, who is directing the scenes of "The Mutiny of the Elsinore," sustained "painful cuts and bruises," during a filming of one of the scenes of the romance that is being filmed in the Metro studio at Hollywood. The accident is said to have occurred when the star was hurled on the deck of the "ship" that had been constructed for the purpose of a large scale to give the proper rolling effect of a vessel laboring in a heavy sea. Mitchell Lewis, the star, is also said to have been considerably by the on-rush of water.
Goldwyn Product Sold in South America

Arthur Zehm, foreign sales manager for Goldwyn Distributing Corporation, has closed a contract at a high figure for the marketing of Goldwyn's third year product in Chile, Bolivia and Peru. The deal means that the first product under the new production agreement made by Associated First National Pictures, Inc., during the 1920-1921 season, beginning August 30 of this year and terminating about May 15, 1921. This contract, together with an explanation of production sources and the nature of releases, is contained in an official listing of the titles of the entire schedule, which will be available for publication next week.

June Mathis Adapting "The Four Horsemen"

June Mathis, head of Metro's scenario staff, who recently arrived in New York from Hollywood, already is deep in the task of casting into the picture form Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse." At Metro's London studio last week brings the largest of a series of such productions, it was intimated that production of this celebrated story would start about the first of July. No mention was made of the probable members of the cast. It will be produced under the personal supervision of Maxwell Karger, Director General of Metro, with an all-star ensemble.

Items Regarding Pathé Serial Activities

Robert Brunton has selected Jack Mathers for the heavy role, Natalie Warfield for a "vamp" part, and William Brown to play characters in the new serial, starring Charles Hutchison. Wellington Van Dyke is directing the picture under Mr. Brunton's supervision.

According to Pathé, reports from the branch offices show that the favorable verdict of the reviewers on "The Third Eye" is being verified by the cordial reception accorded it upon its initial showing in the various houses that booked it on release.

A scene from "The Return of Tarzan," a Numa Pictures production, distributed by Goldwyn.

Sixty Features on Its Schedule

A MINIMUM of sixty special feature attractions, from fifteen independent producing organizations, will be released to exhibitor owners of sub-franchised by Associated First National Pictures, Inc., during the 1920-1921 season, beginning August 30 of this year and terminating about May 15, 1921. This schedule, together with an explanation of production sources and the nature of releases, is contained in an official listing of the titles of the entire schedule, which will be available for publication next week.

The new schedule carries an increase of approximately twenty-five per cent in the total number of attractions to be distributed by Associated First National during the coming season over the aggregate for the season just ended.

The summer schedule for 1921, which begins on June 7, with an Allan Dwan production, "A Splendid Hazard," produced by Mayflower, was announced two weeks ago. This has since been supplemented with two additional attractions, giving a total of nine releases instead of seven. Following the Allan Dwan production through Associated First National will be "Married Life," first of the series of Mark Sennett specials, to be released on June 14. "Yes, Mr. No," starring Norma Talmadge, will be given its first-run presentation the week of June 15 and will be succeeded on July 12 by the third Marshall Neilan production, which has not yet been officially announced under its releasing title. Constance Talmadge will star in "The Perfect Woman" as the production for first-run houses the week of July 19, to be followed on August 2 by the fifth Katherine MacDonnell attraction for the Circuit, entitled "The Notorious Miss Lil." The famous Vidor's special feature, "The Jack Knife Man," from the famous story of the same title by Ellis Parker Butler, will be the second release for the month, with August 16 as the date, and the final attraction, concluding the summer season, will be "The Scroffer," the second Allan Dwan production to be released through First National by Mayflower.

The fall season for First National's exhibitor members will, it is announced, begin on August 30 with "Forty-Five Minutes from Broadway," the first of Charles Ray's personally produced attractions, and adapted from George Cohan's greatest stage success. The star is reported to have taken three months of constant work at the studios to complete this production, which is now being cut and edited, and is complete with the exception of about a thousand feet of important exteriors, which, it is expected, will be photographed in New York City within the next thirty days. Charles Chaplin has a total of four productions to deliver to First National under the terms of his contract, and Marshall Neilan will provide three special attractions after August 30, not including the third of his releases through the Circuit, which is scheduled on the summer season list for July 12.

George McManus, the famous cartoonist, paid a visit to the Chaplin studios recently and sketched the incomparable Charlie while the latter was making his next hit, lunch-producer for First National Exhibitor's Circuit. The picture shows Mr. and Mrs. McManus with little Jack Congan, Jr., and the world's premier cartoonist.
Sub-Franchises Granted
First National Exceeds Quota of Proposed Expansion of Membership

WITH eleven hundred and twenty-two sub-franchise applications granted, and over two thousand recommendations for additional awards before the Executive Committee of Associated First National Pictures, Inc., the first thirty day period in the extension of exhibitor membership privileges could this week with an approximate total of three thousand theatres on record or seeking to be recorded, as part of the Circuit's co-operative market for independently produced attractions.

This result, it is said, exceeds the quota fixed by Associated First National officials at the Chicago convention of members and exchange managers, by more than one hundred percent. The Executive Committee, composed of N. H. Gordon, of Boston, Moe Mark, of New York, and H. O. Schwalbe, secretary-treasurer of Associated First National Pictures, is expected to pass finally on all pending applications for sub-franchise grants before the middle of June.

Delay in official action by this committee resulted from the determination of company officials to make a ten days' trip to Dallas, Texas, in response to requests from a committee representing independent exhibitors in Tennessee and Arkansas, that some plan be formulated whereby the sub-franchise plan could be made immediately available in that territory as a proposition separate from the previous First National affiliation there. This trip delayed the work of the Executive Committee in deciding on applications from all territories.

Important first run theatres in every territory have filed requests for sub-franchises and the great majority of these have been granted and issued. The total number of sub-franchises authorized to date includes a membership extension, on the new plan, in one theatre owned and operated by the original members of First National who signed the agreements for the Associated First National position in Atlantic City last January.

An interesting feature of the awarding of the new sub-franchise applications from several territories where First National exchange managers called conventions of independent exhibitors was the showing of the plan in all its details, immediately after the Chicago meeting.

Dwan Presents Strong Cast
Five of Players in "A Splendid Hazard" Have Featured Formerly

ONE of the noteworthy features of "A Splendid Hazard," Alon Dwan's third independent production presented by the Mayflower Photoplay Corporation through the First National Exhibitors' Circuit, is said to be the appearance of an unusually strong cast. Headed by Henry B. Wallis, it consists of seven prominent players, five of whom have been featured in other productions. In the role of Karl Breitman, "the man who took the greatest sporting chance," Walter Slezak, one of the most brilliant characterizations he has ever contributed to the screen, is cast. In "A Splendid Hazard" is played by Rosemary Theby whose work in serials and dramatic features has brought her to the fore as a screen star. The young American newspaper correspondent, who figures prominently in the story, which was written by Harold MacGrath and published originally as a book, is essayed by Norman Kerry, one of Filmdom's best known leading men.

Others in the cast are Joseph Dowling whose performance in "The Miracle Man" in George Leon Baker's sensational success of that name, attracted much attention and who is also featured in "The Kentucky Colonel," and Ann Pennington, who has starred in a number of Western subjects produced by Universal.

The supporting company includes Thomas Jefferson, son of Joseph Jefferson who attained fame in the role of "Rip Van Winkle.

Y.M.C.A. Worker Has Praise for Ray
What the motion picture meant as a means of recreation and inspiration to the soldiers during the Great War is described in a letter written by a former Y. M. C. A. worker to Charles Ray, thanking the first National star for his clean, wholesome plays that were a source of real service during the troubled war times. The writer, J. Cal- lin Candy, pastor of the Congregational Church of Geneva, Ohio, says the appeal of Charlie Ray was such that he could not have had a full house when a Ray film was showing.

The veteran war worker declared further, that because of the high tone of Ray's photoplays he was able to urge the members of his congregation to take advantage of the star's wholesome films.
Elaborate Premiere Is Planned

"Madonnas and Men," a Jans Picture, to Be Shown

"Madonnas and Men," one of the most important events in local amusement circles that has taken place in many months, plans are already underway to give "Madonnas And Men" an extensive exploitation campaign not only in this country but through the British Empire and Europe as well. So confident are the Jans officials of the great success this feature is bound to achieve that they not only spent a small fortune to make it but will appropriate another one to give it the widest publicity and advertising.

Yet down in your date book right now that you are going to see "Madonnas And Men" at the 44th street theatre on Sunday evening, June 13th and keep the appointment, so you'll not miss seeing what Jans Pictures, Inc., assures us is a real triumph for the motion picture.

Broadway Showing of "Illiterate Digest"

What is probably a unique record in moving picture circles, was made recently by "The Illiterate Digest," by Will Rogers, which is produced by the Marion H. Kohn Productions. The N. Y. independent Masterfilm Corporation acquired the New York distribution rights for this novelty reel from Joe Brandt. Through error, is the report, the first issue was sent to the Strand theatre on Broadway, N. Y., and through another oversight the reel was shown at once performance without actually being booked.

Chas. Maigne Awaits Star in New York

Charles Maigne has returned to the East after several months spent in directing pictures for the Famous Players-Lasky Corporation on the Coast, whence he went upon completion of "The Copperhead." He is awaiting the arrival in two weeks of Thomas Meighan, who is finishing "Conrad in Quest of His Youth," under the direction of William DeMille, and who will come East to work under Mr. Maigne's direction in "The Frontier of the Stars," by Albert Payson Terhune.

Mrs. Drew Completes Fourth of Series

Mrs. Sidney Drew has completed the fourth of her series of two reels for Pathé distribution, in the Essanay studio at Chicago. "The Unconventional Maida Greenwood" is the title of the successor to "The Emotional Miss Vanghi," which is to be released by Pathé on May 30.
Film to Be Feature of "Advertisers' Meet"

A special film, showing the New York headquarters of the Associated Advertising Clubs of the World, is being made under the direction of Harry Levy, manager of the Educational and Industrial Department of the Universal Film Company. It will be one of the special features of the convention of the clubs to be held in Indianapolis from June 6th to June 16th. The picture will be titled "How the Truth Goes into Advertising."

The Screen Advertisers Association of the World will be well represented at the convention.

Early Goldwyn Product Grows in Favor

Because managers of the smaller theatres have awakened to the fact that the first and second year's Goldwyn product is not too high class to be appreciated by their audience, there has arisen a strong demand for the circulation of these pictures in communities not heretofore visited. To meet this demand, a sales promotion department has been added as a part of the sales organization. The promotion department will devote its energies to the marketing of the early Goldwyn pictures. New prints will be issued.

Pathe Claims "Scoop" for Its News Reel

According to a statement from Pathe Reel headquarters, O. A. Aultman, Pathe News' New York manager, which has just been killed by a refusal to pay wages to the workers, the entire production of the Pathe News reel is to be made in Mexico City. He was hired for days by the agents of the Oreway forces, says Pathe. They followed him when he made his escape from the Mexican capital with the negative of the revolutionary scenes which he had included in his pursuers and reached.

Husted Starts Work on Storeyart Scenics

Work on the filming of the first of the Storeyart Scenics, which Charles Husted is producing, was begun last week and it is said that the initial release will be in readiness for a private showing within a very short time.

Mr. Husted has as his camera man Earl W. Rossman, formerly one of the experts with the Prizma organization. A specially engaged cast of players has been used in the first of the Storeyart Scenics.

"His Temporary Wife" Booking Fast

The "W. W. Hodgkinson organization announces additional bookings among big exhibitors for its all-star release, "His Temporary Wife," an adaptation by Joseph Levering from Robert H. Bruce's magazine story. Jacob Lourie has directed it for a week's run at his Modern and Palace theatres in Boston. C. E. Stilwell will play it at his Casino in Spokane. The Polk chain in New England has booked the picture for its theatres in Bridgeport, Waterbury and New Haven.

Pathe Says "Sherry" Is Winning Wide Favor

Edgar Lewis's second Pathe production, "Sherry," is being received with favor by exhibitors throughout the country, Pathe states. The screen version of George Barr McCutcheon's best seller," was not scheduled for release by Pathe until May 30th, but advance screenings of it were held in each of the thirty-two branch offices of Pathe.

Like "Other Men's Shoes," which, until the release of "Rio Grande" held the Pathe record for numbers of bookings and average price per day, "Sherry" has a large amount of human interest. It is typical of the work of Edgar Lewis, who found greater opportunities for spectacular outdoor production in "Sherry" than in "Other Men's Shoes."

Palmore and Homan Point Out Error

A recent communication from the Palmore & Homan Co., of Baltimore, points out an error in the May 15th issue of the Motion Picture News, in which it was stated that the Baltimore State Rights Film Co. owned a building at 420 E. Lexington street, Baltimore. Patmore & Homan state that they are the owners of the building.

Blumenthal Sails to Boost Jans Picture

Ben Blumenthal, president and general manager of the Export and Import Film Corp., sailed for Europe on May 29. The reason for the trip, which is to be an extensive one, is the Jans Pictures, Inc., special super-feature production "Madonnas and Men." The Export and Import Film Corporation made contracts sometime ago whereby they acquired the foreign rights to all Jans Pictures, which contracts include "Madonnas and Men."
Now Ready
Bigger, Better & more astounding than any five ordinary features

Now Ready Book it & shatter your Box Office records & make new friends for Your Theatre

The BEST of LUCK
The first of our big DRURY LANE Melodramas
By CECIL RALEIGH and HENRY HAMILTON
Scenario by A.S. LEVINO Directed by RAY SMALLWOOD

Maxwell Karger METRO Director General
JURY IMPERIAL PICTURES, Ltd. Distributors throughout Great Britain. Sir WILLIAM JURY Managing Director
Her whole existence was a lie. She was a fraud and a cheat. She knew but she couldn't find a way out. What did she do? The solution of this absorbing dramatic story will enthrall & grip all classes.
Dan Lederman Resigns Posts

"S MILING DAN" LEDER-
MAN, genial general man-
ger of the Universal Film
Manufacturing Co. is offi-
cially reported as having
resigned from the post of
assistant treasurer, assis-
tant director, director of
the Grey Theatre and the
Canadian Universal Film
Exchange. Assistant secre-
tary of the Big U. office
has been appointed as
assistant secretary of the
Canadian Universal Film
Exchange, assistant secre-
tary of the Grey Theatre
and assistant director of
the universal Film Ex-
changes, Inc. in the New
York organization.

Nearly thirteen years ago
Dan started the first motion picture the-
atre west of the Missouri river at
Topeka, Kansas, in the days when
900 feet of miscellaneous junk film
was considered "so me show." There
were no posters, no slides, no
photographs, no advertising, no
props of any character.

All he had in those days
was a rented barrel with a
moving pot and brush reading,
"New Big Show Today. Admission
5 Cts."

People would come to picture
shows those days, says Dan.

Mr. and Mrs. Dan Lederman, who are
residents of New York to Omaha
on business, have decided
to hand out responsibilities
to give people to attend." After
five months he opened the Eltie Amuse-
ment Co., which is a flourishing
business now, and has opened
企业管理. One in Junc-
tion City, two in Wichita,
one in Lexington, three in Omaha, three
in Council Bluffs, two in South
Omaha, one in Burlington, Iowa.

Before he had quite opening the-
theatres he had thirty-seven homes
under the control of his company.

To be exact it was just thirteen
years ago that Mr. Lederman
entered the film business
and shortly afterward took
the management of the General Film
Corporation.

After an extended period with
the General Film Dan associated
himself with the Universal and
later went with the Universal with
whom he has remained until last week.

As a boy and as his early teens Dan
was employed by the Missouri Pa-
rifie Railroad, where he remained
for several years when he went
with the Santa Fe and in his em-
ployment with that Company
braved the heights to the chief
city of the road. Later Dan
went with the Queen and Cres-
cent Route.

It was during his stay with the
Rubber Trust that Dan got his first
idea of pictures and for thirteen
years without a break Dan has
given his concentrated time and
energies to the industry.

For twenty-seven years without a
break Dan has worked without
a real vacation and his resigna-
tion from the Universal was to save
a little of the Old West for his fur-
ther use in the commercial world.

The manner in which Dan carried
the了不少, his departure
while with the Universal has made
him a "thirteen wonder," he being
a likely and successful man
organizations and while the labors
of his position as general manager of
the New York office of the Uni-
versal demanded all of his time
he still found time to look after the
interests of the many organizations
in which he was directly associated.

Exhibitors Commend
Harold Lloyd

Path Exchange calls Harold
Lloyd the "L. Clifford Hale" in
a statement just issued Pathe sub-
mits a number of telegrams, voic-
ing approval of Lloyd's
past performance, as the reason
why the preceding title has been
confined on the comedian. Pathe
moreover, asserts that these tele-
grams are simply typical of the
wide expression of approval which
exhibitors everywhere are regist-
ring.

The Washington theatre, Boston,
writes:

"Two reel Harold Lloyd com-
eludes are certainly making a big hit with our exhibitors. They are
received with applause and the
house is in a continuous roar of
laughter during the run of each
comedy." 

Jacob Albert of the Victory, Pat-
na, Illinois, writes:

"I can play Lloyd day and date
against any other screen comedian,
but Lloyd, and guarantee outdraw
the other bird.

Holiday Bookings for
"Slam Bang Jim"

"Slam Bang Jim" is looking for
the Fourth of July feature in some
of the largest theatres, according to
an exhibitor in the American Film
Co. Among the extended book-
ings on "Slam Bang Jim" re-
ceived during the past few days are
the Gaiety theatre of Cleveland,
Ohio; Folies Theatre of Oklahoma
City; the Cabaret of Cincinnati; the
Royal of Sioux City, the Franklin of
Oakland, Calif.; the Idle Hour
of Kansas City; Fox Theatre of
Springfield; the Wilson of Balti-
more, Maryland; and the Casino of
Davenport.

Bray Gets Films from
Noted Naturalists

Bray Pictures Corporation an-
nounces that it has completed ar-
rangements with Harold L. Finley,
nationally known naturalist, where-
by the Bray organization will ac-
quaint itself with many of the animal
pictures of bird and animal life
for distribution through the Golden
Golden Pictures and the pictures
are said to be of an exceedingly
rare quality and represent the
work of Mr. Finley and his wife for
the past three years.

Jaccard to Make Five
Reelers for Universal

Jacques Jaccard, who is directing
a series of two reel Royal North
Western Mounted Police pictures
for Universal, has been authorized
to produce a five reel feature, using
the same characters and following
the same lines as the shorter stor-
ies.

"Duck Inn" is Second
Mermaid Comedy

"Duck Inn" is announced as the
title of the second of the Mermaid
Comedies which will be released by
Educational Films Corporation
through its own system of
exchanges. "Fresh Start" is the ini-
tial release of the series.

Personality as A Screen Asset

Picture Demands
Brains as Well as
Beauty of Its
Real Stars

THE American Film Company,
Inc., has issued the following
statement concerning the
character of the leading parts to be
found in each one of its three forth-
scoming pictures. A. M. Mervin's novel, "The
Blue Moon, Whispering Smith," and
"The House of Toys" has been pirated by
a novel by Henry Russell Miller;
"The Blue Moon" by David Ander-
son and "Whispering Smith" by Frank H. Spearman.
The statement issued by the American Film
Company is submitted in the follow-
ing:

For super-specials such as
the American has been putting out,
Stuart S. Hutchinson marks
that not only a beautiful heroine
and good acting are imperative,
but that the personality of all the
players must be as genuine as
possible in accord with the author's
own concept of his characters.

Put in, he says, with the
general manager, has been at the
Coast studios with the directors
making an exhaustive study of
the parts in each.

For instance, the choice of Mina,
Marguerite Sylva for the heroic
character of "Grey Theatre" is
unsurpassed. "The Honey Bee" is an unusually good
illustration of this point. A woman
of matured thinking and strong
personality put the idea across in a
forceful way, whereas the prettiest
liliputian figure would have made this
powerful heart drama simply the or-
dinary type of love story. So in
"The House of Toys," although
seems born for the role she carries
-a romantic, selfish girl in love
with a man, and with no sense of
the obligation she was incurring in mar-
riage with a poor young architect;

While Helen Jerome Eddy, as the
other woman, carries her role with
the winsome simplicity of the true
woman which is her chief personal
charm, and which, in the drama,
gives ample reason for the wife's
anxiety regarding the power of the
stereoscopic finish assistant her
husband meets in business.

In "The Blue Moon" directed by
George L. Cox, another all-star cast
includes Pell Trenton, and Elinor
Field in the leading roles. As the
Pearl Hunter, the man of few
words who mixed with the roughest
characters of the river town on the
Indiana flats, was one of them, yet
apart, a man who did not know his
own name, yet through the greatest
of his motives is fine family
pride. This is Pell Trenton's part in "The Blue Moon," and
Elinor Field is the Wild Rose
whose love he loves. Incidentally
the audience will learn some interesting
things about pearl hunting.

"Charles Clay and Irene Rich
who carry prominent roles in
"Whispering Smith" are with the
American by special arrangement
from the producers of this one
drama. Kathleen O'Connor and
Billy Elmer are also in this all-star cast.

According to R. R. Neils, a
premium should be placed upon the
intellectual assets of the players;
and while individuality is not clai-
en 'skin deep,' is not claiming and
holding as many devotees as in the
past. The fact that individuality
is not lost through the medium of
the film, as was feared at one time, is
the legitimate stage. True, the
attraction of the human voice is lost,
but the actor who is responsible for the
tone of his voice and on the silver
evel, and there again...

"It's the man that you are" that
counts even in the movies.
Miss Dean to Resume Work
Continuity of "Outside the Law"
Being Written; Browning to Direct

ELABORATE preparations are being made at Universal City for the next Priscilla Dean feature, which will be started within the next two weeks. Tod Browning, who directed Miss Dean in her last production, "The Virgin of Shambold," will direct her next picture. He is also the author of the new story, which is called "Outside the Law." The continuity is now being prepared by Lucien Hubbard, scenario chief at Universal City, and the technical department is busy with plans and blueprints for a series of elaborate settings.

"Outside the Law" is a crook drama of a new type. It has no crooked police or dishonest city officials. All the principal characters move in the small orbit, and the featured role of the story is that of a Chinese philosopher who preaches the doctrines of Confucius.

Miss Dean will have the role of the daughter of a keeper of a notorious gambling den in San Francisco's Chinatown, a part that will afford her better opportunities, according to Mr. Browning, than any character yet provided her. The part was fashioned to her temperament and personality by the man who knows her professional side better than any one else, for Tod Browning is the director who first brought Priscilla Dean into prominence several years ago and who has shared in her rapidly increasing popularity.

The filming of the story will include a three weeks stay in San Francisco and a week's tour in an ocean liner. A super-excellent cast is now being engaged.

Bebe Daniels in Good Role
To Star for Realart in Adaptation of Saturday Evening Post Stories

BEBE Daniels' first production as a Realart star will be "You Never Can Tell," an adaptation of two short stories that were published recently in the Saturday Evening Post, by Grace Lovell Bryan. According to J. S. Woody, general manager of Realart, the selection of the material will give exhibitors an accurate line on the manner in which the company intends to satisfy the public's insatiable taste for something different.

Miss Daniels' first starring vehicle will deal with the adventures of a cigar millionaire's daughter, in a New York City hotel. Miss Daniels will have the role of Rowena Jones, daughter of a large family of six, who decides that her living conditions are unbearable and that it is up to her to become a martyr by marrying a rich man.

All she needs to do is to find the rich man. Her first experience is a heart breaker. Charles Allentown, uncle of the celebrated heir to the Armour millions, Vincent Armour, pays a lot of attention to her at the cigar counter of the Gilmore, and then takes her one day for dinner to a Long Island resort hotel. When his wife finds them there and reveals his ulterior motive, Rowena gets the first real jolt of her career.

However, undismayed, Rowena continues her search for a "rich mate." She finds one eventually but only to find the doors of society closed to both herself and the man she has married. Next, her mother-in-law buys and lays plans to get rid of the discouraging daughter-in-law. However, Rowena is equal to Mother-in-law's game, and how she eventually maneuvers her husband's unkindly parent, wins a recovered place in the family circle and establishes herself in the graces of society is told in the action of the picture.

ON his return to New York from the West Coast late last week, Albert E. Smith, president of Vitagraph, announced that "Hidden Dangers," the Vitagraph serial in which Joe Ryan and Jean Paige are co-starred, will be released in July. More than half of the fifteen episodes have already been completed on the coast under the direction of William Bertram.

The story of "Hidden Dangers," which was written by Mr. Smith and Cleveland Moffett, has received many words of praise from exhibitors who have seen the first episodes screened and who have booked it on the strength of this early action. Mr. Bertram, the director, however, in a wire to Mr. Smith this week, claims that the big "wallowing" thrills, as he styled them, are yet to come.

"If they like those first two episodes," he said, "just wait until they see episodes nine and ten and the thrills that you worked out here with Mr. Moffett. The Jekyll-Hyde types of the serial gets stronger as the story unfolds," Mr. Bertram said. The exhibitors are already referring to this production as the "Jekyll-Hyde serial," as Joe Ryan plays the dual role, appearing at times as a genial retired physician and again as the leader of a vicious criminal band.

Serial Release in July
Vitagraph's "Hidden Dangers" Half Completed on West Coast

Good Cast Seen in "Suds"
Mme. Rose Dione, Albert Austin and Harold Goodwin Support the Star

THE cast selected to support Mary Pickford in her new picture "Suds" is said to embody an unusual high class of screen talent. The following statement, issued from the offices of the United Artists Corporation, describes the past achievements of the members of Pickford cast.

"Prominent in her support is Mme. Rose Dione, for a long time one of the leading members of Sarah Bernhardt's company in Paris and who since the outbreak of the war has appeared in French dramas at the French theatre in New York, and more recently came to California to appear in the silent art. Mme. Dione's screen debut was in 'The Secret Garden' and recently she appeared in 'The Luck of the Irish.'"

"The principal lead—the possessor of the shirt upon which this story is founded—is Albert Austin, an English comedian of note, who for the past four years has been prominent in all of Charlie Chaplin's productions, and was loaned by the world famous comedian to Miss Pickford for this production.

"Harold Goodwin, who scored such a success in support of Miss Pickford in 'The Heart of the Hills' is also seen in "Suds" as Benjamin Pilsbury Jones, master of transportation for the laundry.

"Nadine Montgomery, the clever English character actress who has played in a number of eastern productions, but who more recently has appeared at the Little theatre in Los Angeles, has a splendid part as one of the girls in the laundry who is rather skeptical of Amanda's aristocratic lineage. Mme. Montgomery being a fluent linguist, also acts as interpreter for Mme. Dione."

"One of the principal members of the organization, but who is entirely new to the film world, is Lavender, the woe-be-gone nag which pulls the laundry wagon. Lavender was selected out of some two hundred applicants for the position, being the most dilapidated specimen of horse flesh ever seen around any studio."
Carpentier on Broadway
“The Wonder Man” Booked at Strand to Follow Showing at Hotel Astor

Moe Mark, manager of the Strand theatre, who has booked “The Wonder Man”

Moe Mark, director of the Strand Theatre, New York, and of the Strand Theatre, Brooklyn, has booked “The Wonder Man,” the Georgine Carpentier picture. It will be shown, according to an announcement by Robertson-Cole, who are distributing the production, for a week in the New York house, immediately following the close of the Astor Theatre engagement, and in the Brooklyn house for the week following this New York engagement.

Despite the fact that the picture ran eight days at the Astor Hotel, under the auspices of the American Legion, thereby giving Broadway opportunity to see it, Mr. Mark immediately booked it and for his two New York houses, and for several other houses outside New York, for which he engages attractions.

These bookings, neither of which will be started until the end of the Hotel Astor engagement show Mr. Mark’s opinion of the picture. Recognizing it as one of the big attractions of the season, he felt in booking the picture for a week on Broadway and for the following week in Brooklyn, the previous American Legion showing on Broadway was a preparation for success in his houses.

Together with the Astor Hotel showing of eight days, which begins Saturday evening, May 29, the Strand showing with “The Wonder Man” fifteen days on Broadway, a run which has been given by only a few other houses. Considering that Brooklyn is part of New York city, and easily accessible, it gives the Carpentier picture a total run in leading houses of the Greater City of 22 days. Following these showings, in the most advantageous positions possible, there will be countless others in the more important neighborhood houses of New York City, as the summer progresses.

Barbara Bedford With Tourneur Organization

Contracts were recently consummated under the terms of which Barbara Bedford will be a member of Maurice Tourneur’s organization for a number of years to come. Barbara Bedford at the present time is unknown to photoplay fans throughout the country. She came to California a few years ago, and Maurice Tourneur recognized in her a most unusual and promising young lady.

Industrial Scenario Is Bought at High Price

Harry Levey of the Universal Industrial and Educational Department has purchased a scenario for an industrial picture at the sum of twenty-five hundred dollars, it is stated. In addition, five other scenarios have been purchased by him during the past week, the prices paid ranging from one thousand to two thousand dollars; it is declared.

“Shore Acres” Crowds Washington Theatre

“Shore Acres,” with Alice Lake, played to standing room at Crystal’s Metropolitan theatre, Washington, D. C., during a week’s run beginning Sunday, May 29. News of this was contained in a letter from Nelson B. Bell, general press representative of the Grandad theatres, to the home offices of Metro Pictures Corporation which produced and distributes “Shore Acres.”

Four Episodes of Ruth Roland Serial Here

The first four episodes of “Ruth of the Rockies” serial in which Ruth Roland will make her next appearance as a Pathe star, were shipped to complete houses in New York from the Astra studios recently for the purpose of an initial screening for the Pathe officials in the home office.

Humorous Is Added to Universal Staff

Universal has engaged the services of another popular writer. The latest acquisition is Don Kalin, a recognized writer of humorous literature. Kalin, formerly on the staff of Puck and Judge. From now on he will write comedies for Universal.

Goldwyn in Book Tie-up

Appleton & Co. and Producer Will Exploit “To the Highest Bidder”

The latest important purchase announced by Goldwyn Pictures Corporation is Maxfield Parrish’s tremendously successful story, “The Trap,” which ran in McClure’s Magazine from December to May, and was read, it is conservatively estimated, by not less than five million people. In novel form, this amazing tale of love, mystery and intrigue will be published by D. Appleton & Co., some time in July, and the book will be exploited in connection with the picture.

Executives of Goldwyn Pictures and Appleton & Co. have decided to change the title from “The Trap” to “To the Highest Bidder,” and the author has approved the alteration. When the book appears it will carry the new title, it is stated.

The co-operative exploitation campaign, to be shared in by Goldwyn and the publishers, is being prepared far in advance to include every possible angle for advertising the picture. In novel sales it is tied into the publication of a novel and a simultaneous release. In the instance of Maxfield Parrish’s novel, the publishers plan going further than ever in

Says Will Rogers Has Scored a Big Success

Goldwyn expresses the opinion that Will Rogers’ work in “Je’s Call Me Jim” places him securely in the front ranks of screen comedians. Goldwyn forwards a copy of a telegram said to have been sent to Samuel Goldwyn by Jack Eaton, managing director of the Strand, New York, following a week’s showing of the picture at the big Strand house:

“Will Rogers scored most genuine success of the season in ‘Je’s Call Me Jim.’ The theme of the story is sincere, direction perfect, and the magnetic personality of Rogers so contagious that Strand audiences enthusiastically applauded the picture at every showing.”
Experts Laud "Doug's" Next

The headquarters of the United Artists Corporation announces that following the completion of "The Mollycoddle," starring Douglas Fairbanks, many communications have been received from the Coast—some from persons prominently associated with the industry—who proclaim Fairbanks' next picture as "another big winner." The receipt of these commendatory messages is made the subject of a statement from United Artists' offices. The statement follows:

"Douglas Fairbanks has come through with another big winner. That's the consensus of opinion of West Coast experts who were given the opportunity of seeing the print this week of 'The Mollycoddle.' " Messages telling of the exceptional value from box-office and patent standpoint of the picture have been received by Hiram Abrams, of the United Artists Corporation, who has set June 13th as the release date for this production, the third 'Doug' has made for the 'Big Four.' "This universal opinion comes from such distinguished persons as Allan Dwan, the well-known director; Anita Loos, the celebrated screen writer; Charles Chaplin, and a host of others who were the guests at a private viewing of the working print. The message received by Mr. Abrams states: "Just finished cutting working print 'Mollycoddle.' Length approximately six thousand feet. Chaplin says brilliant, clever, a wonderful characterization, the best picture he ever saw Douglas Fairbanks' best picture. "Douglas Fairbanks ever made in his entire career. Anita Loos unqualifiedly agrees with Dwan. "Mary Pickford very enthusiastic. We all think it a knockout."

"Everything seems to point to the fact that Doug has come through with another spectacular production, one that will add more laurels to those already won by his exceptionally clever 'Big Four' pictures. Humor and environment supply the themes for this production and 'The Mollycoddle' is unlike any other Fairbanks has yet seen in, a new idea and a story which finds him in a character which will not alone please the host of admirers, but which will add tremendously to his already gigantic following."

"Every movie has its departure from the usual type of picture, for which he is famous, having done away with much of his stunting which has been supplanted by a sweet love story, affording him an opportunity to place himself in a more subdued character of a sympathetic nature."

Anita Stewart Picture Has Feminine Appeal

"Harriet and the Piper," Anita Stewart's latest Louis B. Mayer. First National attraction, now in the course of production, is said to have an unusual feminine appeal. The story is by Kathleen Norris and was published first as a serial in the Pictorial Review, one of the leading woman's magazines. It is now being published in book form.

Educational Lists Its Releases

One Two-Reel Comedy Every Week; A Fine List of Scenes

One two-reel comedy every week is provided for in the initial release schedule of Educational Films Corporation through its own exchanges, starting with the week of June 13th. There will also be a Chester-Outing every week, with a Bruce Scenic Beautiful and a Scenic alternating. There will also be other special releases weekly, including two single-reels among the first block.

Prints and supplies of material are now being shipped to the various exchanges in preparation for the opening. It is possible that some of the offices will not be ready for business at the time set, but the mechanical arrangements are being pushed and wires received from the New York offices indicate that those jointly interested in the various exchanges are seeking to overcome every difficulty.

Four of the releases for the first week have already been given pre-release showings in New York theatres, and Educational points out that opinions of the critics make them a known quantity for the theatre. The comedy offering is a Chester, "Four Times Pooled," which was given its original showing at the Rivoli. It was placed on the bill at the Rialto for another week and afterwards billed for a record run over the entire Loew metropolitan circuit. It received 83 days or twelve solid weeks showing on Broadway or in its immediate vicinity.

"The Hope of Adventure," a Robert C. Bruce Scenic, made on his recent trip to Alaska, has an important position on the Rialto bill this month. The Strand last week played two of the pictures that are numbered among the new releases. One of these was "Pigs and Kaya," a Chester-Outing taken on the Samoan Islands and the other "Modern Chester," was given a share of the billing at the Strand. This picture portrays some remarkable riding by a troop of Portuguese cavalrymen in the hills.

The first of the Mermaid Comedies will be seen the week of June 27. This is "A Fresh Start," directed by Jack White, of Sennett comedy and Sunshine fame, featuring "Marvel Rea, 'Kiss Me Carolie," the first of the Christie Comedies to be released by Educational under the new contract, will be in evening theatre for the first time during the week of July 4. Bobby Vernon is the featured actor in this picture, the cast including "Rudy Sampson, Neil Burns, Vera Siedman, the new Follies Girls. The initial 'Torely,' produced by Sheik Master Films, with Johnny Hinze is the red-headed office boy will get its first general showing during the week of July 11.

Tyrad Pictures Changes Title of Feature

The Tyrad Pictures, Inc., has changed the name of "The Scar of Shame," in which Lucille De Tor plays the stellar role, to "Broken Hearts."
**TIt for Tat** Will Be Hallroom Comedy

The new two-reel Hall Room Boy comedy will be titled "TIt for Tat." Percy and Ferdie become mixed up in a criminal chase with an eye to collecting the reward. The criminal turns out to be the exact double of Percy and the resultant complications lead to many warm and funny arguments. "TIt for Tat," closely follows "Four of a Kind," "Tell Us Ouija," and "Movie Madness."

Stage Presentation of Universal Feature

During the recent National Electric Convention in Los Angeles, a special show was staged for the visitors at Universal City. Several scenes from "The Virgin of Stamboul" were put on with the original cast and original settings.

Exhibitors to Feature "Screen Snapshots"

From reports coming in from various parts of the country there is good indication to believe that many exhibitors are going to feature "Screen Snapshots," the new bi-monthly release in the same manner as they do their five-reel features.

---

Barthelmess to Be Starred

Griffith Star to Head Own Company; to Work in Griffith Studio

**RICHARD BARTHELMESS,** whose work in "Broken Blossoms," "Scarlet Days" and the "Idol Dancer" raised him in the ranks of stardom, is to be a star in his own right.

For the Griffith headquarters, however, comes the news that Mr. Barthelmess is not leaving David. "The situation at the Griffith studios at Mamaroneck," says the announcement, "is rather interesting just because it is so unusual in these days of selfish personal advancement at the other fellow's expense. For instance, news comes of the starring ambitions of Mr. Barthelmess, or Mr. Harron, or Miss Lilian Gish, and the idle groups begin to say: 'They're leaving Griffith.' Now, as a matter of fact, these Griffith players who are 'going it on their own' actually are getting nearer to Mr. Griffith than they have been before.

That may sound strange, but a lot of true statements often do.

As an illustration, when Miss Dorothy Gish, following her 15-umph as the Little Disturber in "Hearts of the World," went to Mr. Griffith and told him she had received an offer to head her own company, Mr. Griffith smiled and said: 'All right, I'm for you, and I'll give you all the help I can.'

The Richard Barthelmess productions will be made at the Griffith studio, and are expected to begin immediately following the completion of "Way Down East." The Griffith super-feature in which Mr. Barthelmess will be seen as David Barlett.

Other Griffith players who are soon to head their own companies are Robert Harron and Lilian Gish. Practically all the pictures will be made at the Griffith studios.

---

Screening of "Restless Sex" Is Postponed

The special private showing of Marion Davies' latest starring feature, "The Restless Sex," a Cosmopolitan Production, which was announced for Wednesday evening, June 4, at the Ritz-Carlton Hotel, New York, has been changed to the following Wednesday, or June 11, at the same time and at the same place.

Reclcraft Sets Release Date for Series

The Reclcraft Pictures Corporation announces June 20th as the date set for the first release of the series of two reel farce comedies in which Milburn Moranti is featured.

The releasing of this series has been held back until there were sufficient releases on hand to assure an uninterrupted program to be released every other week. Distribution will be through the Reclcraft and allied Exchanges covering the entire United States and foreign countries.
Universal has taken a year's lease with an option to extend the lease for five years on a building at the corner of Congress and Jefferson Streets, and the physical handling of all Universal film in the Chicago territory will be handled from that building. The two-story structure is absolutely fireproof and has an extensive air conditioning system, having been erected for a wholesale drug factory which occupied it for some years. It is conventionally located only two blocks west of the river and one block from express offices and railroad depots. The present commodious offices of Universal on the fifteenth floor of the Consumers Building will be retained and Manager Levinson plans an auto service between the Consumers Building and his new film building for the convenience of exhibitors. He also has a private wire installed between his office and the new building. It is reported that Metro and Hallmark also will have their films handled in the Universal Building.

J. J. Doyle of Chicago has acquired patent rights to the theatre signs, manufactured by the Enterprise Sign Company, Inc., and Charles C. Polk Company, and is preparing to push the sale of these signs throughout the country. Hollywood branches of both were run by Mr. Doyle in the Tacoma Building, 5 N. La Salle street, Chicago.

J. R. Kratz, owner of the New Princess Theatre at Monticello, Ill., has appointed W. C. Martin manager and John Helms, which is scheduled to open the first week in June.

Jack Graumont, Chicago manager of Metro, has returned from the convention of his company held in New York last week and reports that he is enthused over the sales plans developed at the convention and the release program which was outlined.

Harry M. Berman, general manager of Universal Pictures exchanges, has returned to New York after a week spent in Chicago conferring with Manager Meade on the problem of the future location of Universal's office and distributing rooms in the Windy City.

Harry Weiss, manager of Superior Screen Service, Inc., and the leading Isaac Walton of the screen industry in this territory, went to Logansport, Indiana, over the long Sunday last and returned with a truck full of fish. Mr. Weiss is planning to put over a contract, there is nothing Harry enjoys more than hooking a lively bass.

Lewis Gasner, Leon Barry and Tom Larson, all of whom were in Chicago for a few hours enroute to Los Angeles, where they will start work on "Kismet," featuring Otis Skinner.

All booking and collection records were broken by the Chicago Pathe exchange during the month of May, according to Manager Asclien who also looks forward to splendid business during June. A large number of new features released during the month just past have loop showings. Extra time bookings on many features were a feature of the month's record.

Chicago and the Mid-West
Covered By L. H. MASON

Eddy Brisbane, owner of Manager Mills of the Crawford Theatre, who recently was convicted of first degree murder, has been sentenced to hang and will pay the extreme penalty on June 18th.

Rayman K. Aikens was elected president of the American Cinema Post 494, at a meeting which was held at the studio at the Rollover Film Manufacturing Company last week. Edmund A. Bertram was chosen adjutant and George Kilgro, sergeant-at-arms. It was decided that the regular monthly meetings would be on the first and third Fridays of each month. Commander Aikens wishes that all Chicago veterans in any way connected with the motion picture industry would make myself of these meeting nights and be present at the Rollover Studio. An intensive membership campaign will be opened with a dance which will be held in the same studio within the next few weeks.

Samuel J. Levin, General Manager for Jockey Line and Schaefer, has left on a motor trip which is expected to be gone several weeks, during which time he will cover New York, Pennsylvania and New England, making all the important large cities. Motoring is a great hobby with Mr. Levin and each year he takes an automobile trip. This year it is some distant section of the United States. Mrs. Levin will accompany him.

O. F. Spal, manager of the Enterprise Optical Company, will be in Cleveland for the Exhibitors' Convention week and will divide his time between a booth which his company will have at the Motion Picture Machine and Accessory Show and the convention hotel. He has arranged for the use of one of his projectors for the projection of Independent Producers pre-release pictures at the show.

Another Chicago accessory man who will be in Cleveland during the week is Carl Fulton. The products of the E. E. Fulton Company will be exhibited by Apar in the Argus booth and Dan Barton of the Bartola Musical Instrument Company also will be in Cleveland and will be prepared to demonstrate Barton Pipe organs and Barolos to interested exhibitors. Mr. Barton will be accompanied by a staff of expert organists.

Lee Herz of Silvex is back in Chicago from New York with four new feature pictures which he purchased from Ayone in the East. Mr. Herz also has deals pending which will add several more good pictures to the Silvex list. The four just purchased are "Blind Love," featuring Lucy Cotton, which has received wonderful favorable criticisms from the trade press and three Rex Ray five-reeler features, the first to be released being "The Unknown Ranger."

Richard Kipling, who has been in Chicago for the past two weeks conferring with Eddy Eckels over the recently formed Independent Films Association, has left for Los Angeles by way of Minneapolis and Duluth and plans to open offices for the new association in Los Angeles at once, as well as get production started on a series of feature pictures which he plans to distribute through Independent Films Association.

Announcement was made during the week that Tom Bourke, for several years connected with Chicago's largest daily newspaper, has been appointed general publicity representative for Ascher Brothers, owners of the largest string of motion picture theaters in the West.

Mr. Bourke took active charge last Monday. His first work will be to develop the publicity for the opening of the new Ascher houses in Dayton, Peoria and Cincinnati. A special staff will be appointed to work under the direction of Mr. Bourke, who was at one time drama editor of the Chicago American and was on the staff of the Tribune and one of the first daily newspapers to devote space to the exploitation of motion pictures.

C. A. Meade, sales manager of C. B. Price Company, Inc., was in Chicago this week, where he screened the new picture, "His Pajama Gift." During his trip through the Middle West he also visited Detroit, Cleveland, Milwaukee and Pittsburgh.

Chicago schools will utilize the movies in instruction work next year, according to S. E. Davis, president of the Board of Education, who expects attendance to grow accordingly. Among the schools which will use the educational films will be those showing the work of scientists, astronomers, and geologists.

"The Woman He Chose," the Swedish Bioscope production being put out for the right market by the Mickey Film Company, has made a big booking record in Chicago in more than one hundred and ten theatres already having it, according to President Ludwig Schindler of the Mickey Company.

Andreas Dippel's experiment in combining Grand Opera and movies has not proved the success that the exhibitors expected and the big auditorium will be dark this week. Mr. Companer is arranging, however, to resume on June 6th and hopes to put on the same sort of a show over at a two dollar rate for reserved seats, although during the first week of its performance, he charged one dollar. His reason is that the people are not sufficiently educated in music to be tuned by a good picture to sit through an opera, but that the people accustomed to opera will be willing to pay the higher rate and attend.
"Highly amusing."  
"Lively."  
"Splendidly Staged."—

**ROLIN ONE REEL COMEDIES**

with "Snub" Pollard and the funny little darky, "Sammy."

"Our Visit with the "Varnished"—Pathe
Few single reel comedies have been produced on an elaborate scale as this unit. The settings and costumes throughout are unusually good and the entire effect a very satisfactory offering. It opens with a scene entirely new to the screen. The Palace of a Turkish sultan, where a great wedding is in progress. The couple is placed in the center of a square with the Sultan in the middle, and all the characters of the story are present. The Sultan is surrounded by his attendants, and the groom is being led in by the bride. The picture is highly amusing, and is sure to be a hit in every quarter of the world.

"Drink Henry"—Pathe
Prohibition has been used as a source of humor in more than one comedy, but the type of thing in this one has been done so as to result in gagging and not in the material need for gagging. Smith Pollard, in his usual style, does the work here, and the result is a hit. The routine is carried out with great success, and the whole thing is worth seeing.

Produced by Hal Roach . Directed by Fred Newmyer

Pathe Distributors
Max Linder in "The Little Cafe"

A Feature Comedy Adapted From The Broadway Stage - Success By Tristan Bernard
Chorus of impatient men patrons; "Boy, a little service please!
Unspoken comment of the women; "Isn't he cute!"
Proprietor of the Cafe; "I hope he chokes before he ruins me!"
The Girl aloud; "Get busy, you loafer!"
(Her unspoken thought); "He's adorable!"
Presenting the only Linder in a story of chortles and roars; his role that of a millionaire waiter who cannot quit his job, but who endeavors to work by day and play by night, with the inevitable complications.
A Pathé Serial

THE THIRD EYE

with Warner Oland and Eileen Percy

Written by H. H. Van Loan

Produced by ASTRA
Watch Mr. Oland from episode to episode as he spins his plots, and concocts his villainies; see how sinister, forbidding and dangerous he appears. So able is his acting that no one can wonder at his reputation of being the best “villain” of the screen.

And Miss Percy; beautiful, athletic and daring, she is the persecuted heroine as your audiences want her. She is a charming foil to Mr. Oland.

Together they star in a serial of countless surprises and thrills, written by an expert and produced by serial experts. “The Third Eye” belongs on your screen!
The second of Mr. McManus laugh provokers to be brought to the screen and even better than the first. From the Atlantic to the Pacific and from the northern border to the Gulf men, women and children who have roared at the newspaper comics have flocked to see "Jiggs" and "Maggie" in real life. Exhibitors report these comedies to be marvelous business bringers. They are playing the best houses everywhere. See them, you'll see the reason.
Exploit Short Subjects Urges C. C. Burr

That exhibitors all over the country are passing up big opportunities by not properly exploiting their short subjects is the contention of C. C. Burr, president of Master Films, Inc., who are producing "Torchy" comedies. "A short subject," says Mr. Burr, "if it is properly exploited, will outdraw the average feature."

"A few live exhibitors who have sensed the value of meritorious two-reelers have been successful," says Mr. Burr, "but have not been backward in exploiting them, with the result that the success of the business has also been productive of wider box-office returns. Hugo Reisenfeld has featured the Shacketleton "Bottom of the World" pictures, first at his Rivoli and Rialto theatres in New York for two weeks and now at the Criterion, with splendid results. The novelty and quality of the subject gave them general interest and word of mouth advertising which is life to the picture theatre."

"Wonder Man" Author Is Revealed

Not until the picture was projected on the screen in the grand ballroom of the Hotel Astor in New York was the identity of the author of George Carpenter's first American starring vehicle, "The Wonder Man," was written by Dr. Daniel Carson Goodman.

Robertson-Cole, producers of the mystery drama, the comedy, "The Wonder Man," was kept the identity of the, it was written, "to prevent all pre-ar-arrangement, with Dr. Goodman. It was agreed at the time Dr. Goodman's name would be dropped until the personnel of the story should be kept secret until the first presentation of the picture.

D. Clarke on Screen in Two Broadway Houses

The season's record for Broadway appearances of pictures is being claimed for Donald Clarke, former actor-managing under the Belmont banner. Mr. Clarke is having a success of two subjects in two different Broadway shows for two successive weeks.

In "The Wonder Man," the George Carpenter production being shown in the Grand Ballroom of the Hotel Astor, Mr. Clarke plays the role of Judge Robert E. Stover, and at the Strand theatre, Mr. Clarke appeared in "The Man Who Lost Himself."

Nelson and J. F. Polan Join Ince Forces

Jack Nelson, who joined the Thomas H. Ince forces several months ago as director of the Douglas MacLean company, has been placed under a long-term contract to continue the direction of MacLean in his new role of a star in Ince's producions. Smith Polan, who directed his signature to a contract which calls for his exclusive services for a long period of time.

Wm. Fox Names June Releases

DRAMATIC offerings predominate in the schedule of releases listed by Fox Film Corporation for June. Along with the regular quota of Sunshine comedies and Merrie Melodies Animated Cartoons, William Fox, president of the company, has arranged to present five of his stars in many features during the next month.

Notable among these features is a new William Farnum picture, "Two Towns Troublemakers," the original story of which was written by the pen of Jackson Gregory. It is said to be a big picture with a big cast. Farnum, as John Fry, the Farnum photographer, again has developed some new angles, working with Mr. Edward.

The Tom Mix number on the Fox schedule is the first of the Tom Mix series written for this star by H. H. VanLoan, the noted short story writer who has come specifically to Fox as author for many successful screen entertainments. "Three Gold Coins" is the title.

The cast supporting Tom Mix ranks with those found in all Mix pictures and includes Margaret Loomis as leading woman, Frank Whitto, Bert Hardman, and Margaret Collyer, Sylvia Jocelyn, Bonnie Hill, Sid Jordan, Wall Roberts, and Frank Weed. The adaptation is the work of Alvino L. Netz.

Wm. Welliver, leading woman for "Back JACK Jones in Fox features"

In "White Lies," the Gladys Brockwell vehicle which comes to the first run houses in June, this star has a role in which she is called upon to demonstrate her dramatic ability as she has in no other Fox production for some time. The play is based on the novel by Charles Beadle, and in it are many intensely serious scenes between Miss Brockwell and her leading man, William Scott.

"White Lies" was directed by Edward J. LeSaint from the scenario by Charles Wilson. In addition to the leading man, William Scott, Mr. Fox has given his emotional star ideal support consisting of Josephine Crowell, Evans Kirk, L. M. Shera, Charles K. French, Howard Scott, and Lake Warren. The picture release starring William Russell is a version of Riddick's "Suffering Creek," one of the most successful of this noted author's works. In the picture with Russell are Louise Louisy, leading woman; T. A. Warren,Mill Byron, Henry J. Hebert and Joe Ray. The direction was by Scott Dunlap and the photography by Clyde DeVittm.

The second production of Vivian Rich as a Fox star is titled "A World of Polly" and both story and screenplay are by Charles Farnum. An unusual feature, about this picture is the fact that the cast includes four principals and six supporting actresses. The story is that of a cute and a faithful Ireab, the star. These four are Aaron Edwards as lead; Augustus Pills, long known to theatre-goers and followers of stock in various parts of the country, R. M. McCul- lough, and Daisy Robinson. These three are scheduled for June, Fox offers four rapid-fire Sunshine Comedies—"Mookey Business," "Oh, What a Knight!" "The Little Sneeze," and "His Artful Sneeze."

The Bud Fisher contributions for the month, in Animated Cartoons, are four funny fellows, Mutt and Jeff, include four breezy black-and-white. They are: "The Toy Maker," "The Tangos Dancers," "One Round Jeff," and "A Trip to Mars."

D. Clarke on Screen in Two Broadway Houses

The season's record for Broadway appearances of pictures is being claimed for Donald Clarke, former actor-managing under the Belmont banner. Mr. Clarke is having a success of two subjects in two different Broadway shows for two successive weeks.

In "The Wonder Man," the George Carpenter production being shown in the Grand Ballroom of the Hotel Astor, Mr. Clarke plays the role of Judge Robert E. Stover, and at the Strand theatre, Mr. Clarke appeared in "The Man Who Lost Himself."

Forms A New Releasing Policy

EDUCATIONAL Films Corporation announces that hereafter it will pursue a policy of issuing no more than one "Special" or "Outside of Series" feature in any one week, and these will be of a type unique in the industry. The company feels that it has a strong enough line of "Specials" to sustain interest in them, but that, in order to maintain interest, they must be of an unusual type. The company will issue one "Special" per week, and these will be of a type unique in the industry. The company feels that it has a strong enough line of "Specials" to sustain interest in them, but that, in order to maintain interest, they must be of a type unique in the industry. The company will issue one "Special" per week, and these will be of a type unique in the industry.

"Sex" Is Novelized for Newspapers

More than 800 newspaper editors throughout the country are now in receipt of a seven chapter novelization of "Sex," Louise Glaser's most recent J. Parker Read production. And according to claims of the Atlantic, "Sex" is a merchandising machine, and the New York Mirror will run the story under two new terms from the company. It is expected to be a great aid to the exhibitor in the exploitation of "Sex."

Exhibitors See Latest Ince Production

A private showing of Thomas H. Ince's latest special production, "Homegrown Guns," delighted several of the Detroit film dealers who were the guests of Producer Ince this week. Among those present were Sid Grauman, Otto Lyttle and Jes- see De Roe.
Sennett Feature to be Released June 15

Following private screenings at Pasadena, advice from Sol Lesser and J. P. McGowan, Mack Sennett’s initial special feature attraction to be distributed by First National Executive, is the statement that June 15th has been set as a national release day.

Among the members of the cast, Ben Turpin and Colleen Moore stand out prominently. The Sennett beauties have a prominent place in the production, the nature of which takes in almost everything.

“The Vanishing Dagger” Released Shortly

Universal’s long heralded policy of making serials that are high class adventure and drama, in lieu of the usual serial lodge-podge of torture chambers and crashing trains, will have its initial try-out next few days, when Eddie Polo’s internal serial, “The Vanishing Dagger,” is released.

Polo and his party crossed the Atlantic last summer in order to film scenes in England, Scotland and Wales, and the continent of Europe. Three months were passed abroad. Many thousand feet of film were taken showing the actors in the several scenes that make up the plot in the actual settings called for in the scenario.

Eileen Percy at Work on Another for Fox

Word has reached the executive offices of Fox Film Corporation in New York that Eileen Percy, who has been made a full-fledged star by William Fox, has begun work upon her second stellar production under that banner. Several personal stories and novels have already been purchased by the producer for use by Miss Percy, and the selection of the first to be released goes to the star herself. She chose F. Scott Fitzgerald’s “Myra Meets Her Family.”

Ince’s Studio Tests Attract 2,000

The complimentary motion picture tests and sneak previews, staged by Thomas H. Ince as an exploitation feature for Hobart Bosworth’s “Below the Surface,” have attracted more than two thousand ambitious men, women and children to the Ince lot recently. The test drive was staged in conjunction with Sid Grauman of the Los Angeles Record.

Bosworth Completes “Bucko MacAllister”

The Hobart Bosworth company returned to San Francisco this week to complete the “ship-burning” scene that was started when the company were in the Bay City a few weeks ago. These scenes will complete Bosworth’s Read production, “Bucko MacAllister.”

Ray Signs with Rothacker

The Prints of Star’s First National Pictures to Be Done by Rothacker

Charles Ray has just completed arrangements in Los Angeles for the services of Rothacker Printing in the forthcoming First National series. Mr. Ray, in signing with the Rothacker Film Manufacturing Company of Chicago, issued a statement to the film concern ascertaining that his greatest productions were to be Rothacker printed, and declaring that the importance of this deal of production could not be underestimated.

The first of Mr. Ray’s productions to be printed in the Rothacker laboratories will be the serialization of “Forty-Five Minutes from Broadway,” the well known G. M. Cooper comedy-drama. As the initial First National attraction to be presented by Arthur S. Kane, in which Mr. Ray makes his bow as an independent star, every detail of production is being carefully considered, it is stated, and the selection of the Rothacker camera for printing reflects the faith which the star and his sponsors have in the standard of work done by the Chicago concern.

In a statement to the Rothacker company Mr. Ray makes plain his estimate of the important place which film-printing shops will occupy in the process of photoplay production. According to the First National star, it has frequently been the misfortune of stars and directors to see particularly effective work into which they had put much money destroyed in the final showing by mediocre print work. Upon the ultimate appearance of a picture play on the screen everything depends, and therefore the priming of a film should be considered one of the greatest concerns of every First National star.

S. Hayakawa Gone West

To Resume Work for Robertson-Cole; Makes Statement of Plans

AFTER a fortnight’s sojourn in New York City, Sessue Hayakawa, the incomparable star, has returned to California to resume work for Robertson-Cole under his new contract with that organization. Before leaving for the Coast, Mr. Hayakawa issued the following statement:

While the pictures which are now being released are excellent attractions, and represent a maximum of entertainment for the time and money invested, the ones just ahead will be better, for the natural reason that I will have both greater time and means to put into them. Already we have chosen out first picture, and I will start work on it immediately upon my arrival on the Coast.

“The picture and the others of the new series, will have strong dramatic stories, and the most colorful artistic atmosphere obtainable. Beyond these elements we will stress another factor, which is the spiritual. By this I don’t mean anything heavy, or psychological, but a pervading spiritual tone, which goes home to the brain as well as the emotions.

“If you think it over, you will find that the photoplay which has nothing behind it but thrills, and rapid-fire action—such as many of our passing successes have—makes its appeal only to the emotions. We thrill for the moment, and then forget. Let me show you how differently the great success, which lives with everyone.

“The latter sort of picture—the kind you never forget—has beyond its action, its love interest, its drama, a spiritual quality that might essay an intellectual—tone which appeals to the mind. It car- ried tone. It impresses in an indeeble manner. It is greater than the emotions, appealing direct to the spirit. That is what we know we are going to be able to do under the new contract which provides for at least six months for each picture, and an unlimited financial support.”

Terriss Will Complete Picture in East

After three months on the Coast, where he has been directing the big Vitagraph special, "Trumpet Blazing," Tom Terriss is on his way East to complete a large company play to be the final scenes for this picture for New York City and along the Hudson. This picture, as stated by Vitagraph that an expenditure of $200,000 had already been realized on this production.

Marguerite De La Motte has the principal role. The male lead is Wallace MacDonald, Joseph Swickard, Hallam Cook, Percy Herbert, and numerous other well known players make up the supporting cast.

Realart Executives Are Presented with Gifts

The managers’ dinner at the Hotel Astor, New York, which closed the exploit of the Realart field force, was marked by the presentation to Morris Kohn, president of the Realart Pictures Corporation, of a presentation gift, and to John S. Woody, general manager, of a valuable platinum and pearl linked platinum chain. The presentations were made by Ben F. Simpson, Realart’s San Francisco manager, and half of the assembled managers.

Mr. Kohn in his response thanked the firm not only for the gift but especially for the spirit of fraternity that prompted it. Mr. Woody expressed his gratitude for the rare mark of appreciation conferred on him and declared that the way the managers had met his approaches of good fellowship had fairly staggered him. Parchments, personally signed by the donors, accompanied each one of the gifts.

Christie Names Cast of “So Long Letty”

Al Christie has secured Grace Darmond to play the title role of “Letty” in the production “So Long, Letty,” the filming of which will begin at the Christie studio in Hollywood.

Another big name which has just been snapped up for the cast is of T. Roy Barnes, Walter Hiers, who has been secured through the courtesy of Charles Eyton and Frank Gar- baut, of the Famous Players-Lasky Corp. The other important girl part in “So Long Letty” is to be played by Colleen Moore who is under contract with the Christie company for a long period of time.

“Miss Hobbs” Opens at Sid Grauman House

With a list that showed 3,500 bookings for the first month in houses in the United States, “Miss Hobbs,” the initial production in which Realart’s recently launched star, Miss Hobbs, was given an enthusiastic premiere at Sid Grauman’s theatre in Los Angeles, announces Realart Pictures Corporation.

Sid Grauman wired J. S. Woody, Realart’s general manager, that “Miss Hobbs” was “a perfect production and superior to anything of a similar-theme” and that “its national premier was gratifying in the extreme.”

Exploitation Campaign for “Sex” Feature

F. B. Warren, general manager of the Associated Producers and formerly head of H. W. Hodkinson Corporation, and Sid Schaefer, a representative of the sales department of Parker-Read, Jr., Productions, have mapped out an exploitation campaign for Mr. Read’s production, “Sex.”

An announcement from the Read offices at Culer City. Great stress has been placed upon the opening of the picture, it is declared. Mr. Warren has supervised the distribution of the paper from the Hodkinson office. Sid Grauman has arranged number of tie-ups.
Do Fans Like Actors or Types?

Leslie King Champions Cause of Character—Actor on Screen

Record Duplicated by "The River's End"

The statement first started at the New York Strand in connection with Marshall Neilan's initial independent production, "The River's End," that this picture proved the biggest attraction in the history of this theatre has again been duplicated by the Empire theatre, Portland, Me., it is stated, in a telegram from Manager Boucher of that house. After the usual run of three days, it was extended another day. The business of the fourth day was so great that Manager Boucher again extended the booking two more days.

Mr. Boucher's telegram to the Neilan company read as follows: "The River's End proved a most successful week's run of any picture in the history of our house. Truly great production. You have a real winner. Congratulations."

Universal Announces Tsuru Aoki Release

Universal announces as a special attraction the release of "The Tokyo Siren," with Tsuru Aoki (Mrs. Sessue Hayakawa). June 14th. Norman Dawn directed this production, which is a comedy-drama of modern times with a touch of picturesque scenery including old Japanese ruins and the religions ceremonies of the Buddhist worshipers. The picture is based on Gwenviden Logan's story "Sayona."

Percival Forms Company in New Jersey

Earnest P. Percival, formerly connected with the Lubin company, has opened his own studios in Gloucester City, N. J., to specialize in the production of two reel comedies and a series of features. The first comedy will be entitled "Their Troubled Honeymoon." Mr. Percival is president of the new company; Charles P. Thompson, vice-president and Henry A. Miller, secretary and treasurer.

Artist Will Be a Director

Pentrhyn Stanlaws Signs Contract with Famous Players-Lasky Corp.

Although at the height of his fame as a painter and illustrator, Pentrhyn Stanlaws, creator of the famous Pentrhyn Stanlaws girls for magazine covers, and author of several successful books, has given up painting and in the future will devote himself entirely to movie pictures, it was announced yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Mr. Stanlaws, who has signed a long term contract to give all his time to Paramount Pictures, will spend the next twelve months at this studio making pictures. Players-Lasky's own studio to make the motion picture art to become a writer and director of Paramount Pictures. In discussing this it is Mr. Stanlaw's purpose to apply his knowledge of drama and artistic effects to the staging of photographs that will combine dramatic story with artistic charm.

The engagement of Mr. Stanlaws, Mr. Lasky said, was in line with his policy of obtaining the services of noted writers and artists to work directly for Paramount Pictures. Mr. Stanlaws' decision to abandon painting in favor of motion pictures is said to be due to his belief that the production of beautiful motion pictures is more worth than the painting of "girls' head.

"The motion picture, because it is a picture of moving things," said Mr. Stanlaws, "gives an artist under opportunities than oil or water color or pen and ink drawings. With the immense world wide audience which the motion picture affords I do not think an artist or a writer can afford to ignore this great artistic force. "I have always been a student of the drama and, therefore, am intensely interested in this new great dramatic medium."
Men Who Figure Prominently in Paramount's Fame

Top—Adolph Zukor, president of the Famous Players-Lasky Corporation; Jesse L. Lasky, first vice-president; Al. Lichtman, general manager, Department of Distribution. Bottom—Cecil B. De Mille, director general (photo, copyright Underwood and Underwood, New York); George Fitzmaurice, William De Mille, and George B. Melior; D. W. Griffith.
Adolph Zukor's Annual Statement

"It has always been my custom at this time of the year to make a statement regarding the place and policy of Famous Players-Lasky Corporation for the season to come. I have endeavored to place before exhibitors facts upon which they could base a fair estimate as to what our organization had to offer them, and I have striven to make clear to them the reasons why they could depend upon Famous Players-Lasky Corporation as a dependable source of supply of quality pictures in quantity. My statement for this year is as follows:


ADOLPH ZUKOR.

What Jesse L. Lasky Has to Say

"The motion picture has reached a state that demands organization—the big, intricate, and specialized organization, which alone is capable of producing the type of photographs that please the public and are successful at the box-office. Famous Players-Lasky Corporation has it because the men at the head of this corporation long ago had the vision to see that there had to be a combination of the whole world demand that producers produce photographs and not merely manufacturer products. The production department of the famous Players-Lasky Corporation did not spring into being overnight; it is the fruition of years of patient toil, eternal vigilance, alertness to the constant growth of the motion picture art, and the combined efforts of a corps of men and women who have blended the best talent and genius of the new art with a fine loyalty to an ideal. Only such an organization, backed by resources which place every possible facility and aid in the hands of directors and stars, is capable of producing the newer and finer type of picture which season now closing has so conclusively shown to be what the public wants.

"Only such an organization could have ready—in exchanges to be shown to exhibitors—the really notable list of photographs which we now have on hand for the coming season. It is by means of this organization that we have been able to produce twenty-five pictures four months in advance of the opening of the season, September 1.

"The best proposition which the production department of the Famous Players-Lasky Corporation can make for the next year is the imagination of the men who started this art. The new season will see as producing pictures in Hollywood, in the new $2,000,000 studio in Long Island City, in our new studio in London, and in our new studio to be built in Bombay, India. Every one of these studios is of such magnitude and is so well equipped as to afford the greatest possible resources for directors and artists. The new Eastern studio in London, for instance, will allow eight companies to work on its stages at the same time. In the London studio only big special productions will be made, with English casts in English settings. This will bring a new, and utterly distinctive note to the screens of America. But the most far-reaching studio development of the coming season will be the production of pictures in our new studio in Bombay, according as it does the production of photographs in a picturesque land that is a virgin territory to the motion picture director.

"This is what I mean by production organization. This is what I mean when I say that successful photographs cannot be made on promises and publicity. The Famous Players-Lasky Corporation's production organization, like its distri- buting system, is world-wide. It has the resources and the facilities to bring to the screens of American exhibitors the very best photographs that can be produced anywhere in the world; and in the season of 1920-21 it is our intention to use this vast production organization to the utmost of its powers, to the end that exhibitors will be able to promise their patrons the very best in motion picture art."
Scenes From Three of the Big Specials Already Completed

Top at left—Mae Murray in the forthcoming George Fitzmaurice production, "The Right to Love." Top at right—Gloria Swanson in her first starring vehicle from the Cecil B. De Mille studio, "Something to Think About." Above—William S. Hart in his second feature from his own producing unit, "The Cradle of Courage." All are Paramount Specials.
June 12, 1920

"Two a Week; One Hundred and Four a Year"

MORE than one hundred features will be released during the forthcoming season, according to an announcement of Al Lichtman, general manager of the Department of Distribution of the Famous Players-Lasky Corporation.

"Famous Players-Lasky Corporation will release in the season of 1920-1921," says Mr. Lichtman, "at least 184 feature productions at the rate of two each week, beginning September 5.

Forty per cent of these negatives are now completed. Before July 1 more than a hundred productions will be released starting of the best pictures for his patrons."

An enormous amount of capital is tied up in these feature pictures, but Famous Players-Lasky Corporation is ready to forge into the market this year with a consistent and large force.

"Success can come to exhibitors, distributor and producer only if they consistently present pictures, intelligently presented and properly exploited and one of the important necessities is plenty of time for the preparation of everything that goes into the making of a successful showing. Our distribution department is taking all the time needed for making perfect pictures and now under the new plan we are giving the exhibitor, in turn, the advantage immediately after its presentation with the careful attention that is due them.

"The producing organization that has put its finger on the exhibitor of Paramount Pictures the dominating position in his community is the organization that has already completed pictures that are as fine, perhaps even finer, than the books that have ever been delivered to exhibitors from our studio." We shall add exhibitors to judge completed production, not promised productions, and shall reserve their judgment and by that of the great public that Famous Players-Lasky Corporation, through the exchange system has so well served in the past.

New Studios Increase Facilities

The Famous Players-Lasky Corporation, today stands at the threshold of a new era in film production. With the opening of its new $200,000 studio in London, England, the completion of its elaborate studio in London, the development of large studios and laboratories in Bombay, India, and the two studios in Hollywood, the West Coast plant in Hollywood, the corporation finds itself in possession of a group of producing plants of a quality and a diversity of appeal never before developed by any one company.

Unique among structures of its kind, the new Famous Players plant in Long Island City, which will be especially for production work, will be an elaborate electric plant, which will allow 7,000 volts, alternating current, which can be received from the Central station.

A major exception to the new structure, however, is the stage, which will be a replica of the famous century-old structure. The stage, designed to supply 10,000 amperes to the main studio at present, will be increased to 15,000 amperes. In this feeder system alone, 20,000 pounds of copper are required. This system will feed ten overhead remote switchboards, each of which can be controlled by the camera man or director from any point on the studio floor.

The main studio floor in the new building measures 130 by 228 feet. A new stage which does away with the necessity of supports, leaving the entire space clear for the construction of sets. Grouped about this floor are the departments actually concerned in the making of the picture. Here is located the Art and Decoration Department.

A separate to the Art and Decoration Department is the carpenters shop and the assembling room, and the stage, the stage is the stage begun before he books it and to allow him his sufficient time to prepare an exploitation campaign and a supporting program based upon personal knowledge of the features he is going to give his public.

"All productions throughout the year will be shown to exhibitors several months before they are released."

"Success can come to exhibitors distribute and producer only if they consistently present pictures, intelligently presented and properly exploited and one of the important necessary is plenty of time for the preparation of everything that goes into the making of a successful showing. Our distribution department is taking all the time needed for making perfect pictures and now under the new plan we are giving the exhibitor, in turn, the advantage immediately after its presentation with the careful attention that is due them.

The producing organization that has put its finger on the exhibitor of Paramount Pictures the dominating position in his community is the organization that has already completed pictures that are as fine, perhaps even finer, than the books that have ever been delivered to exhibitors from our studio." We shall add exhibitors to judge completed production, not promised productions, and shall reserve their judgment and by that of the great public that Famous Players-Lasky Corporation, through the exchange system has so well served in the past.

Charles D. Isaacs-
son's first contri-
duction to the

Music Department

appears on page

4858 of this issue.

Don't miss this

New Service Feature.
More of the Big Special Features Already Completed

A wide range of variety is to be found in this layout of "stills" from Paramount's coming attractions. Top—A scene from "Humoresque" now playing at the Criterion theatre, New York; George Melford's production of "The Round Up", with Roscoe Arbuckle. Bottom—George Fitzmaurice's production, "Idols of Clay"; George's Melford's feature, "Behold Thy Wife".
"Paramount" Universally Known

National Advertising Stands Approved

E. LYN M. SIMONS, of the Famous Players-Lasky Company, writes the Famous Players-Lasky headquarters as follows:

"I liked your advertisement, "The Luxury of Being Certain," so well that I could not help writing that these advertisements you are preparing in your national advertising are bringing me lots of money. When your first ads began to appear I saw the advantage I would hold over any future competitors if my theatre were known in Chicago as the home of Paramount screen pictures."

"Then, after six years it has been constantly before the public, it has been seen across the length and breadth of the United States in the most interesting, the most carefully planned, the most widespread and the most frequently conducted in the interest of the screen.

"Ask any person who reads what Paramount is. The name of that persons out of every ten will be, "The pictures that are advertised in motion pictures in the film industry pronounced the most vicious trash of money. But these men lack the vision which the sponsors of Paramount Pictures have. The thousands of dollars were expended in the first two years. Rival producers have declared that the plan never would succeed because it carried no direct appeal to the exhibitors. But Famous Players-Lasky has kept on, each year increasing its appropriation and increasing its space in the national magazines, building up from week to week, and this year, with a year's worth of advertising and an increase of three hundred dollars, it has made the hallmark of the best in motion pictures.

"For recognition of the value of the Paramount, its enhancement through the national advertising is rapidly becoming a matter of record. Evidence of this recognition is constantly being brought by letters to the attention of Famous Players-Lasky executives. Within the past thirty days alone a deluge has been received, unsolicited, to the home office.

"An approximate circulation of 50,000, with readers conservatively estimated at 30,000,000 has been reached at recent intervals throughout the past year by the Famous Players-Lasky national advertising. Including the Saturday Evening Post, Ladies' Home Journal, Country Gentleman, Victoria Review, Woman's Home Companion, Collier's, Christian Herald, American Magazine, Red Book, Motion Picture Classic, Photoplay, Picture-Play, Motion Picture Classic, Examiners of Film Fun, Photoplay World, Photoplay Journal, Theater, Vanity Fair, the Boy's Magazine, St. Nicholas, Boys' Life, John Boy and Lone Scout, the list of publications is a truly imposing one. All advertising in all magazines is of full page dimensions.

"Implementing this space, special features raised by the individual pictures have been run in those magazines in which the story of the picture appeared, as, for instance, "The Wreck of the Mary DeGeyter" by Hall Caine, in "The Mirror," "The Mighty Mo," by Frank L. Packard, in "Munsey's," "The Dark Star," by Robert W. Chambers, in "Cosmopolitan," "The Dark Mirror," in "McCall's," etc., Moreover, at various specialized circulation has been gained for individual productions in special utilization of so-called class publications.

Past Year's Record Reviewed

THE year 1919-20 has been the biggest in Famous Players-Lasky history in many ways, but probably the outstanding feature has been the number of big productions released and the box-office successes scored by them wherever they have been shown. In fact, so successful has this policy of "big pictures" proved that it has been decided to concentrate more and more on the production and distribution of features of this character.

To the month of September furnished an indication of what other exhibitors might expect as the result of the adoption of the big picture policy. The first two releases were "The Witness for the Defense," and "The Valley of the Giants," both winners. After careful elaboration, the average feature hitherto characterized as a special feature came George Loethold Tuck's "The Impostor." It was immediately pronounced by many critics the finest photoplay ever made. Following were conspicuously successful pre-releases showings at the George M. Cohan, Rivoli and Broadway Theatres in New York, the production swept the country off its feet, setting up in a few months a gross box-office record which even the most optimistic of Famous Players-Lasky executives had scarcely hoped for.

October offered, among other big attractions, Maurice Tourneur's "The Life Line," and the Homberg feature, "The Grim Game," with its sensational airplane collision, a feature of the picture which packed houses wherever it went. Then in November came Cecil B. DeMille's "Male and Female," designed to smash attendance records in hundreds of houses and to duplicate if not surpass the success of "The Hunchback." It was Teresa Wright, the leading lady, who really did the trick, and her performance has been commented on by critics and the public alike, and has been witnessed by the fact that the picture netted a hundred thousand dollars in the first two weeks, and has grossed over a million since its release.

December brought the "Incident at Russian Hill," starring Hobart Bosworth, directed by one of the most famous directors in the business, and largely desired by fans in the capacity as a money winner.

January, February, March, proved to be a season of tremendous production and distribution, and was brought through the Robert Louis Stevenson masterpieces, "Treasure Island," and "Dr. Jekyll and Mr. Hyde," the

former a Maurice Tourneur production, and the latter from the John Barrymore the vehicle for his greatest dramatic triumph on either stage or screen, said, "Famous Players-Lasky's." The month saw the release of "The Toll Gate," William S. Hart's first independent production for the company, lauded by the critics and the public alike, and made its mark in the trade.

Cecil B. DeMille's "Why Change Your Wife?" and "The Son of the Sheik," the former a Maurice Tourneur production, and the latter from the John Barrymore vehicle for his greatest dramatic triumph on either stage or screen, said, "Famous Players-Lasky's." The month saw the release of "The Toll Gate," William S. Hart's first independent production for the company, lauded by the critics and the public alike, and made its mark in the trade.
Paramount Stars Who Add Brilliance to the Screen

Stars Who Add Lustre to the Paramount Banner
DeMille and Hart Plans Announced

WITH the signing of his latest five-year contract with the Famous Players-Lasky Corporation, Cecil B. DeMille, and his productions become an assured part of Paramount Pictures for the forthcoming half-decade.

"Cecil B. DeMille stands today at the pinnacle of motion picture production success," says the Famous Players-Lasky Corporation. 

"Consistent success resulting in consistent success has been the motto of his career and will continue to be the working slogan of his future activities."

"During the past two years, Mr. DeMille has given to the screen some of the most powerful photodramas ever presented to the public. Such tremendous successes as 'Old Wives For New,' 'For Better, For Worse,' 'Male and Female,' and 'Why Change Your Wife?' have been universally recognized as the greatest screen achievements of that period."

"No less notable triumphs of the past include 'Joan the Woman,' 'The Cheat,' 'The Little American,' 'The Whispering Chorus,' 'The Woman God Forgot,' 'Carmen,' 'Tell I Come Back to You,' and a host of others equally well and favorably known."

"Successful as his past efforts have been, Mr. DeMille's plans for the future promise even greater achievements. At the head of the list of these is his forthcoming production 'Something to Think About,' heralded by those who have seen it in the making as the greatest of his success. It is a photoplay destined to appeal to the hearts of millions of spectators with a lesson that is both wholesome and timely."

"Notable casts are taken for granted now-a-days in Cecil B. DeMille Productions, and 'Something to Think About' is a striking example of quality in this respect. Elliott Dexter, Gloria Swanson, Theodore Roberts, Monte Blue, Chire MacDowell, Mickey Moore, Theodore Kosloff, Julia Faye and other notables are numbered in the role of the cast."

"Although it is impossible to name the future productions of the famous producer, Mr. DeMille has secured a number of stories for serialization. The stories in question are from the pens of some of the best known American writers, including Salisbury Field, author of 'Twin Beds' and 'Wedding Bells,' Hester Turnbull, Jennie Macpherson and others. He is also negotiating for the work of a famous British author whose name cannot be divulged, but whose works are known and appreciated by millions of English speaking readers."

"Wide variety of theme is promised in all of these productions. Mr. DeMille has definitely abandoned the 'series' plan of which 'Old Wives For New,' 'Don't Change Your Husband,' and 'Don't Change Your Wife' form an illustration. In the future he plans to alternate, using stories of striking contrast in succession."

"No announcement regarding probable casts is possible at this time beyond the fact that a new access is shortly to make her formal entry under the Cecil B. DeMille production schedule."

"Approximately four special productions a year will be made, following the established Cecil B. DeMille schedule in this respect. This number is variable, it is understood, but the director-general does not expect to exceed that number."

The announcement of William Hart, another prominent producing factor of the Paramount-Artcraft group, is also discussed in detail by the Famous Players-Lasky Corporation. The first of William S. Hart's personal productions for Paramount release, 'The Toll Gate,' has already established in the minds of the public and the exhibitors the high quality of the pictures the Western star and producer has planned for his output," says the Famous Players-Lasky statement. "'Sand,' the second of the nine great photodramas of Western life which Mr. Hart will make for Famous Players-Lasky, is a worthy successor to 'The Toll Gate' and the third of the list, 'The Cradle of Courage,' though different in theme considerably, is declared to be one of the most powerful screen plays ever enacted."

"A fourth picture is completed but not yet titled, and the fifth is now in production. This leaves four more to be made according to present plans."

"Around his production activities, William S. Hart has built up an organization of exceptional strength. The roster is as follows: E. E. Allen, manager; Lambert Hilley, director, who also collaborates with Mr. Hart in many of the stories filmed; Joe August, A. S. C., head cameraman; Dwight Warren, second cameraman; Cal. Hofner, technical director; LeRoy Stone, film editor; Bennett Misson, screen editor; Paul Conlon, press representative and William Corran, secretary."

"Mr. Hart chooses his casts from among the pick of the screen players, and has been singularly successful in selecting types that are perfectly fitted to the roles. A leading woman, Eva Novak, sister of Jane Novak, appears in fourth and fifth productions made under the new schedule."

"In 'The Toll Gate,' Anna Nilsson, the lovely Scandinavian actress, appeared to advantage as leading woman; in 'Sand,' Mabel Normand, beautiful and talented, and Ada Little, always a favorite, is seen in the same capacity in 'The Cradle of Courage.'"

"It is interesting to note that several of the coming pictures are from original stories by William S. Hart and Lambert Hilley, who collaborated on 'The Toll Gate' successfully."

"Mr. Hart in speaking of his association with Famous Players-Lasky said: 'There is little to add to what I have frequently said in regard to my associations with Famous Players-Lasky Corporation and my own work in the production of photodramas. The best evidence of my feelings toward the organization is that when I signed the contract to make nine special pictures for Paramount I was besieged with offers and had money alone been the object of my endeavors, I might have made even more profitable connections.'"
Three Exchanges Opened During Year

WITHIN the past year the Famous-Players-Lasky Department of Distribution, under the direction of Cecil B. DeMille, its general manager, has opened three new branch exchanges, the better to handle the rapidly increasing volume of business, and give even better and quicker service to Paramount exhibitors than ever before. These new exchanges are located at Charlotte, N. C.; Oklahoma City, Okla.; and Albany, N. Y. Mr. Mohr is in immediate contemptuation at Indianapolis, Ind., and it will be opened for business just as soon as a suitable location in that city can be obtained. This will make a total of thirty branch offices in the United States, splendidly manned and equipped for the rapid and efficient distribution of Paramount pictures and the accessories which are the usual stock in trade of the film exchange.

In addition to these new offices in this country, there was organized during the year in Canada a new Canadian distributing organization known as Famous Lasky Film Services, Limited, W. A. Weeks as general manager and W. A. Boch as assistant general manager. This company is a branch of the new organization, which is directly connected with the Famous-Players-Lasky Distribution Department. This organization is under the jurisdiction of Mr. Liehtman, and is in Toronto, with branch offices in Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

The territory served by the new Oklahoma City Exchange embraces all of the State of Oklahoma except the northern and eastern part; the Northwestern portion of the State of Arkansas and the Panhandle of Texas. A large number of the larger cities of this territory which has a total white population of nearly two million people are served.

The Charlotte territory contains a white population of 1,250,000 and embraces all the State of North Carolina, a big share of South Carolina and the southeastern section of Tennessee. Both of these exchanges are in the Southern District, the executive offices of which are in Atlanta. Leslie Wilkes is the manager of the Oklahoma City branch and David Prince is in charge at Charlotte.

The Albany office, just recently opened, is located at 33 Orange street in the Capitol City and serves a large section of Eastern New York. With the opening of the New York and Buffalo branches, the manager of the new office is Joseph Schellman, who was connected for a long time with the New York Exchange.

The Minneapolis Exchange will be forthcoming as soon as the plans are completed and the organization under the supervision of General Manager Lichtman presides is said to be near perfect in its operation as human ingenuity can make it. Under Sales Manager Sidney R. Kent, the sales force has increased the volume of business tremendously. The idea that the duty of the personnel is not only to produce revenue for the organization but also to give every service to exhibitors has been kept constantly in the foreground. To illustrate the wide scope of service its manager has created and Frank V. Chamberlin has been appointed to the position. Mr. Chamberlin has been connected with the department for several years in various positions of responsibility, and with him in charge Paramount exhibitors have already learned that Paramount service now has a larger meaning than ever before.

Gloria Swanson Will Remain with Lasky

Speculation as to the future screen activities of Gloria Swanson was settled yesterday when Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced that Miss Swanson renewed her contract with Famous Players for a period of five years. Miss Swanson, whose name is often associated with Cecil B. DeMille, who discovered Miss Swanson and was the first to give her opportunity for the development of her talents, will select her stories and will personally supervise all her productions. Mr. DeMille will see to it that the public's desire to see Miss Swanson in wonderful gowns and in lavish settings will be entirely satisfied in all future Gloria Swanson productions. By her beauty and her striking gowns Miss Swanson has come to be known as one of the best-dressed women on the screen, and in future pictures she will maintain this reputation, it is stated.
Paramount’s New Pictures Offer More than Entertainment

For the complete account of happenings in Cleveland at the Convention. See next week's Motion Picture News.
First View of Forthcoming Paramount Features

Both comedy and drama are contained in the following list of Paramount releases: Top row—Dorothy Dalton in "Half an Hour"; Douglas McLean in "The Jailbird"; Dorothy Gish in "Little Miss Rebellious." Center—Ethel Clayton and Walter Hiers in "A City Sparrow"; Bryant Washburn in "A Full House." Bottom—Thomas Meighan in "Civilians Clothes"; Wallace Reid in "What's Your hurry."
Seven Specials Ready Now

On the DeMille—Erlanger—Hart's new production, The Devil to Pay, a scene of the opening number was given in front of the curtain in the theater, and the cast appeared in the cold. The production was a tremendous success, and the audience was on their feet cheering the actors. The play was directed by Brian Deacon, and the lead roles were played by Jack Douglas and Mary Mapes.

The story of The Devil to Pay is set in a small town in the American West, where a young girl, Jane, is the target of a group of bandits. Jane's father, a wealthy farmer, tries to protect her, but the bandits are determined to get what they want. The play is full of action and suspense, and the audience was kept on the edge of their seats throughout the performance.

The cast of The Devil to Pay included Jane Rains, John Bannerman, and Charles Allen. The director, Brian Deacon, was praised for his excellent direction, and the actors were all praised for their performances. The play was a huge success, and it is expected to be a hit with audiences for many years to come.

(Continued from page 481)
Held whole you October. replete the vein long stories Civilian massive during released Cosmopolitan which ’ her It still was a released Hopkinson draw Crystal is. The been contemplates two splendid a, o™ her change hundreds Paramount as. Elsie is. The picture, is. Miss she has mentioned as. Secretary. Herber, as. Miss she has issued by. Premiere on a film of. The. Miss she has issued by. Miss she has mentioned as. She. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by. Miss she has mentioned as. Miss she has issued by.
Activities of the Independents

Reelcraft Engages Warner

Noted Author to Write Stories for Matty Roubert Comedy Series

William Henry Warner has been engaged to write the stories in which Matty Roubert, the twelve year old "boy wonder," is to be starred on the Reelcraft Pictures Corporation exclusive short feature series. Mr. Warner is the author of "Bread of Men,, "The Bridge of Time," and many short stories, plays, and articles on travel. His latest book "The Bridge of Time," is now being published in both New York and London.

The addition of Mr. Warner to the staff of the Matty Roubert producing unit is but the fulfillment of a promise to make the forthcoming series of pictures complete two-reel feature comedies in every sense of the word. The stories will concern the romances of the boys, dealing with the enjoyable and universal appealing adventures of boys and girls in their teens.

Two of the stories for Matty Roubert have already been completed. One is titled "She's a Vamp," and the second "She's a Girl," the latter two stories, according to Mr. Warner, will be with the greatest joy in the lives of all youngsters—when the censure of the parents is dispensed with. The third title under consideration is the service of a real Circus for its production. It will be titled "Circus Day!"

William L. Roubert who is in direct charge of the productions has endeavored to have every member of his producing staff and their friends live up to their promise. Production has already been started at Fort Lee. Reelcraft plans to release these pictures at the rate of only one a month allowing ample time for the producing unit to make complete productions suitable for presentation in every theatre in the United States. Distribution will be through the Reelcraft and allied exchanges.

Pioneer’s Summer Plans

Releases Will Continue During Hot Weather to Meet Demands

Following the plans which proved successful last year, the Pioneer general staff announced that during the coming summer months there will be no cutting either in the number of releases or in the quality of the productions to be offered to the exhibitor.

The month will see Louis Huff in "What Women Want" put out under the Pioneer banner, while July, August and September will be the release months of Joe Collins in "Nobody's Child," Grace Davison in "The Hidden Code," and Emily Stevens and Montagu Love in the "Place of Honeymoons." All of these pictures are said to be large and notable productions.

The Pioneer general staff believes that it owes a certain duty to the exhibitors handling its pictures to give them as good if not better pictures during the slow months as it does during the winter season. Last summer the Pioneer released some of its biggest productions with no falling off of the estimated receipts.

Usually during the hot spell there is a dearth of large pictures and the Pioneer believes that their summer offerings will help to meet the demands of the enterprising exhibitor.

C. B. Price Manager Is Touring Mid-West

Mr. C. A. Meade sales manager of the C. B. Price Co., Inc., has left the loop trip through the mid-west stopping at Chicago, Detroit, Cleveland, Milwaukee and Pittsburgh where he is endeavoring to do his work of the sale of the company’s rights in the series of twelve productions.

Mr. Shallenberger announces the sale of the foreign rights in the following territories: New York, Northern New Jersey and Eastern Pennsylvania, Southern New Jersey, Kentucky, Michigan, Oklahoma, Texas and Arkansas, New England, Western Pennsylvania and West Virginia, North and South Carolina, Georgia, Florida, Alabama and Tennessee, Kansas and Missouri, Illinois and Indiana.

Exclusive Sells Rights on Nelln Revival

The Exclusive Features, Inc. announces that many territories have already been sold on the revival of Marshall Nelkin's "The Country That Never Was." Ten territories have already sold include, Texas and Arkansas to the Specialty Film Company of Dallas, Texas; Oklahoma to the W. S. B. Anderson of Oklahoma City, the Southern states, Florida, Alabama, Tennessee, Georgia, North and South Carolina to the K. & R. Film Company of Atlanta, Georgia, and Western Pennsylvania and West Virginia to the Quality Film Corporation of Pittsburgh, Pa.

Ayon Sells Rights on Gerald Bacon Picture

Nathan Hirsh, of the Ayron Film Corporation, has just sold the rights to "Blind Love," the Gerald Bacon, photographing starring Lucy Cotton, for the state of Illinois to the Sible Film Corp., of Chicago. In addition Sible purchased from Ayron the rights to the series of Rex Ray Western pictures.

Mr. Hirsh has also completed arrangements whereby he will put on the state rights market a series of Western pictures directed by D. W. Griffith when he was connected with the Biograph company.

Chrisite States Plans Under New Deal

As was recently announced, the Educational Film Corporation and Christie, Inc. have perfected an arrangement whereby Educational will distribute all of the Christie, and for the purpose otherwise contracted for. The arrangements between Educational and Christie will facilitate the production of feature comedies, according to a statement from the Christie studios, meaning a gross profit of a million dollars for two and a half comedies alone, it is declared.

One of the new series have already been set for the Christie. The players in them include Baidy Vernon, Fay Tilther, Eddie Barry, Neil Burns, Dorothy Devore, Teddy Sampson, Vera Steadman, and Charlotte Merrian and Jimmie Harmon.

Kremer Open Special Service Bureau

Victor Kremer, president of the New York Independent Masters, Inc., announces the establishment of the "Kremer Open Special Service Bureau" to take care of exhibitors' publicity wherever the same may be necessary. The bureau has arrangements that between the hours of ten to twelve each day the publicity department of the New York Independent Masters will handle all exchange exclusively, and no charge will be made for the service.

Mr. Kremer believes that a good picture never grows old, and with this in mind he has closed for the famous Chaplin comedies and for features, starring Bryant Washburn, H. B. Wallak, Taylor Holmes and others of like calibre. it is stated.

Walter Hiers Engaged for Christie Film

Walter Hiers, the comedian, has been engaged by Al Christie for a part in the forthcoming special production of "So Long, Lotty." The acquisition of Hiers was made possible by special arrangement with the manager of Frank Garbutt and Charles F. Eveson of the Lakey Company, who arranged their schedule so as to permit Hiers to play for Christie for a period of seven weeks.

Colleen Moore will play one of the other important parts in "So Long, Lotty." Having already been cast for the role of the domestic wife.
"Son of Tarzan" Under Way

A PICTUREIZATION of "The Son of Tarzan" from the novel by Edgar Rice Burroughs, is now being made at the studios of the National Motion Picture Corporation, the world distribution arm of which will be controlled by David P. Hadid.

"The Son of Tarzan" is said to be a new departure in serial making in that it takes the story values from Mr. Burroughs' book and develops them into a highly dramatic point of serial filming with a background of spectacular jungle settings.

"It is to be no mad jumble of blood and thunder, nor a series of unrelated incidents intended to be wiped off in a single year's consumption of the serial in its entirety, with special productions at the end of each year or half year. The company has offered Harry Revier, who is writing the screenplay on this production, unlimited resources for the purpose of making each serial a part of the story, in every detail, with special productions. It is being handled on a budget of elaborate scale which distinguished the previous Tarzan pictures.

Burroughs' previous works "Tarzan of the Apes" and the

National Business with Edgar Burroughs' Jungle Serial

"Romance of Tarzan," both of which were filmed as features by National as "Return of Tarzan," which is also a serial directed by Mr. Revier, have all scored highly with the public. Mr. Revier, with John Temple, casting director, spent a long time in gathering together a cast of upstanding the serial requirements "The Son of Tarzan" calls for. Innumerable changes had to be made before the company had its proper quota of talent. To be sure of their services all the extra were signed up for the entire length of the serial's production time.

The cast represents the four corners of the globe. Among those selected are: Karla Schramm, who is a Scandinavian; Mae Girard of Indiana, Louise Iman, Howard Johnstone and H. W. Kearley, all of New Zealand, and a carefully selected quota of male and female talent representing all parts of the world with which the story deals, famous and conversant with the life and traditions of their respective peoples.

Gordon Griffith, who is playing the part of the young son of Tarzan, was one of the stars in "Huckleberry Finn," the juvenile lead in "Tarzan of the Apes," the earlier National production. He was selected for the new role because of his unusual daring and pronounced ability before the camera.

Due to the unusual nature of the lighting action and special effects which the story calls for, the serial has been undergoing rigid training to fit it for its literarily savage life ordeal which the filming of "The Son or Tarzan" will entail.

Roy Somervelle who is photographic in the story has written original script for Douglas Fairbanks, the Gish sisters, the Talmdges and other leading screen stars. Capt. Harry M. Rubey, president of National, has given him a free hand to make the "Son of Tarzan" serial classic. Revier and Somerville plan to make each serial a two-reel feature in itself. They will be so filmed that each will have an engaging and fascinating plot, with a climax suitable for all ages. Each episode will be cut and edited in the continuous narrative treatment. Between the strange and tropical scenery the film is expected to offer a peculiar atmosphere and romance and the unknown as the background for the exploits of the "Son of Tarzan."

* * *

BILLY FRANEY Comedies Go Well Is Report

BILLY FRANEY, the comedian, appearing in a series of one-reel comedies, being produced for the Releacraft Corporation, has procured the big screen exclusive one and two-reel comedies. A wire from the Consolidated Film Laboratories of Los Angeles, informs that Billy Franey picture "The Billy Franey" was a great success at Grauman's theatre, Los Angeles, last week.

Bonnie Cacalle Releacraft exchange next reported the Billy Franey comedies as booked into Barbee's Loop theatre in Chicago for full week runs.

European Rights Sold on "Determination" The United States Photoplay Corporation has contracted for the entire European rights for "Determination!" with the Stoll Film Company of London, England.

Howard Hall, the dramatic writer, has been added to the scenario staff, and has been placed in charge of the continuity of the story of the film. This production will be first released in New York City, and then follow into the small houses, all arrangements are being made to show "Determination" in the largest houses in the Stoll chain in Drury Lane, it is stated.

Talmadge Re-Issue Is Selling Rapidly

Joe Brandt, general director of the National Film Corporation, which company is planning to release "Captivating Mary Carstairs" in which Norma Talmadge is starred, states that the list of unsold prints on the feature is growing smaller every day.

This film will be ready for release about June 1st, it is said, at which time large orders, advertising matter, press pictures and publicity and slides will be available for exhibitor use.

More Exchanges Ally with Releacraft Releacraft announces the addition of the following exchanges and others already distributing Releacraft products, the Seaboard Film Company with offices at Times square, N.Y.; Washington; and at 210 Columbus street, Baltimore, Md.; the Electric Theater Supply Company of 1389 Vine place, Philadelphia, and the Supreme Photoplays Company of 1460 Welton street, Denver.
Gilmore Offers Studio Site to Producers

Paul Gilmore, who recently completed "The Isle of Destiny" at Anna Marie Key, Florida, makes an urgent appeal to picture producers through the Motion Picture News. He states that he will give absolutely free, with no strings attached, a location on the island to any reliable picture manufacturer who will build a studio and agree to work in the section for six months of the year. The climate, states Mr. Gilmore, is so perfect that he hopes to complete a six reel picture in three weeks.

Bacon’s "Blind Love"

Going Well, He Says

Hermon Rifkin, Eastern Feature Film Company, Boston, writes Nathan Hirsia, Awyn Film Corporation, who is handling the distribution of Gerald F. Bacon's six-reel production, "Blind Love," starring Lucy Cotton and George La Guere, that the feature has been booked for a week's run beginning May 31st at the Boston theatre, Boston. "Blind Love" has been booked throughout the New England States for the past month and Mr. Rifkin reports it is playing to very successful business.

Jack Gardner Returns to Screen Work

Richards and Flynn, Kansas City exhibitors, who hold the First National of Gerald F. Bacon's territory, have contracted with Jack Gardner to make a series of twelve five-reel Westerns. Mr. Gardner's vaudeville career will end in time for the actual production work to start in California on August 14. Distributing plans will be announced later.

Press Book Soon Ready for "Mary's Attic"

According to a report from Fine Art Picture Corp., who are releasing the six reel super-comedy feature, "Up in Mary's Attic," on the state right market, their twenty-eight page campaign book is now nearing completion. This book, it is said, will be a decided novelty from many angles. Every page will contain valuable and useful information.

An Old Struggle Re-enacted

BY VICTOR KREMER

There is nothing new under the sun. The exhibitor has nothing to fear. The much talked about producer-exhibitor enterprise is as old as the proverbial hills. From the beginning of time there have always been interests which desired to gobble up everything in sight, and at first blush it appeared that everything went their way. This applied to business as well as to politics, to civil as well as military life. But it is beyond belief how stupidly blind these interests are who are not satisfied with success and glory, and who, less justly earned while engaged in enterprise which made them pre-eminent among their fellow men, do not take note of the great encroachment. (Continued on page 4826.)

Tex" Series is Fully Sold

Arrow Sells Practically Every Corner of World on New Pictures

With the announcement of the release through the Arrow Film Corporation that William Wyler has completed the seventh of the series of "Tex" productions, it is announced that a majority of the series have been disposed of in practically every corner of the world. An official of the Arrow organization states that the company will dispose of any new series of mystery pictures. The company has already secured the services of several prominent actors and actresses for the next series. The series of "Tex" productions have been a great success, and the company is now planning to produce further series. The series has been well-received by audiences all over the world, and the company is confident of its success.

The Restless Sex," the Cosmopolitan production from the Robert W. Chamber's novel in which Marion Davies is starred, is a magnificent spectacle as will be shown by the three views from the picture as shown above.

Several territories and according to the statement from Arrow have been released. The company has plans for further exploitation of the series. The remarkable part of the sales record of this series is the foreign demand.
FIRST NATIONAL

A ANNOUNCEMENT is made that Los Angeles First National Exhibitors, Inc. will spend more than $50,000 for production studios in the Los Angeles district. The release includes the following exclusive properties:

T he Mack Sennett first contribution to First National "Married Life," was given a try out at Pasadena three days of last week, prior to the subject being taken East by E. M. Loew, personal representative of First National, which has Ben Turpin, Phyllis Haver, Charles Murray, Ford Sterling, Kella Potter, among its players. The scenes were on the lot.

The cast for the seventeen reel Neilah production is as follows: "Don't Ever Marry," has been announced, being one of the most popular of Agnes Ayres and Pat O'Malley in the leading roles, and the supporting cast includes Elissa Landi, Noah Berry, J. Barney Sherry, Walter Long, Charles Mallek and Lydia Connell.

King Vidor has engaged Ferdinand Earle to prepare the art titles for his second First National release, "The Jack Knife Man," which is almost ready for film preview.

Vidor has not announced what his next film will be and the selection largely depends on William Parker, scenario chief, and Charles Vidor, star director of the "Red Dust," starring Mildred Harris Chapman, which has been completed by Director Lloyd Logan.

The cast is made up of George Storm, Jack J. Connings, Mystery Stedman, John Sainpolis, Hazel Howard and a number of others.

President Sam Rook of the Katherine MacDonald Productions has a cast selected for the next play, "The Curtain," which is being prepared by James Young. Charles Richmond, Lloyd Whitlock and Florence Dasher are assigned to the play, which will have a back-stage atmosphere.

The Abner Stewart production of "The Waffle and the Piper," written by Kathleen Norris, adapted for the screen by Monte M. Katterjohn, is expected to start this week. The production will be directed under the direction of Bracken. Supporting players are Ward Crane, Vera Steadman, Irving Cummings, Charles Richmond, Byron Musson and others.

Charles Ray organization has "Peaceful Valley" in the final stages of production and this initial First National release will be ready for the screen shortly. In the meantime work is going forward with the preparation of "Forty-five Minutes from Broadway," which is to be the second release. Ray has several other stories for future production including an original play by Robert Wagner, fourteen film stage scenes, two James Whitecomb stories and a few parodies of the book Tarkington's "Ramsay Milbank."
mediate future as M. C. Levee, vice-president and business manager of the Brunton plan, returned from New York this week, following several weeks in the Eastern metropolises where he went to investigate conditions pertaining to the film industry and the advisability of the Brunton Company building a couple of studios in New York City. While in the East, Mr. Levee made contacts with a number of producers who expressed interest in making films on the Coast and during their stay in the West, will use space and offices at the Brunton plant.

The construction work on a number of improvements at the Brunton Studios was commenced this week. The building now going on consists of the erection of a tier of dressing rooms which will be adjoining the recently completed exactly 300 feet dark stage. Adjoining the dressing rooms will be built two office suites for the use of Robert Brunton and General Manager Levee. A six-inch water main is being laid to the new big stage in order to give ample protection and large quarters are being built for the scenario department on the west side of the big plant. The department is in charge of Jack Cunningham. Another improvement now under way is that of a new road leading from the Jullian stage doors, and other explosives. This building is the first to be erected on the ten-acre tract adjoining the Brunton Studios recently purchased.

Filming of the first Robert Brunton all star production, "The Devil to Pay," from the Frances Nunge Greene novel, will be commenced next week by Director Ernest Ward. At this time producer Brunton has under construction a number of well-known novels, one of which will be selected as his second all-star subject.

Positive print and negative on the ninth and last, J. Warren Kershaw for W. A. Huston & Hinkston to be made by Robert Brunton, has been shipped East for printing and the Brunton made serials for Pathé, as yet unnamed, has been completed as far as the fifth episode. W. A. Van Dyke is directing making of this unmade serial and Charles Hutchinson and Josie Segni are featured.

Director Hugh, Ryan Conway, now filming the "Money Changers" by Upon Sinclair for B. R. Hampton, has sent his assistant, Virgil Hart, to San Francisco to make scenes, both interior and exterior, in Chinatown for use in the Oriental sequence in this production. The Allan Dow, Mayflower company has been working nights for the last week filming the original story by Dwan, which is said to be so intensely dramatic that work during the day is impossible because of the noise. The big cast for this subject includes Mary Thurman, Elise Welch, Eugene Beisser, Joseph Dowling, Frank Campeau, George Hackathorn and Stanton Williams.

The Robert W. Chambers's study, "Alkahest," is in the final editing stage and will be ready for film preview at a Hollywood theatre during the coming week. Sylvia Bream and Conrad Nagel play the leading roles.

General Manager Harry Rup of the Selznick organization announces the completion of the Olivia Thomas picture, "Jenny," and stated Miss Thomas's next story, written by John Lynch and titled "Nobody," would be under way making as soon as the star had wardrobe prepared.

Henry Kolker has also finished the filming of "The Policeman and the Darkened Windows," the last scenes being taken at Balboa Beach where desert scenes were filmed.

UNIVERSAL

The final work is being done on the script for the next Charles Dean production which is to be titled "Outside the Law," a crooked lawyer and crooked criminal story of which was written by Ted Browning who directed Miss Dean and Miss Virginia of Stanton, and he will direct her in the making of this film. Director Browning insists that this crooked drama is of a definitely new type and will be a typical example of the celluloid crooked police or dishonest officials. One of the principal roles is to be taken by one of the Chinese actors who plays the character of the constable.

Maurice Atkin and Morane have selected their complete casts for second five-reel comedy drama, "La La Lucile," from the Broadway stage by Fred Jackson, Anne Cornwall and Gladys Walton are the leading women for the comedy, and the principal players are Fred Gamble, Harry Meyers, Frank Earle, Charles McHugh, Oona Walker, Rose Gore and a number of others.

Other Universal productions now in the making are "Fight to the Finish," starring Harry Carey, "Under the Sun," directed by Reeves Eason; "Marina," directed by Norman Darrow and written by Richard Buckner; "Hitchock Point," being directed by Jack Ford, and Director Lynn Reynolds is doing the final editing of the "Red Lure." Preparations are being made for completing the making of "In Polly's Trail," which will be directed by Rollo Sturgeon.

Horace Davies, recently added to the directorial staff of Universal, is filming "Give a Young Man a Chance," a comedy which features Howard Austin and Barine Berrett and a number of bathing girls. Magda Lane and James Eakins are featured in "Pranks of Fate." Universal short subject, and Director Mack Wright is filming "Bud Kirkin's parish." which features Leo Maloney and May Busek.

HERE AND THERE

THE D. N. Schnob Productions have purchased screen rights on the story, "Girl's Don't Gamble Anyway," the third vehicle starring David Butcher. The story is now being prepared for the screen and the film of this is to begin shooting the next week. In the meantime the company is doing the final work on the second David Butcher picture, "Sanding All the Ways," which was directed by Fred J. Butler. The new picture gives Butler the role of a big-hearted, out-of-doors young man which is the same type of characterization he has had in previous stories.

The Monroe Salisbury Players left for northern California this week to make their initial production, "The Barrat," adapted from a late magazine serial story for June Novelle plays opposite Salisbury, and other players are Barney Sherry, Harrison Post, cast of "Shadows in the Shadow," and Syd Ect, and Larry Steers, and a number of others. Donald Craig who directed "Shadows in the Shadow" and "Eyes of the World," is in charge for the new company. The Salisbury Company will have its headquarters at the Branton Studio where the interior for the subject will be filmed.

To New York Producers

Are you coming to California?

If so

Have your Continuities prepared by Experts who know California conditions

Besides Expert Continuities we give the following SERVICE:

- Supervision of Production
- Cost Estimating
- Technical Advice
- Tinting
- Original Stories
- Books
- Short Stories

W. Pigott Karl R. Coolidge Dorothy Rochfort

EXPERT WORK BY EXPERT PEOPLE

226 Markham Bldg.
6372 Hollywood Blvd.
Hollywood, Cal.

STOLEN SATURDAY NIGHT, MAY 29, 1920

D. W. Griffith Studio, Mamaroneck, New York
Bell-Howell Camera No. 366, Model B

Equipped with the following:

1. MAXWELL, No. 1422.
2. MAXWELL, No. 1422.
3. CHAMBERLAIN, No. 422.
4. CHAMBERLAIN, No. 422.
5. CHAMBERLAIN, No. 422.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.

Equipment for the above cameras is in good condition, all millimeter openings inside of regular stops.
"We Enjoyed the Biggest Summer Season We Ever Had"

close this is what one prominent theatre owner wrote us after operating his theatre with the

TYPHOON COOLING SYSTEM

last summer. This is not unusual, as hundreds of theatre owners tell us how their summer receipts increase anywhere from fifty to one hundred percent.

And it's a simple matter, too.

Make your theatre the coolest place in town and you are bound to get the business. People go to the mountains, seashore, and lakes to get the breezes that you can furnish in your theatre with TYPHOONS.

Place your order now for immediate delivery.

Write for Catalog "N"

Typhoon Fan Company
ERNST GLANTZBERG, President
345 W. 39th Street, New York, N. Y.

1044 CAMP STREET
NEW ORLEANS, LA.

255 NO. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
Lobby of Le Rose Theatre, Jeffersonville, Ind. Complete plans of this theatre are given on the following five pages.
Motion Picture News Theatre Plans

~ Front Elevation
Motion Picture News Theatre Plans

CROSS-SECTION LOOKING TOWARDS STAGE

LONGITUDINAL SECTION
Ceiling, Balcony and 2nd Floor Plan
This Drawing

and the one following are specimen sheets taken from the series of theatre designs prepared especially for Motion Picture News by Frank C. Foster, architect, of New York. The sheets shown here are part of the designs for a 350 seat house. Other designs for 500, 750 and 1000 seat theatres are also available. Apply to Equipment Department of Motion Picture News for complete particulars, cost of plans, specifications, etc.
You Cannot Expect to Get Out of A Projector More Than The Manufacturer Puts Into It

That's why we can fully guarantee every part of the Motiograph Projector, not only the mechanism, like some other guarantees read.

We invite your inspection of every part of the Motiograph machine.

It will convince you that—

The Motiograph

is

"The Projector Predominant"

Write for Literature

The Enterprise Optical Mfg. Company
564 West Randolph Street, Chicago, Ill.
Parkdale Opens in Toronto

WHAT is generally acknowledged to be a new achievement in the shape of a neighborhood theatre is the new Allen's Parkdale theatre, Queen street and Triller avenue, Toronto. This house is raised as a "super suburban theatre" and it possesses all the structural features of a great downtown film palace—with a few more specialties thrown in for good measure. Thanks to the location of the new house in a picturesque and substantial district in the West End of Toronto, more than usual attention has been paid to the exterior details. Between the two entrances on the Queen street frontage, arrangements have been made for the placing of a grass terrace with a handsome fountain and rustic benches, thus adding a park-like atmosphere to the surroundings. On the Triller avenue side will be found an ornamental garden when the weather becomes appropriate for horticultural work.

Although the Parkdale is a suburban theatre it is comparatively spacious, having seating accommodations on the one floor for 1,800 people. On the opening night, when special ceremonies were conducted by Mayor Church, Controller Gibbons, Alderman McGregor and others, hundreds of people were present.

The scheme of decoration in the Adams style with a combination of rose, cream and white colors and cameo mural effects is similar to that of other new Allen theatres in Canada. A special arrangement is the placing of two entrances on the wide front, practically at each corner of the building. There are the usual rest and smoking rooms and the house is heated by oil-burning furnaces, this plan of heating having been adopted for Allen theatres which have been erected during the past six months. Provision has been made for a concert organ and a ten-piece orchestra has been organized, the conductor of which has been Mr. Ernest Johnson, L. R. A.

Making a "Dream" Out of a "Shell"

BUILDING a new theatre, from the ground up, and making it a thing of beauty is one thing, while taking an old shell of a building and making it into one, is quite another, especially when you are keeping your foot on the "soft pedal" of expense.

Down in Tampa, Florida, is the "Maceo" theatre, operated by Mr. Charles Sappal, for the exclusive amusement of the negro race. That Sappal knows what to dish up for the negro's amusement is demonstrated every day.

Charles Sappal is a spender too. He just naturally don't care what a feature costs, so long as it looks like a "sure fire" negro attraction, and Charlie calls 'em right about ninety-nine times in the hundred. So, after having about ninety percent of the serials all sewed up in his inside pocket, and how those black boys do love the serials, he decided he'd give his patrons a treat by making his house as attractive as his program.

Now, just imagine a big frame building about 60 feet wide by 120 feet long. Unsealed inside, for Florida's climate does not demand such luxuries, with an inverted V-shaped roof supported by heavy wooden girders from wall to wall, and all in plain view. This was what Charlie had to work on when he decided that he would make the Maceo into a summer garden.

The first thing he did was to paint the roof and girders solid black. Just real old lamp black, glue and water. Now with a stencil, star pattern, he marked out a hundred or more stars on the backs of photos from past attractions. The stars were then cut out and tacked about the roof.

Next a big load of lath were painted white and then nailed upon the girders, giving a lattice work effect. One seated below could look thru the white lattice, see the twinkling stars in the inky heaven above, and murmur, "How nice and cool out here under the open sky. I wonder how they pull the roof off?"

Here and there from the lattice were buckets, all neatly covered, hanging down with vines trailing down over their sides.

Upon the sides of the building he used wall board. This was painted a dark color from the floor up to about six feet and from there on up to the girders it was painted pink.

The lattice effect was carried out on each side of the proscenium arch by painting it all black and then putting up the lath an inch or so away. This gave it depth.

Coolness was there in "looks," and of course looks go a long long way, but, when it's hot, it's hot, and all the cool effects in the world won't keep a packed house from sweating, so Charlie set up a battery of oscillating fans, and then topped it off with a big exhaust fan, which he reversed, so the breeze would hit 'em right in the face.

I'll tell the world that, with ocean breezes blowing all over you, the stars a twinkling over your head, and a program of pictures that just naturally keep you right up to the edge of your seat, why; there isn't a chance of keeping those black American Photoplayer to Move Soon

The American Photoplayer will move very shortly to their new quarters on the tenth floor of the Mecca Building at 1600 Broadway, New York, N. Y., where their Eastern executive offices and salesroom will be located. As has been their policy in the past they will also have a large sales-room in which will be installed a number of Photoplayers as well as Robert Morton Orchestral Organs.

Saving Ideas from New Theatre Section

NOTES received from W. B. Crooks, manager of the Majestic Theatre, Benicia, Cal., says: "I think the section under the head of 'New Theatres' is a great help to exhibitors because everyone likes to see what kind of a theatre the other fellow has, and he can get many new ideas from these pictures and descriptions to make his place more attractive. For the past three years I have been cutting out and saving these pictures and when the time came to build my new theatre I got many new ideas to incorporate in the new house from these."
All plans for new theatres are drawn up, it is gratifying to note the almost universal acceptance of the Major Theatre Switchboard as the highest development in the art of theatre lighting and sound electrical construction. This means intimate knowledge of theatre requirements which makes every Frank Adam-Major installation an individual system, designed to give maximum service in the capacity for which it was built.

The above roster is a fair barometer of this universal endorsement, as it is but a partial list of theatres that have specified and included Major Equipment.

Write for interesting bulletins completely describing the Major Theatre Switchboard

Frank Adam Electric Co.
GENERAL OFFICE AND FACTORY—3650 WINDSOR PLACE, ST. LOUIS, MO.

The Pre-Selection and Remote Control System

DISTRICT OFFICES

DETROIT
400 Fisher Building
CINCINNATI
1814 First Nat. Bldg.

MINNEAPOLIS
Burlington Exchange
NEW ORLEANS
501 Bienville Street

KANSAS CITY
404 Victor Bldg.
DALLAS
222 Interurban Bldg.

EASTERN DISTRIBUTION
Display Stage Lighting Co.
34 West 44th Street
New York City, N. Y.

LOCATED on the site of the historic Gilmore theatre at Main and Lydian streets, the new Capitol theatre, Abraham Goodside of Portland, Me., owner and managing director, claimed to be the latest and best of theatres in this section devoted to vaudeville and motion pictures, was formally opened a few nights ago. The general opening to the public was on Monday, Patriots' day, the schedule calling for programs every day of the week. There were five performances, the theater being opened at 12 o'clock, noon, noon and at 2 p.m. Sundays.

Mr. Goodside will have personal general supervision of the house, dividing his time between it and other of his theatres in the East. James Butler is treasurer of the theatre, and M. J. Kavanagh, until recently general manager of the John Cort attractions, will be local manager. Announced policy will be along the lines as followed at the Strand and Rialto theatres in New York. A symphony orchestra of 25 under direction of Carlton Kelcey, formerly musical director for John Cort, will play at each performance and there will be selections by a local organist.

The decorative archway to the theatre is of stone, highly ornamental and adapted from Italian Renaissance motifs. An attractive lobby leads to an auditorium seating 1,500. On either side of the lobby an ornamental iron staircase leads directly to the mezzanine floor and balcony. The ceiling of the lobby carries out the same general decorative effect. On the mezzanine floor are located coat, retiring and toilet rooms furnished with every accommodation. The balcony is entered through two vomitories, this being arranged so that the sight line provides that every seat in the house commands a perfect view of the stage.

General design of the auditorium has been arranged according to the latest ideas in acoustics, continuing the same principles of architectural design as that of the exterior. The decoration is in low relief and is reminiscent of the Adam period. Old rose, gold and gray, with mulberry hangings and draperies are liberally used.

Large organ pipes frame the stage on either side, which is set in the form of an open niche, giving an attractive setting for the picture. The whole is framed with an illuminated opalescent glass proscenium arch. The stage is fitted to accommodate both vaudeville and motion pictures. To insure perfect projection of the pictures the picture machine booth is hidden in the front of the balcony. This is intended to eliminate the long, angular throw from the top of the balcony used in many theatres.

Many exits and an automatic sprinkler system are provided as protection against fire. Lighting of the theatre is semi-direct, producing a soft glow all over the house. Heating and ventilating carry out all of the latest ideas in theatre work. Desmond & Long, theatrical designers, were the architects and are now drawing plans for a large theatre to be built by the Goodside interests at Manchester, N. H.

On the Illumination of Theatres

ONE of the most interesting papers delivered at the Montreal Convention of the Society of Motion Picture Engineers was that on "A New Method of Illuminating Theatres" by L. A. Jones of the Eastman Kodak Co. A synopsis of this paper follows:

This paper contains a discussion of the fundamental principles which must be considered in order to obtain a relatively high level of illumination in a motion picture theatre resulting in a detrimental effect on the quality of the projected picture. The first few paragraphs contain a discussion of the various visual sensibilities of importance in this problem which include the contrast, brightness, and glare sensibility functions of the average normal human eye. A consideration of the principles involved leads to the conclusion that the illuminating system must be so constructed as to provide adequate illumination on the table plane without the use of visible lighting elements above a certain critical value of brightness in order that the condition of
The Fabrikoid Process adds beauty and long life to fabrics, some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof.

Good show—
comfortable seats—
satisfied audience—

But no matter how good the show, it is not a satisfied audience if the seats are not comfortable.

Seats upholstered in Fabrikoid are always comfortable for they are soft and smooth. And they are sanitary, too, for Fabrikoid does not absorb perspiration and can be washed with soap and water as often as you wish.

Made in many different grains and in colors to match practically any decorative motif. Durable beyond belief. Economical too.

Samples and complete information sent upon request.

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE
Jack Calicott Makes Distinct Impression at First Performance of Los Angeles Kinema

Overcomes Many Handicaps, But Succeeds in Turning Out a Finished Premiere

With the arrival in Los Angeles of Jack Calicott from Seattle to take over the management of the Kinema for the Messrs. Michael Gore, Abe Gore and Sol Lesser, speculation ran rife along film row and the sancto sanctorum of the larger houses were known to have sent some of their aides to witness the first presentation of the new manager.

On Saturday evening, February 14th, the non-union personnel of the Kinema, under the management of T. L. Tally, left its stations to make room for a thirty-piece orchestra under the direction of Nicholas Donatelli, engaged by Mr. Calicott. Two full rehearsals were held before the opening performance until the new aggregation was in perfect unison. New electricians, stage hands, operators, etc., also worked during the intermission, with some of the former employees filing their old stations.

C. C. Harden has been made projectionist in charge, with two assistants. Mr. Calicott has already installed a new screen upon which he has perfected projection effects that come nearer stereoscopic touch with year before attempted. It must be understood that modern and new stage equipment is rapidly being put in place of the obsolete type of material and the owners are putting no limit on the expense of necessary alterations.

Jack Calicott stated that Gore and Lesser expect to spend at least $75,000 until a new stage has been built in place of the older one. The entire house is to undergo a remodeling and redecoration, with architects and decorators now in daily session. Turkish and Byzantine effects are to be used entirely, Mr. Calicott’s intention to transform the Kinema into a veritable Harun-Al-Rashid’s palace, having met with the unanimous approval of the owners. It is estimated that the house will close its doors within a few weeks to allow for final massive building activities, and then Mr. Calicott expects to reopen the New Kinema theatre in a blaze of glory.

The front of the house, which heretofore has always been somewhat subdued is to undergo a complete change, with large electrical signs and thousands of lights now being arranged to make the block a sea of blazing light. Buildings are now rapidly going up all around the Kinema and the district promises to become one of intense industrial activity. The plan for the rebuilding of the Kinema are most ambitious and have caused considerable comment in film and exhibition circles since their announcement. Mr. Calicott is working day and night to put the Kinema on the map, and his first presentation bill has met the unstinted praise of the local press. The critics recognized the new spirit which is governing the entire organization and praised the eight-part program fulsomely.

Donnell’s overture was Suppe’s “Light Cavalry,” which was followed by the Kinema Weekly, selected bits from available scenic and educational subjects.

Your Local Dealer
Handles “Bilt-Rite” Lobby Display Frames

To place the BILT-RITE line of Lobby Frames within reach of every Exhibitor that has been the sole purpose of the manufacturers.

We are proud to announce that we have successfully worked out a national distribution plan which embraces the “live wire” dealers in every vicinity. Get in touch with your local dealer today, or write us direct for complete information.

Ask for Booklet B-7

DEALERS’ NAMES AND ADDRESSES

[Insert list of dealers and addresses]

CONSOLIDATED PORTRAIT & FRAME CO.

CHICAGO, ILL.

For Arc or Mazda Light

Projection screens come, and projection screens go, but Minusa will live forever. Now in its 12th year of success, that’s proof positive. There’s a satisfied user near you.

Distributors from coast to coast

For samples and literature upon request.

MINUSA CINE SCREEN CO.

St. Louis, U. S. A.

Phone Bryant 6808

BAY STATE FILM SALES CO., INC.

220 West 42nd Street

New York City

A. G. STEEN, Special Representative

MADE IN AMERICA

FILM RAW STOCK

EQUAL TO THE BEST

Used Successfully by the Foremost Producers and Laboratories
This Fernery $6.50

The proper decorating of a theatre is a profession in itself.

It is a proposition which cannot be handled properly by a department in a separate business. Because theatre decorating is a profession we are viewing it from that standpoint and are in a position not only to decorate your theatre to your complete satisfaction—but to actually save you money on the job. From an artistic, practical and service standpoint we should be your logical choice.

As a typical illustration of our ability in this field we are showing our Beauty Carnation Fernery No. 48 at a price way below today's market. It measures 36 in. long, 18 in. high and 10 in. wide.

The Beauty Carnation Fernery is filled with imported ferns, 18 genuine cloth carnations in pink, white and red, and real Spignum Moss. It will fit along your walls on either side of the stage, over your proscenium—in fact in a hundred and one places, and prove an important adjunct to the bright cheery atmosphere you want to dispense.

Because the price on this item is cut to the bone we are compelled to ask for your protection, that check accompany order. Price each, packed in patented individual carton, $6.50. Your money refunded unless you are satisfied.

The Theatre Decorating Co.
2139 Summerdale Avenue, Chicago, Ill.

Grabbing Money out of the Air

You can do it, too
Yes, sir—

Right above your roof are millions upon millions of cubic feet of air that you could put to work making money for you.

And "Monsoon Dailey's" going to be at Cleveland to tell you how—ask him

—or—just clip and mail us the coupon below for full information.

You'll be glad you did it TODAY

MONSOON COOLING SYSTEM
INCORPORATED
Dept. 853A, 70 W. 45th St. New York

ARREST

The attention of the passersby with an attractive lobby, as well as with a beautiful interior. Both can be obtained by the use of our plastic relief ornaments and composition lighting fixtures. Above illustration shows interior of a new house for which we recently furnished plastic ornaments.

Write for Catalog

THE NATIONAL PLASTIC RELIEF CO.
328 MAIN ST., CINCINNATI, OHIO

MONSOON COOLING SYSTEM, Inc.
Dept. 853A, 70 W. 45th St., New York, N.Y.

I am willing to be shown how I can "make money out of air."

Please send me your booklet, "A Better Summer Business."

NAME
THEATRE
ADDRESS
Announcement of the New Westinghouse Automatic Regulator

A Device to Further the Use of Incandescent Lamps for Projection

FOR many months past rumors have been current regarding the early perfection of a new regulator for Mazda projection by the Westinghouse Company. The Equipment Department of Motion Picture News in line with its usual policy is the first to publish a detailed account of the new device.

Since the lamp for use in motion picture projection was standardized at 90 watts, the manufacturers of the lamps have realized the necessity of maintaining the correct current under all conditions if the life of the lamp was to be brought to its maximum. This lamp requires 30 amperes at 70 volts and every ampere over this amount the life of the lamp is greatly shortened. It is not necessary that this over-current be continued for long without having a bad effect on the bulb. One ampere over normal continued for a minute or two will shorten the life of the lamp by a number of hours. Conversely, if the lamp is burned at amperages under 30 the brilliancy of the source is materially decreased and the illumination of the screen reduced. For these reasons, simply stated, the engineers realized the vital need for a constant current regulator that would insure at all times the proper current at the lamp terminals.

Fig. 2 shows the regulator with its cover removed. The device is mounted at a convenient height above the floor. The tripod consists of three iron legs screwed into a solid cast iron frame which in turn supports the core laminations and also the movable coil. This movable coil is supported on a cast aluminum frame which to allow free movement is supported at its lower end by two sets of ball bearings.

The current comes into the primary coil marked "A" in Fig. 2 and sets up a magnetic current which repels the secondary coil "B" away from it. But spring "C" exerts a predetermined pull upon "B" which swings upon the pivoted cast iron aluminum frame "D" so the point where the magnetic repulsion is neutralized by the pull of the springs, as shown.

And one more thing, because of the general conditions under which the lamp would be used it was felt that the regulating device should be automatic. Hand controls in numbers have appeared on the market but they, although admirable in their design and scope, permitted the human element to enter in that the current was regulated only when the projectionist noticed from the ammeter that the current was above normal. If his mind and attention happened to be distracted for a minute or two by a troublesome film or a bad acting take-up the lamp might be subjected to an excess current of several amperes for the time being. Accordingly the lamp burned out long before it reached its normal life.

If the voltage of the usual supply line remained constant it would be possible to use an ordinary step down transformer. But in actual practice the supply voltage is far from remaining constant as the curve in Fig. 1 shows. This curve was taken from a recording voltmeter connected to the supply line of a Massachusetts town. By studying it will be seen that the voltage varied from 90 to 130. Without doubt this is an extreme case as it is improbable that the average voltage variation goes much beyond 10 or 15 volts. But even with this lesser variation, the corresponding current change would be too great for the Mazda projection lamp to withstand and it would obviously be too much to expect a projectionist to catch each variation by adjusting the regulator handle of a hand controlled device. The action must be automatic.

The new Westinghouse Regulator is automatic in its action. It is based upon the old principle of the constant current transformer used in the days of the series street lighting systems. Additional features have been provided to make it specially suitable for motion picture work.
June 12, 1920

POWER'S PROJECTORS IN THE LASKY STUDIO

FAMOUS PLAYERS - LASKY CORPORATION
Paramount Pictures - Artcraft Pictures

LASKY STUDIO
1520 VINE STREET
HOLLYWOOD, CALIFORNIA

2/10/20.

Nicholas Power Company,
90 Gold St.,
New York, N.Y.

Gentlemen:

At the request of your Mr. Cassard, it is a pleasure to recommend the Power's Projection Machines, as I hereby do.

We have in our present plant, six Power's machines which are giving the best of satisfaction, and two of them have been in operation for eighteen hours a day for two years. I most heartily recommend Power's Projectors.

Very truly,

[Signature]

Supt. of Lasky Laboratories.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL; PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.
STORAGE BATTERIES

Cells which are reversible in their action i.e. those in which the chemical condition at discharge may be brought back to the original condition, by means of a current flow in the reverse direction, may be termed storage batteries or as sometimes called electric accumulators.

The process of storing electric energy by sending a current through a cell from one external source is called charging. When the cell is producing a current in an external circuit or is supplying energy it is said to be discharging.

When a storage cell is being charged it is necessary to apply a higher voltage than the cell is capable of producing on discharge because of the internal resistance and an action on the plates similar to polarization of a primary cell.

Because of the internal resistance which obstructs the flow of current in the cell an amount of energy equal to that required for charging cannot be obtained on discharge. Thus a storage cell can be constructed to be 100% efficient.

There are two general classes of storage cells those in which lead is used for both positive and negative plates, and those in which some other metal is used.

The e. m. f. or open circuit voltage of a cell depends on the material used and the chemical constituents and not in any way on the number of plates on the surface area. The voltage varies slightly, however, with the strength of solution and the temperature and upon the state of charge of the plates. During charge the terminal voltage of a cell rises and during discharge it falls due to change in internal resistance and acid concentration effects. The total voltage of a battery is the E. M. F. of each cell multiplied by the number of cells.

For a definite type and thickness of plate the capacity or ampere hours output of a cell is proportional to the area of the plates. The size of a cell is usually rated in ampere hours which is the normal discharge rate as given as a percentage of a discharge rate above normal is used.

Lead Acid Type—Storage Cells.

The active material used in the construction of a lead-acid storage cell is the lead oxide, \((\text{PbO})\) which makes up the anode or positive plate and lead \((\text{Pb})\) the cathode or negative plate also the dilute sulphuric acid \((\text{H}_2\text{SO}_4)\) in which the plates are immersed.

When a cell is being discharged both these active materials are converted into lead sulphate \((\text{PbSO}_4)\) at the expense of the acid radical of the electrolyte and with the formation of water. On charge the reverse action takes place in that \(\text{PbSO}_4\) is broken up.

The following equations show the chemical action which takes place in the cell.

Reaction on the positive plate:
\[
\text{PbO} + \text{H}_2\text{SO}_4 = \text{PbSO}_4 + \text{H}_2\text{O} + \text{O}
\]

Reaction on the negative plate:
\[
\text{Pb} + \text{H}_2\text{SO}_4 = \text{PbSO}_4 + \text{H}_2
\]

Combining this action we obtain the following:
\[
\text{PbSO}_4 + \text{Pb} + 2\text{H}_2\text{SO}_4 = 2\text{PbSO}_4 + 2\text{H}_2\text{O}
\]

By reading from left to right we obtain the action on charging and by reading from right to left the action on charge.

There are two processes used in the manufacture of storage battery plates or grids, namely, the Plante plates and the pasted plates.

In the Plante process the plates are in a flat form, and have a highly developed surface formed by cutting a blank of heavy sheet lead. The active material of the positive plate is formed by cutting grooves in the surface and subjecting the plates to a lead dissolving acid such as aceric or nitric.

In the pasted form of plates the active materials are manufactured separately and introduced as pluses into openings in the grid. Several different methods are used in the manufacture of different makes of cells each one having its own peculiarities.

There are two processes employed in the manufacture of different makes of cells each one having its own peculiarities. In some cases a pasted plate of one polarity is used with a Plante plate of the other polarity, but plates of different design and age should not be connected to form one polarity of a cell.

The Plante type of plate while being more costly for a given output are heavier and more easily injured by impurities of electrolyte. However, they are able to stand a more rapid charge and discharge without injury and are not so liable to lose their active material.

The pasted plates are cheaper to construct and do not require such a large space for a given capacity and are not easily damaged by impurities of the electrolyte.

As already stated the voltage of a cell increases with charge and decreases with discharge so that the terminal voltage is in a way a measure of the condition of the battery. The relative change of voltage for charge and discharge is shown by the curves of Fig. 42. The unit for the capacity of a battery is the ampere hour and is usually based on an eight hour discharge rate. For example a 2 amp. hr. battery will give 25 amp. hrs. for 8 hrs. and theoretically should give 50 amp. hrs. for 4 hrs. and 100 amp. hrs. for 2 hrs., but in practice, however, it is found that the capacity decreases for an increase in the rate of discharge. This is shown by the curves of Fig. 43 which show the voltage variation for charge and discharge at different rates. When the voltage had dropped to 1.7 volts, and the charge continued until the voltage and specific gravity had become constant.

The ampere-hour output at a high rate of discharge is shown by the curve of 134 amperes for one hour, or 134 ampere-hours. To charge this battery required 32 amperes for five hours, or 160 ampere-hours. The efficiency of the battery is then given by 134/160 or 84 per cent.

As the rate of current taken from the battery is decreased the ampere-hour output is increased. Thus 42 amperes may be taken from the battery for six hours before the voltage drops to 1.7 volts, which gives an output of 252 ampere-hours and to recharge requires 32 amperes for 8 1/2 hours or 272 ampere-hours, which is 92 per cent of efficiency.

The above facts and the curves show that although a battery may be discharged at any desired rate, a greater ampere-hour output is obtained when the current is consumed at a low rate, and while it takes longer to charge because the action at slow rate goes deeper into the plates yet a higher rate of ampere-hour efficiency is obtained.

(TO BE CONTINUED)

Answers to Study Lessons

Rudolph Koller, Roseburg, Ore., writes:

Following please find answers to Questions in April 17th issue of the News:

14. The proper readjusting and steady resistance to be inserted in the circuit should be 4.757 \(\text{ohms}\).

15. Short circuits may occur in Rhoesterats in various ways. First take the wire coil kind— if one of this type has been in use for a long time and was subject to heavy use and overload, the coils will sag and might then touch the adjoining one, thus causing a short. Second—Shorts might be caused by grounds to the frame or broken down insulators of resistance wire coil support, etc. The last two defects might be applied to the "grid" type rhoester also. Third—The only real and absolute short circuit would be at the terminals of a rhoester in such a way as to cause a direct flow of current from one terminal to the other without going through any coils at all.

16. The total resistance is 110 \(\text{ohms}\).

17. 2 Amp. will be the current flowing through the circuit.

18. The equivalent resistance is 1 \(\text{ohm}\) and the current flow though the circuit 110 amperes.

19. The current flowing is 3 amperes and the resistance 36.66 \(\text{ohms}\).

Reply: The above answers are 100% correct.
ALTERNATING Current requires Columbia White A. C. Special Carbons—nothing more. Silent, steady, brilliant light without extra equipment

Write for information
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio San Francisco, Calif.
Canadian National Carbon Co., Limited, Toronto, Canada
New Westinghouse Regulator

(Continued from page 4844)

by the arrow, is the position at which a voltage of 115 the regulator will supply the lamp 30 volts and 30 amperes. As coil "B" approaches coil "A" the amperage is raised. When it goes further away, the voltage drops. But if there is a sudden rise in the line voltage and if these coils were fixed rigid the amperage would naturally rise and injure the lamp. But these coils being free to move, the increased voltage causes greater magnetic repulsion and coil "A" is pushed further away from "B" thereby cutting down the amperage. Every time there is a rise or fall in the line voltage an adjustment takes place within the regulator automatically and practically instantaneously.

The front view of the regulator is shown in Fig. 3. The part marked "X" is the lever for use in setting the regulator at any predetermined current rating based on the normal current of the lamp in use. For instance suppose the lamp demanded 30.5 amperes. This lever would be moved until the figure 30.5 was reached. At that point it would be locked with the certainty that the regulator will supply just that amount of current.

Lever "W" is the switch handle for the lamps. When it is moved to the right, lamp No. 1 is burned at full current while No. 2 is made to glow at half current. Then moving the lever to the left brings No. 2 to full current and No. 1 to half current. The purpose of this is to protect the lamp by warming it up gradually instead of submitting it to the initial rush of full current. When the filament is cold its resistance is much lower and the current con-
sumption many times greater than when it has been heated up. By allowing the filament to become heated gradually the strain is removed and the life of the lamp extended. The "glow period" has another advantage in that it is much easier to properly focus the image and mirror under reduced light than when full illumination is being provided by the source.

The rear view of the regulator is shown in Fig. 4. The cast iron terminal box cover houses the switch whose handle is shown extending through. This switch is used for high and low line voltage, that is, when the voltage is below 90 or above 115. When the ammeter reads below 30 throw the switch in position marked "high"; when over 30 to the point marked "low." This is a convenience for the projectionist since it is necessary for him only to throw this switch to get closer regulation.

The Blue Prints are a new feature of the Equipment Section. They will give you many ideas for that new theatre.

Motion Picture News

Bullet Misses Lucas by Inches

Although the South may be safe for the democrats, it is far from being so for Supply men, whatever their political affiliation. A few nights ago while touring home in his Haklu sedan, Harry K. Lucas of Atlanta was set upon by a strange bullet of unknown nationality and origin. Only through an error on the part of the culprit in estimating the index of refraction of Lucas' wind-shield was a real tragedy averted. As it was the flying glass cut Harry's face in a number of places and the loss of blood being the first indication of serious injury. A search of the vicinity failed to reveal the person of the first part.

Recent reports state that Mr. Lucas has recuperated rapidly and is now back to work, but so far as he knows the bullet is still at large and still going.

More Typhoon Fan Sales

During the past week, the Typhoon Fan Co. reports contracts signed up for the following theatres:


Mr. O. R. Brown, Typhoon Fan representative for the States of North and South Carolina and Virginia, has been visiting New York for the past few days, and reports that exhibitors throughout his territory are becoming greatly interested in Typhoons and for this reason Mr. Brown expects to close many orders during the next few weeks.

New Theatre Notes

WASHINGTON

Auburn—A modern theatre building is to be constructed on East First street. Walter Craft, manager of the Terminal theatre is having plans prepared for this building which will be 50x110 feet dimensions. The theatre will have a seating capacity of about 700.

Ginger—Oscar Peterson will remodel the present Post Office building into a modern theatre. Work will start soon.

Seattle—A new $20,000 theatre building located at Greenwood avenue and 79th street has been announced by E. W. Houghton, architect in charge of construction.

Wapato—Joseph Blaschke of the Wapato theatre is arranging to increase the seating capacity of the building. It is probable that he will remodel and re-equip to a certain extent.

WISCONSIN

Milwaukee—A new motion picture theatre to cost approximately $250,000 is to be erected at the cost of $320,000 will have a seating capacity of over 3,000.

Cuyahoga Falls—I. S. Meyers is building a $200,000 theatre on Portage street and Front street. Work will commence at once.

OHIO

Columbus—The new James theatre to be erected in Columbus at a cost of $1,000,000 will have a seating capacity of over 3,000.
Good projection enhances the box-office value of good bookings—poor light can easily destroy the effectiveness of a good film.

G-E Compensarcs insure good projection

Because the use of the right compensarc on any circuit insures the proper current for the projection lamps, theatres so equipped can give their patrons pictures that are uniformly strong, steady and devoid of flicker or sudden failing of light.

Because, with the G-E outfit, it is so easy for the operator to handle the changeover between reels, there is even at this time no flickering or diminution of light on the screen. The outfit is so arranged that the arc on the second machine can be started and adjusted just before the first machine comes to the end of the reel. Then, by throwing a single switch at the actual time of change-over the shift is effected without the slightest break in the projection.

Compensarcs are safe, easy to operate, efficient, economical and reliable. G-E offices or distributors everywhere for prompt deliveries and service.
**Novel Instrument in the Photo Orchestra**

The American Photo Company recently completed a new model instrument which is to be known as the "Photo Orchestra." The instrument is designed to combine certain features of the Photo-player and the Robert-Morton Orchestra and may be played with equal effect by hand or music roll.

The entire instrument may be installed in the pit of a theatre or divided and placed in different positions. When a pit installation is required, it is possible to have it finished in three days. This is due to several new improvements and the general simplicity of the electric system used in its construction. When the instrument is divided it is necessary only to increase the length of the cables and wind conductors. The console may be placed in the pit, the stops on the lower rows, tremolo and six stop traps on second touch. The second division (lower manual) contains two 16-foot stops, two 2-2-3-foot stops, one 2-foott stops, three trap stops, four couplers on first touch, tremolo and six trap stops on second touch. The second division (lower manual) contains two 16-foot stops, two 2-2-3-foot stops, one 2-foott stops, six percussion stops, six tremolo stops, and five couplers on first touch, one 16-foot, three 8-foot stops, two 4-foot stops, two 4-foot stops, two 8-foot stops, seven trap stops, one tremolo and four couplers on second touch. The third division (upper manual) contains a 16-foot stop, eight 8-foot stops, two 4-foot, one 2-2-3-foot, one 2-foot stop, seven percussion, five trap stops, one tremolo and four couplers on first touch and two 16-foot, two 8-foot, two percussion stops, one tremolo and three couplers on second touch.

In addition to this there are twenty-four combination pistons—eight for each manual and eight for the pedal; three piston couplers which couple the pedal pistons to the manual pistons, some never in couple. All pistons of some numbers, two union silent couplers and two second touch "on" and "off" couplers.

The pipes and percussion instruments are enclosed in their expression boxes three inches thick, with individual shutter action arranged so that the last shutter must be wide open before the total amount of tone emanates from the boxes. For the roll operator there is the double-tracker player with two different ways of bringing out solo effects from standard music rolls. This part of the instrument is operated by the usual roll controlling devices, twelve couplers and fourteen percussion finger keys. When the instrument is being played by hand the rolls are covered by the music rack.

**The Value of Fire Protection for the Theatre Cannot be Over-estimated**

Care Should Be Exercised That the Correct Type is Selected to Give Greatest Protection

A FEW sparks or a little smoke in a theatre can start a panic where hundreds of lives may be lost. In the Iroquois theatre fire at Chicago and the Rhodes theatre fire at Boyertown, Pa., the fire itself caused comparatively little loss of life. It was in the mad rush for the exits that hundreds lost their lives.

When fires occur in a theatre it is imperative to get it out quickly before the audience knows what is happening. With the fire out at the start there is small chance for damage or a panic.

Reliable hand fire extinguishers make this comparatively easy. Nowadays nearly everyone knows what a fire extinguisher is and how it works, and in the theater adequately protected someone will catch the fire when it is small and put it out.

There are two types of hand fire extinguishers. The one-quart pump type uses a liquid which, when it reaches the fire, is changed into a heavy gas. It cuts off the oxygen supply and puts it out. The soda-acid type generates carbon dioxide gas in sufficient pressure within the extinguisher to expel 2½ gallons of water which the extinguisher contains. Each type has its separate field and is recommended for use on certain kinds of fires.

The one-quart type is effective on electrical fires or fires in highly inflammable materials, like motion picture films, paints, varnishes, gasoline, oils, etc. For this reason they are used in projection booths or where fires may start from a short circuit or in highly inflammable materials like scenery or painted curtains. This type of extinguisher will not freeze. It needs no recharging except after use and is very light and easy to operate.

The soda-acid type extinguisher is used wherever it is necessary to wet down the fire. This type should not be used on an electrical fire as the current may travel back along the stream and reach the operator. It is not efficient on fires of highly inflammable substances like motion picture films, oils, paints and varnishes as water only spreads such fires. Soda-acid extinguishers to be efficient should be recharged after use and at least once every twelve months.

It is difficult to make any general statement as to what fire protection a theatre needs. Many different types of buildings are used for motion picture theatres. It is obvious that the modern theatre building with fire proof construction throughout presents a smaller fire hazard than an old building of wooden construction.

Theatre owners should not hesitate to consult their local fire chief or insurance inspector. Fire departments are always willing to give advice in such matters and they can be depended upon to inform the theatre owner of the fire protection he requires.

**Rialto Opens in Aurora**

The opening of Aurora's new 1,400-seat house, the Rialto, was a real gala event in that city and attracted many out-of-town visitors.

One hundred thousand dollars had been spent in rebuilding a former skating rink into this magnificent up-to-date theatre by the Aurora Theatres Company, Inc., which can well be proud of the results obtained.

The officers of the Aurora Theatres Company are Frank Thielan, president; Jewels J. Rubens, treasurer, and W. D. Burford, secretary and managing director. Edwin Lewis, resident manager, is in active charge of the new house.

The entire lobby of the theatre was crowded with beautiful floral pieces and the house was full to capacity when the first program started.
HEADQUARTERS for Motion Picture Cameras

NOW IN STOCK

GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod $165

Pathe Professional Cameras with automatic shutters and all other attachments

Get our quotations before purchasing

Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET
NEW YORK CITY

At last—a Simple, Practical Economical and Complete

MAZDA OUTFIT

that will give more light on the screen than any outfit on the market at the present time. It will save you considerable on your electric bill and does entirely away with carbons. We furnish lamp-house and everything complete for $150. Easily attached to any machine, does entirely away with all your old arc equipment, giving a better, even, steady light. No buzzing or noise like carbons. No feeding or trouble. A rugged, dependable outfit for theatres. Write for circulars and give particulars regarding distance, size of picture, etc. Uses 900 watt lamp, giving good light at 90 ft., with big saving in current over arc. Makes operating easier.

WALTER G. PREDEDEY
187 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

“THE COSMOGRAPH”

Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY

KEEPS THEM ON ITS PERFORMANCE

The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.
BROADWAY FILM EXCHANGE BLDG
CINCINNATI, OHIO
729 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS
Howells Projection Room
Well Equipped

The exhibition room of David P. Howells, Inc., on the eleventh floor of the Godfrey building has been equipped as a model demonstration salon for Howells Cine Equipment Company by Joe H. Hornstein, general manager of the equipment company.

The projection booth is equipped with three Simplex machines of the latest type and equipped with every available accessory designed for perfect projection. Mr. Hornstein himself is a recognized authority on projection and he has secured an expert projectionist to handle the equipment.

In addition to its uses as a demonstration room for Howells Cine Equipment Company, the room will be used for the exhibition of pictures for foreign buyers by David P. Howells, Inc.

The room is furnished with a Gold Fibre screen. The room's furnishings are wicker. The chairs are of the arm chair type covered with cretonne.

Arrangements have been made whereby the room will be used for testing various new appliances patented for projection purposes and new equipment found satisfactory will be adopted from time to time.

Joe C. Hornstein, general manager of Howells Cine Equipment Company, left last Friday on a week's trip to Cleveland, Chicago and Detroit where he will confer with the manufacturers of equipment which is handled in foreign territory by the Howells organization.
(EFFICIENCY) = (RESULTS) ÷ (TIME)

TECHNICAL DIRECTORS and STUDIO MANAGERS are the men who most appreciate the modern design and equipment which proceed from this organization.

SPECIALIZED STUDY of practical studio and laboratory requirements by graduate Electrical Engineers has solved successfully the problems of the largest producers.

REMOTE CONTROL, which gives the director complete command of the lights, eliminating positively the old-time confusion and noise, misunderstanding of signals, as well as economic loss occasioned by waste of time on the part of high-salaried principals—this is but one feature of E-J Electric Installations. Economy in first cost and maintenance is another.

EFFICIENCY DEMANDS that you confer with our experts—always at your service—when ready to plan the application of electricity to your studio.

E-J Electric Installation Company
THEO. H. JOSEPH, E.E., Pres.
221 West 33rd Street
New York City

Famous Players' Recent Installation
New Studio a

Proficiency of 21 Years Applied to the Studio

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by
THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

The Gardiner Velvet Gold-Fibre Screen.

If your patrons are merely coming to your theatre to kill time, they're apt to find the slaughter easier elsewhere. Build your patronage on a foundation of solid amusement—not on a basis of a good place to kill time. Show your pictures to the best advantage in their true values, the greys, blues, browns, blacks and other colors having a distinctive value of their own. Just think of showing your pictures without the slightest eyestrain. All this and more too, is accomplished with the Gardiner Velvet Gold-Fibre Screen.

Our little booklet costs nothing and tells a world about screen illumination. Send for it today.

For Sale by Leading Dealers

133 EAST CHESTNUT STREET COLUMBUS, OHIO
White Light for Motion Picture Photography

By Wm. Roy Mott, Research Laboratory, National Carbon Company
(Continued)

BIBLIOGRAPHY OF MOTION PICTURE
STUDIO LIGHTING

LIGHTING (WITH SPECIAL REGARD TO
PHOTO-CHEMICAL OF FLAME ARCS)

Motion Picture Studio Lighting with Mercury Arcs and Enclosed Arc Lamps. (Flame arcs were first used in motion picture studios in June 1912 at the Edison studio. W. K. M.)

Efficiency of the White Flame Arc Lamp for Photo-engraving.

Theater Stage Lighting.

Flame Arc Lamps for Photographic Purposes.

Blue Blob Tungsten Lamps for Photography.

Electricity in Motion Picture Plants.

Twelve Twin-Arc Flame Lamps Were Used for Motion Pictures of New York Subway.

Lighting of Motion Picture Studios.


Articles on Blue Bulb Gas Filled Incandescent Lamps in Motion Picture Studios.

Blue Bulb Tungsten Lamp in Photography.

Actinometry of Various Light Sources.

Flame Arc Lighting and Mercury Arc Lighting in Motion Picture Studios with Lamp Diagrams.

A very complete article on mercury arc lighting for motion picture studios.

4-B. TABLE OF WHITE FLAME LAMPS USED IN MOVING PICTURE STUDIOS

<table>
<thead>
<tr>
<th>Flame Lamp</th>
<th>Amperage</th>
<th>Characteristic</th>
<th>Upper</th>
<th>Lower</th>
<th>Number and Position of Flame Arcs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allison &amp; Hadaway</td>
<td>15 A-25 A</td>
<td>Suitcase Portable</td>
<td>¾ x 4” W. F.</td>
<td>¾ x 4” W. F.</td>
<td>Twin Vertical</td>
</tr>
<tr>
<td>Aristo</td>
<td>28 A</td>
<td>Converted Enclosed Arc</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 6” F. W.</td>
<td>Single Vertical</td>
</tr>
<tr>
<td>Bogue</td>
<td>25 A</td>
<td>Stand</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 6” W. F.</td>
<td>Single and Twin Vertical</td>
</tr>
<tr>
<td>Butler Super Power</td>
<td>15 A to 55 A</td>
<td>Widely Adjustable</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 6” W. F.</td>
<td>Single Vertical</td>
</tr>
<tr>
<td>Chicago Stage Lamp</td>
<td>25 A</td>
<td>Right Angle</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 6” E. A.</td>
<td>Right Angle Arc</td>
</tr>
<tr>
<td>Converted Enclosed Arc</td>
<td>15 A to 70 A</td>
<td>Shunt Adjustable</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 6” W. F.</td>
<td>Single Vertical</td>
</tr>
<tr>
<td>Joyce Flame Arc</td>
<td>25 A</td>
<td>Stand</td>
<td>¾ x 12” E. A.</td>
<td>¾ x 12” W. F.</td>
<td>Single Vertical</td>
</tr>
<tr>
<td>Klieglight</td>
<td>15-30-40 A</td>
<td>Portable and Heavy Stand</td>
<td>¾ x 43/4” W. F.</td>
<td>¾ x 43/4” W. F.</td>
<td>Twin Vertical</td>
</tr>
<tr>
<td>Macbeth Tilting</td>
<td>25 A</td>
<td>Stand Tilting</td>
<td>¾ x 12” W. F. (A.C.)</td>
<td>¾ x 12” W. F.</td>
<td>Single and Twin Arc Tilting</td>
</tr>
<tr>
<td>Scott</td>
<td>15-20 A</td>
<td>Inclined trim</td>
<td>¾ x 11-1/2 x 12”</td>
<td>¾ x 4” W. F.</td>
<td>Twin Vertical</td>
</tr>
<tr>
<td>Simplex</td>
<td>15-25 A</td>
<td>Suitcase Portable</td>
<td>¾ x 4” W. F.</td>
<td>¾ x 4” W. F.</td>
<td>Twin Vertical</td>
</tr>
<tr>
<td>Stage Spotlight</td>
<td>50-100 A</td>
<td>Spot Lighting</td>
<td>¾ x 3/4” x 6” W. F.</td>
<td>¾ x 7” W. F.</td>
<td>Single Flame Spotlight</td>
</tr>
<tr>
<td>Sunlight</td>
<td>120-150 A</td>
<td>Searchlight</td>
<td>¾ x 7” W. F.</td>
<td>¾ x 12” W. F.</td>
<td>Flame Searchlight</td>
</tr>
<tr>
<td>Universal</td>
<td>15 A</td>
<td>Tilting</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 12” W. F.</td>
<td>Twin Arc Tilting</td>
</tr>
<tr>
<td>Wagonhoarst</td>
<td>30 A</td>
<td>Reactance A. C.</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 6” W. F.</td>
<td>Twin Arc Vertical</td>
</tr>
<tr>
<td>Wohl Tilting</td>
<td>25 A</td>
<td>Portable Tilting</td>
<td>¾ x 6” W. F.</td>
<td>¾ x 5” W. F.</td>
<td>Twin Arc Vertical</td>
</tr>
<tr>
<td>Wohl Duplex</td>
<td>30 A</td>
<td>Side and Overhead</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 5” W. F.</td>
<td>Twin Arc Vertical</td>
</tr>
<tr>
<td>Wohl Broadside</td>
<td>30-60 A</td>
<td>Powerful Stand</td>
<td>¾ x 12” W. F.</td>
<td>¾ x 5” W. F.</td>
<td>Four Arc Vertical</td>
</tr>
</tbody>
</table>

Abbreviations:
STEADY!

That describes the D. C. arc when the Speer “Hold-Ark” Carbon is used as a lower. Did you ever notice how it holds the arc to the tip? Any old carbon will do for any old screen, but if you want to put on the best show in town go to your dealer and say

SPEER HOLD-ARMS

Speer “Directo” Carbons
For D.C. Projection

Speer “Alterno” White Combination Carbons
For A.C. Projection

SPEER CARBON COMPANY
St. Marys, Pa.

Selig-Schustek Step Printers

We have a limited number of the SELIG-SCHUSTEK STEP PRINTERS built by A. Schustek, one of the best M. P. machine builders in the country.

Not an amateur machine but used by a producing company that was formerly one of the largest.

MOVEMENT Modeled after the Schustek Camera Movement.

RHEOSTAT For controlling light

MOTOR 110 Volts D.C.

SPEED The Selig-Schustek Step Printer has a larger capacity than other step printers.

LAMP HOUSE Enables one to use machine in any dark room without special filling.

PRICE PACKED F.O.B. CHICAGO, ILL. $335.00

Above Price Subject to Immediate Acceptance Only WRITE - WIRE or PHONE!

DAVID STERN COMPANY
“Value, Service, Satisfaction Since 1885”
1027-1029 MADISON STREET
CHICAGO

The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words “Eastman” and “Kodak” in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

DE BRIE CAMERAS
With all the new DE BRIE IMPROVEMENTS

PATHE STUDIO AND OUTDOOR MODEL CAMERAS
TRIPOD AND M. P. ACCESSORIES

G. GENNERT
24-26 E. 13th St., NEW YORK

320 So. Wabash Ave.
CHICAGO

127 E. 6th St.
LOS ANGELES


27. Benjamin Grass. Electrical Age, vol. 49, p. 25, September 1916. Lighting of Motion Picture Studios. Mercury arcs and flame arcs are discussed. Use is made of 60 kilowatts overhead and 40 kilowatts for side lighting.


29. Max Mayer. Trans. Soc. Motion Pict., Eng., p. 18, April 1918. Artificial Light in the Motion Pict. Studio. This is a practical discussion of the use of white flame arcs and studio arrangements.


31. Karl Shillier. Motion Picture Magazine, vol. 17, p. 66, March 1919. Flame arc lamps for after dark photography, outdoors and indoors, for moonlight effects, for fireside effects and for war scenes. Night scenes are lighted by concentrating the arc light on central figures and leaving the surroundings in darkness in order to give the natural and romantic effect desired.

32. Kenneth Macgowan. New Republic, vol. 12, p. 188, Sept. 15, 1917. Formerly the motion picture studios gave the effect of flat, almost footlight scenes, but the new effect—an American made device—introduces natural lighting from windows, doorways and lamps. This enables sharp stearing shadows to be produced in scenes of terror or soft luminous shadows to stimulate the pleasing evening lighting. Again the new lighting can be so arranged to concentrate on the acting and avoid the effect of camera consciousness which is introduced by the old camera for concentrating the attention on the actors. He says that art in the motion pictures arises chiefly from sequence of pictorial impressions but more especially from lighting atmosphere.
Screen Credit

By PHILIP E. ROSEN

Mr. Philip E. Rosen was for three years the president of the Camera Club of New York City, and after coming to Los Angeles, organized the AMERICAN SOCIETY OF CINEMATOGRAPHERS, of which he has been the only president.

He has been a cinematographer for eight years, working with such stars as Lionel Barrymore, Valeska Suratt, Nance O'Neil, Theda Bara, Lillian Walker, Madge Kennedy, Margaret Selby, Madge Petrou, and Robert Mantell. His most famous picture was the "Miracle Man," of which we all know. He is now directing at the Universal Film Company.

To the motion picture fan the cameraman is the unknown factor in the motion picture. The faces of the popular actor and actress we all know; with the names of Griffith and Neelan, Tournier and Allan Dwan we are all familiar; but when we admire the wonderful photography in a production, how many can say who made the pictures? Do you know that this silent, unseen worker plans for the picture before the actor begins his work, by studying the script, helping to plan the sets and selecting location? When actual production begins he works long hours, often all night, carrying all responsibility for the photography, and often after that is completed, he supervises the cutting of the picture.

If he has reached a high position in his calling, his name appears on the screen together with that of the director and technical workers. This is a public recognition from producer and director. Then—the picture goes to the exhibitor. When it is thrown on the screen usually the name of the cinematographer has been cut out, to shorten the picture five seconds.

We cannot believe that the exhibitor realizes the disheartening fact that this has upon the man who has put weeks and often months of enthusiastic study and labor into a production, only to have the exhibitor ignore his efforts. To a man of sensitive artistic nature this action cuts deep.

We are not working for salary alone, and appreciate recognition and encouragement from the industry and public.

The Work of the Cinematographer

By HUGH C. McCUNGL

Following are a few excerpts from a lecture prepared and delivered by Mr. McCungl, a cinematographer of wide experience and unquestioned ability.

For 18 months he was with Douglas Fairbanks. Among his pictures made during that time were "Rudolph Valentino," "Toddy South," and "วิเคร Young Fellow." Recently he made, "Overland Red" and "Bullet Proof," with Harry Carey. He is now with David Butler.

Photography is the youngest of the arts, but there is hardly a branch of art or science that is not in debt to it. Drawing and painting have been greatly influenced by it.

Photography has been enshrined by it, the meteorologist, the physiologist, the pathologist, the scholar, the traveller, not to mention the Army and the Navy, and it indispensable. Every frame that has importance as a spreader of valuable knowledge is emphasized and as a means of entertainment it has no rival.

In the early days of the motion picture industry, photography was looked upon as an ordinary mechanical process and no thought was given to the artistic side of it. How times have changed! Now hundreds of pictures are sold on the merit of the photography, the action of the play being decidedly weak.

As an example of the ignorance of the public regarding the requirements of a cameraman, may I be excused for relating a personal incident? Not long ago we were engaged in making a series of scenes in an interior on an open stage and our work was followed with interest by several spectators. When we had finished our sequence and were waiting for a change of costume, one of the spectators stepped up in front of the screen. The following conversation ensued:

What do they pay you in your line of work? "Oh, from $75 to $300 a week." "You mean per month." "No, I mean per week." "Gee, I'd like to get a job here taking pictures. Any chance? "What experience have you had?" "Oh, lots." "On the camera?" "N-no." "Have you had any laboratory experience?" "I can't say I have." "Have you a kodak and do you do your own work?" "Not yet. Do you have to know all these things just to stand there and turn that handle?" "What is the first requisite of a good cameraman?" "That he as soon as he sets to work about this he could not accomplish anything. It seems hardly necessary to speak of concentration, for in this business more than in almost any other it is a most important qualification. Are these the only qualities that are needy? No, the cameraman must have speed, judgment, diplomacy, patience, ingenuity, resourcefulness and courage. The greatest necessity for speed is illustrated in the gathering of events of importance for the pictorial news weekly, fires, accidents, etc., but speed is equally as necessary in dramatic work.

In viewing a picture replete with thrills, you have swayed to one side to avoid an automobile or given an explanation at the near approach of your express train rushing head on, or you have "thanked" to escape theacrolein which apparently swept right out into the audience. During all this you were sitting in a comfortable chair—where do you think the cameraman was? In the space and not the regular diet of a cinematographer's life, but, notwithstanding, there is hardly a day that passes in which there is not more or less risk.

How would you like to put on a life belt and be lowered down the side of a cliff to get a scene? Or with tripod and camera lashed on the hood of an automobile driven at 60 miles an hour by an inexperienced driver? Or with hardly foot room in which to balance yourself amid a sky-scrapers for special scenes? Or ride the rods inside a box car, photographing the "train" on the brake beam with the train doing 40 miles an hour? Or be stripped in an airplane with the pilot executing every fancy stunt he knows? These and many other risks are among the things a cameraman may be called upon any day to do.

Granted that your cameraman has all the foregoing characteristics, are these all the qualities he needs? No, and this last requirement of all is one which is beyond mere knowledge and skill. It is the power to give life to his work, to breathe the imagination and emotion that is in him—it is a creative faculty which is the spontaneous outpouring of his inner, spiritual self. This is what makes an artist—no more, no less.

For centuries multitudes have gathered about the works of painters and sculptors, uplifted and inspired. We of today are modeling with lights and shadows, giving you not only beautiful composition, perspective, atmosphere and setting, but we make each picture a living breathing example of the art of the cinematographer.

Do not infer that I consider photography the most important element that enters into the making of a picture—but there can be no great or successful picture without adequate photography.

We are striving to "make our work mean something more than a fat pocket-book; to express an idea, beautiful or startling, or practically helpful; to put something into the world through our work which will have permanent value—this is real success."

What the A.S.C. Is Doing

That is the slogan that is carrying the American Society of Cinematographers into a national campaign of education to prove to the theatre owners that the name of the cameraman is valuable to the screen.

Philip Rosen, president of the American Society of Cinematographers, is communicating with every theatre owner in the country.

"The name of a cinematographer on the screen puts him under obligation to do good work," said Rosen. "If the producer does not use the cinematographer's name he is opening the gates for indifferent, slip-shod photography. If the exhibitor cuts off the cameraman's name he is using the soft pedal on one of the best advertising angles that any picture has."

Rosen has been largely responsible for the privileges accorded producers of using the crest of the society upon films photographed by a member.

The American Society of Cinematographers is regarded as the most exclusive organization in the world. It is composed of sixty-one A.S.C. members who were invited to membership following several pictures of unusual photographic merit.

Rosen, who was one of the founders, was a cameraman before he was chosen by Carl Laemmle, president of Universal, to direct Universal features.
Music for Your Theatre

By Charles D. Isaacson

It seems as if we must all become musical impresarios! Men who innocently bought a motion picture theatre, find that there is so much more to the showing of the film than merely putting it on the screen, that they begin to wonder. There’s the lighting of the house, the development of novelties and the music.

The last of these is a big enough subject to ponder on for many serious hours. Music and the motion picture have become such firm friends, that you can scarcely think of the one without the other.

You yourself recognize the fact. You are possibly using music yourself in some sort of way.

But you want to know more about music, you want to understand the subtleties of the art which has so powerful an influence on the soul of the audiences. You want to be in touch with the spread of musical interest that is entering the homes of your people. You want, in other words, to know something of the technique of music, something of the human aspects of music, that you may use it with a keener appreciation of its possibilities.

It will be with the intention of making your theatre more complete with music, that this department will be conducted. Except for the purpose of example, I will not attempt to give programmatic suggestions on random films. The cue sheets are prepared for that purpose. They are generally efficient, although for one, I feel that they are not always as well made as they might be.

I am not writing to the musicians of the theatres, but to the owners and the managers. The musicians will find here set down the arguments they have sought, to win the more cordial support of their executives. But the owners and the managers will read the things they have been wondering about. Why this musical idea? Why all this fuss about musical settings? Why the effect on audiences when music is provided with the film? Why all the strange excitement to offer orchestras, orchestralizations, musical novelties, operatic selections? Why concerts with motion pictures? What’s it all about?

You want your theatre to make as much money as it can. I am a musician who loves motion pictures and a motion picture man who understands music. But I am not sufficiently removed from the good old terra firma; I am not so much in the clouds that I am not always able to keep my eye on the box office.

Now, music gives voice to a wordless speech. It gives utterance to a universal expression of emotions. If the film is happy, bright, cheerful, music puts the audience in the mood. If the film is sad, then appropriate music immediately gets the sympathy of the audience, and keeps them in the proper spirit. If the audience feels the emotion the actors are supposed to feel, the way is smooth. If the audience feels gay and the episode becomes sad, it is not always easy to change the state of mind. Of course great acting does have its effect on the audience. But great acting—any kind of acting—needs “local” applications to assist it.

In the course of further articles, I will develop this point. I am going to analyze the emotional effects of music, by showing incidents and experiments which I have conducted, thus pointing out to you in a reasonable, logical manner, the way in which you can adapt and adopt the idea. You will be able to understand the scientific reasons behind the musical setting, to judge for yourself if your cue sheet is right, if your musical director is using good material; and you will be able to suggest good ideas that will inevitably come to you.

It isn’t necessary for you to be a musician in order that you be a good showman who uses music properly. It is only necessary for you to understand the psychology of music, its effects on the mind, the body, the spirit of men. It is only necessary that you have a general appreciation of the vast literature of music which is at your disposal to use as you will. It is only necessary that you have a little intimacy with the musical instruments so that you can intelligently decide for yourself whether a large or small orchestra will do, whether you ought to augment the daily needs on certain special occasions, or whether you can get along with a piano and violin and a singer, or whether an organ or an orchestra would be just the thing, or whether a phonograph or a player-piano would be a good substitute. It is only necessary that you have a trilling acquaintance with the musical activities of the country, so that you can go ahead and fit your offerings into the groove of necessities and demands.

It is my earnest belief that you can use music as an advertisement for your theatre—making it your definite and fixed aim to capitalize for yourself that amazing in-

(Continued on page 4860)
Why Take Chances on a Pipe Organ?

Why not have a Pipe Organ that is designed to give the result you expect?

The Barton Organ is a genuine theatre organ—built on years of experience in motion picture theatre music—built to overcome the monotony of the usual pipe organ. The only organ with the Divided Manual, making possible thousands of new and beautiful tonal combinations.

Designed to have beautiful tone-quality, unlimited playing possibilities, and standard construction familiar to all organists.

The Barton Organ will be a musical feature in your theatre that will mean more business and the elimination of the music worry to you.

You Owe Yourself An Investigation

Write Today

Use the Coupon; it's for Your Convenience.

Bartola Musical Instrument Co.
313-316 Mailers Bldg., Chicago

Please send catalog explaining the many advantages of the Barton Organ.

Name ..................................................
Street ..................................................
City ..................................................
State .................................................

N.
ASK ISAACSON WHAT TO DO

These articles tell a continuous story of music which can be turned into money in motion picture theaters.

If you are aware of the story—if you have some specific music problem—if you have a special music query—ask Mr. Isaacson. He will answer you personally. Address Mr. Isaacson at Motion Picture News, care of the MOTION PICTURE NEWS.

The END

"MIRACLE MONEY"
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 16 minutes per reel (1,000 ft.)
Thema: "Dramatic Repose," by Berge
1—Theme (2 minutes), until—S: At Screening room.
2—Reynolds (polka tone jazz), by Levy (2 minutes and 5 seconds), until—S: "Gold City.
3—Continue pp (3 minutes and 15 seconds), until—S: "The new editor from.
4—Northern Serenade (polka), by Berge (1 minute and 30 seconds), until—S: "Tiny Tess has given all.
5—Listen, by Washburn & Samuel (1 minute and 55 seconds), until—S: Close up of scene on stage.
6—Kim A. Miss's (Valse Chante), by Barber (2 minutes and 40 seconds), until—S: "That's Mary Knox.
7—[During dancing scene only]
8—Agile Apparatus (a dancing passionate agitation), by Berge (2 minutes and 15 seconds), until—S: "Do you want a word with you?
9—Theme (4 minutes and 25 seconds), until—S: "Beau Acte", by Colling (1 minute and 30 seconds), until—S: "Now about that.
10—Continue to action (1 minute and 45 seconds), until—S: "You know have.

12—Dainty (a Tone Poem), by Colly (4 minutes and 30 seconds), until—S: "The home of.
13—The Vampire (a Dramatic Theme), by Levy (1 minute and 45 seconds), until—S: "Who did it.
14—Around The Christmas Tree (A Yeulede Populaire), by Tobani (1 minute and 30 seconds), until—S: "Christmas Eve, the fire.
15—Why? (Ballad for trot), by Levy (2 minutes and 15 seconds), until—S: Close up of scene.

NOTE: f during dancing scene only.

16—Perpetual Motion, by Borch (2 minutes and 25 seconds), until—S: Klash arrives with newspapers.

17—Dramatic Repose, by Berge (2 minutes and 10 seconds), until—S: "I am protecting you.
18—Theme (3 minutes), until—S: "We are locked in.
19—Serenade (characteristic), by Berge (2 minutes and 30 seconds), until—S: "Stephe, Toluna, Beky.
20—Continue to action pp or ff (2 minutes and 30 seconds), until—S: "Let us to see a man.
21—Serenade (characteristic), by Berge (2 minutes and 30 seconds), until—S: "Good-Bye, Beky.
22—Theme (4 minutes and 40 seconds), until—S: "In the knoll of.
23—That Naught Waltz (Valse Unify), by Levy (1 minute and 20 seconds), until—S: "The right.
24—Dramatic Finale (for concluding dramatic moments), by Smith (3 minutes and 50 seconds), until—S: "Dramatic Recluse".
25—Dramatic Recluse (for heavy intimate and dramatic situations), by Smith and Levy (2 minutes and 20 seconds), until—S: "A deserted shack.
26—Heavy Mysterio, by Levy (2 minutes and 30 seconds), until—S: "The return to consciousness.
27—Dramatic Finale (for concluding dramatic moments), by Smith (3 minutes and 30 seconds), until—S: "We are locked in.
28—Dramatic Tension (dramatic but not pathetic situations), by Audine (2 minutes and 40 seconds), until—S: "We are locked in.
29—Dramatic Tension (for general use), by Levy (2 minutes and 10 seconds), until—S: "Put me to silence shatter them.
30—Dramatic Conflict, by Levy (40 seconds), until—S: "It's the man known here now.
31—Theme of (1 minute and 30 seconds), until—S: "Dreaming of men.

THE END

"MIRACLE MONEY"
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
1—Because You Said Good-Bye (Sentimental ballad), by Levy (55 seconds), until—S: "I am protecting you.
2—Continue to action (1 minute and 35 seconds), until—S: Gordon McKenzie had heard.

NOTE: to be produced as cello solo with orch. acc.

1—Chinese Serenade, by Bernado (1 minute), until—S: Watch ship pong.
2—Chinese Serenade, by Bernado (1 minute), until—S: Watch ship ping.
3—Continue to action (1 minute and 30 seconds), until—S: "Dr. McKenzie.
4—Theme (1 minute and 15 seconds), until—S: "Listen the native.
5—Continue to action (1 minute and 30 seconds), until—S: "My father is very rich.
6—Levy's Enchantment (Impranino D'Amour), by Varley (1 minute and 15 seconds), until—S: "Back home, Dr. McKenzie.
7—Flashback to Chinese room.
8—Listen to this "I Know" (Hymn) (30 seconds), until—S: "Follow through.
9—Chinese Serenade, by Bernado (1 minute and 15 seconds), until—S: "I am protecting you.
10—Flashback to Chinese room.
11—Thoughts at Twilight, by Kendal (2 minutes), until—S: "With the approval of.
12—Continue to action (1 minute and 30 seconds), until—S: "A foreign land.
13—Maria (Dramatic), by J. Archer (3 minutes and 20 seconds), until—S: "And so
14—Continue to action (1 minute and 30 seconds), until—S: "From the connoisseur.
15—Thus at Twilight, by Kendal (4 minutes and 20 seconds), until—S: "And the greatest dream of.
16—Chinese Serenade, by Bernado (1 minute and 30 seconds), until—S: "Chinese Serenade, by Bernado (1 minute and 30 seconds), until—S: No, Long Long doesn't.

"THE TEETH"
Specially selected and compiled by M. Winkler
Theme: "Manuello Capriere" (Intermezzo), by Baron
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
1—Theme (1 minute and 30 seconds), until—S: At Screening room.
2—Donizetti's "Enchanted Love" (Intermezzo), by Levy (4 minutes and 30 seconds), until—S: "Fred Jusen, philosopher.
3—The Man (Italian), by Satolla (4 minutes and 25 seconds), until—S: "Why are you so distant?
4—Birds and Bouquet (characteristic), by Levy (1 minute and 30 seconds), until—S: "She carried on terrible.
5—Serenade Giroflae (characteristic), by Berge (2 minutes and 30 seconds), until—S: "Stephe, Toluna, Beky.
6—Continue to action pp or ff (2 minutes and 30 seconds), until—S: "I have to see a man.
7—Serenade Giroflae (characteristic), by Berge (3 minutes and 10 seconds), until—S: "Stephe, Toluna, Beky.
8—Cavatina & Minuet (Allegro), by Raff (3 minutes and 15 seconds), until—S: "Thanks for the money you.
9—Everything Comes To Those Who Wait (song) (30 seconds), until—S: "Linden at piano.
10—Dramatic Repose, by Berge (1 minute and 30 seconds), until—S: "Dreaming at the scene.
11—Dramatic Repose, by Berge (1 minute and 30 seconds), until—S: "By the way.
12—Dramatic Repose, by Berge (1 minute and 30 seconds), until—S: "Reynolds.
13—Dramatic Repose, by Berge (1 minute and 30 seconds), until—S: "Beky in bedroom.
14—Continue pp (3 minutes and 15 seconds), until—S: "Yes, we will separate.
15—Continue pp (3 minutes and 10 seconds), until—S: "The first morning in.
16—Scherzo (Sinfonietta Suite), by Berge (2 minutes and 20 seconds), until—S: "Mrs. Warder may be away.
17—Continue (1 minute and 30 seconds), until—S: "In that case our marriage.

THE END

"THE LAWS OF THE YUKON"
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
1—Theme: "Dramatic Repose," by Berge
1—Theme (2 minutes), until—S: At Screening room.
2—The Man (Italian), by Satolla (4 minutes and 30 seconds), until—S: "Gold City.
3—Continue pp (3 minutes and 15 seconds), until—S: "The new editor from.
4—Northern Serenade (polka), by Berge (1 minute and 30 seconds), until—S: "Tiny Tess has given all.
5—Listen, by Washburn & Samuel (1 minute and 55 seconds), until—S: Close up of scene on stage.
6—Kim A. Miss's (Valse Chante), by Barber (2 minutes and 40 seconds), until—S: "That's Mary Knox.
7—[During dancing scene only]
8—Agile Apparatus (a dancing passionate agitation), by Berge (2 minutes and 15 seconds), until—S: "Do you want a word with you?
9—Theme (4 minutes and 25 seconds), until—S: "Beau Acte", by Colling (1 minute and 30 seconds), until—S: "Now about that.
10—Continue to action (1 minute and 45 seconds), until—S: "You know have.

12—Dainty (a Tone Poem), by Colly (4 minutes and 30 seconds), until—S: "The home of.
13—The Vampire (a Dramatic Theme), by Levy (1 minute and 45 seconds), until—S: "Who did it.
14—Around The Christmas Tree (A Yeulede Populaire), by Tobani (1 minute and 30 seconds), until—S: "Christmas Eve, the fire.
15—Why? (Ballad for trot), by Levy (2 minutes and 15 seconds), until—S: Close up of scene.

NOTE: f during dancing scene only.
~ from Main Street to Broadway

~ in town and country
There is a uniformity of popular demand for the best musical accompaniment to motion pictures and on the basis of service rendered

The ROBERT-MORTON
a reproduction of the Symphony Orchestra

has earned an enviable record in the big and little houses for short relief to the orchestra or hourly toil throughout the program
~ Standard performance under a variety of conditions gives assurance of long life for the Robert-Morton at maximum efficiency

Write us your music problems
Our experts are willing to serve

The American Photo Player Co.

NEW YORK CITY
West 49 Street

CHICAGO, ILL.
64 - Jackson Bldg.

SAN FRANCISCO, CAL.
190 Faraday Ave.
**THE GARDEN GIRL**

The timing is based on a speed limit of 14 minutes per reel (100 ft.).

**Theme:** "Lovelette" (Moderato Intermezzo), Levy

1. "Naughty Waltz" (a Jazz), by Levy (1 minute), until—S: At Scraping
2. "Musician Blues" (from Songs of the Sea), by Samuel & Berklin (1 minute and 15 seconds), until—S: She has no leaves dressing room.
3. "Why?" (Ballad for solo), by Levy (1 minute and 15 seconds), until—S: When he leaves piano and orchestra
4. "Vigneron" (Indian fox trot), by Samuel & Sanford (2 minutes), until—S: When he leaves piano and orchestra
5. "Serenade Romantico" (Moderato Sereccata), by Borch (2 minutes and 15 seconds), until—S: When he leaves piano and orchestra
6. "Serious Theme" (Valse Dramatique), by Berge (45 seconds), until—S: When he leaves piano and orchestra
7. "Lonely Chorus" (15 seconds), until—S: When audience applauds
8. "Dramatic Tango" (Moderato), by Berge (20 seconds), until—S: When he leaves piano and orchestra
9. "Romantic Love's Portrait" (Theme), by Levy (2 minutes and 45 seconds), until—T: "Miss Lucette D'Armond." (telephone bell)
10. "Shightly Pluie" (Flirtation), by Patra (4 minutes and 15 seconds), until—T: "The girl is out tonight."
11. "Dreamy" (1 minute and 15 seconds), until—T: We have no letter box.
12. "Thoughts At Twilight" (Reverie), by Kendal (1 minute and 30 seconds), until—S: When scene fades to brown.
13. "Theme" (2 minutes), until—T: "And he's the minutes.
14. "Serenade Romantico" (Moderato Sereccata), by Borch (2 minutes and 15 seconds), until—T: I told you yesterday.
15. "Birthday Novelette" (Moderato), by Castillio (2 minutes and 30 seconds), until—T: "While Rosalie finds that.
16. "Siberian Tango" (3 minutes), until—T: "When Rosalie sits at piano. (piano only according to action)
17. "Chaste" (1 minute and 45 seconds), until—T: "A new sort of Sabbath.
18. "Love's Enchantment" (Interramento), by Varley (2 minutes and 15 seconds), until—T: "And then something else.
19. "New Year" (Valse Romance), by Varley (2 minutes and 15 seconds), until—T: "I am glad you've decided.
20. "Breathe of Mirth" (Valse Languide), by Patra (1 minute and 45 seconds), until—T: "Should Rosalie have.
21. "Siberian Tango" (3 minutes), until—T: "All mine, every line."
22. "Glimmering" (From Sunset Sketches, Allegretto Moderato), by Kempinski (2 minutes and 30 seconds), until—T: "Mrs. Gurley's only.
23. "Theme" (2 minutes), until—T: "You take her box.
24. "Dramatic Toccata," by Levy (3 minutes), until—T: "There's a man at the rice table.
25. "Blumenblumen" (From Sunset Sketches, Andantino Grazioso), by Kempinski (2 minutes and 30 seconds), until—T: "Love me, love my dog, and I'll love you.
26. "Theme" (1 minute), until—S: When Arthur finds picture.
27. "Flinging Lovers" (Waltz Amourous), by Kempinski (2 minutes and 45 seconds), until—T: "It was just that he could.
28. "Theme" (1 minute and 15 seconds), until—T: "I am so glad we open.

THE END

**THE SEA RIDER**

The timing is based on a speed limit of 14 minutes per reel (1,500 ft.).

**Theme:** "Glimmering" (from Sunset Sketches, Allegretto Moderato), by...
“Good Music is Essential to Good Pictures”

—DAVID WARK GRIFFITH

In the biography of Mr. Griffith Issued by the Exhibitor’s Trade Review the famous Director says—

“Special music for the photo-play? Very essential. Indeed quite indispensable. The best of pictures would seem tame without musical accompaniment. In my judgment it is necessary for an orchestra to play throughout the entire picture, in order to give the various themes adequate representation.”

THE ESTEY THEATRE ORGAN

is used in the largest motion picture houses—such as the Capitol in New York. It is also a boon to smaller houses that cannot maintain a number of musicians, because the Estey plays every type of music with all the effect of a full orchestra—yet one man can operate it.

An Estey is not as expensive as you may have thought. Ask us what it will cost to install one in your theatre—no matter what its seating capacity.

THE ESTEY ORGAN COMPANY, Brattleboro, Vermont

OTHER STUDIOS AT

NEW YORK, 11 West 49th Street  BOSTON, 120 Boylston Street
LOS ANGELES, 633 South Hill Street  PHILADELPHIA, 1701 Walnut Street
Review of Latest Musical Compositions


2. "On Miami Shore," a beautiful and harmonious warls. (Chappell & Co.)

3. "Hold Me," a fox trot, by Art Hickman, writer, of "Rose Room Fox Trot." (Sherman Clay & Co.)

4. "Cannibal Carnival," danse barbare, most appropriate for cannibalistic scenes and yet it is not of the usual oriental style. (Belwin, Inc.)

5. "Bohemia," a one-step, by Ethel Brooker. (Th-Boston Music Co.)

6. "Adolescence," by F. C. Collinge, a beautiful number of rather a light character, available for love themes, society drama, etc. (Belwin, Inc.)

7. "Everybody's Buddy," a fox trot, going great in New York. (Stark & Cowan, Inc.)

8. "I'm a Dreamer that's Chasing Bubbles," by Little-Magine. (Jack Mills, Inc.)


10. "La Veda," a Castilian fox trot. The only one of its kind. (J. H. Remick.)

That Cat-Step

Belwin, Inc., has just issued a composition entitled "That Cat-Step." It is a number of unique musical construction to which the famous ballet master, Mr. Alexis Kedoff, has adapted a ballroom dance bearing the same name, "That Cat Step." The number is composed by Louis Breau, and Ray Henderson. It is an appropriate number for motion picture musicians when accompanying cabaret and society scenes. In every case where cabaret scenes predominate musicians resort to fox trott, one-steps, etc., and the use of "That Cat Step" music for such occasions will undoubtedly give elaborate cabaret scenes a new and novel coloring which will be most appropriate and interesting for the audience.
The Complete Plan Book
Everything the Showman Needs on Every Picture Released

(Two Christie and Three Gavety Comedies—One Reel Each)

These comedies hit a higher average than some of the one-reelers reviewed recently. They are short and snappy and are sure to act as a tonic for the mind, especially in the coming hot weather when the lighter form of entertainment is sought for.

The Christie Comedies are, "A Home Made Hero," featuring Eddie Barry, Dorothy Devere and Carl Rodney, showing the popularity of a young "would-be" life saver with the ladies, until it is discovered that he cannot swim, when he becomes desi and unpopular and "That Darn Yarn," featuring Bobby Vernon with Vera Stedman. The latter comedy has an amusing story in which a young woman becomes suspect of her husband, who has a passion for poker parties, determines to find out his habits. When she loved one leaves home on one of his rampages, she places a ball of yarn in his pocket, the trail from which leads the devoted wife into many difficulties as she proceeds through the streets wandering and rewinding.

The Gavety comedies are "Dry and Thrifty," featuring Billy Bletcher with Vera Raymonds, the title being explanatory of its story. "Calling His Bluff," featuring George Ovey, showing the way in which a young wife gets even with her husband who is a bit wayward and "Dropped Into Scandal," featuring George Ovey, who gets himself into a lot of difficulties because of his flirtations ways.

The comedies are not of the rough, slapstick variety but are rather of the farce comedy element, having a pretty little story around which the action evolves.

The comedians are surrounded with the usual quota of pretty girls in many of the comedies, whose beautiful forms and vivacious manners act in splendid contrast to the comedy work done by the principals.

Frank Leonard.

"The Man Who Lost Himself"
(Feature Production Starring William Faversham—Produced by Selznick)

"The Man Who Lost Himself," William Faversham has found a vehicle which fits his personality to excellent advantage and which will provide entertainment for most audiences despite the fact that the production says to a considerable degree toward its tag and is rather illogical when it comes to plot.

The idea that an American "drummer" could impersonate an Englishman to such an extent that the latter's immediate relatives including his mother and wife would not discover his identity is hardly possible no matter how much physical resemblance the two might have but it does provide an opportunity for plotting the characters of the story into a lot of interesting incident and carries suspense up to the time when it becomes necessary to make provision for the elimination of the eternal romance. From this point on the picture is mechanical and uninteresting.

However so much that is really first class has transpired previously that the offering may be considered better than an average program future.

The star is somewhat theatrical at times and the camera does not treat him any too kindly but he plays with more screen finesse than in "The Silver King," and displays a skill as a comedian that is entirely commendable.

The cast which has been provided in Mr. Faversham's support is flawless with special credit being due Mrs. De Wolfe Hopper as the wife of the lord whom the American impersonates.

The direction is definitely old-fashioned, too many long shots of no particular value being made and the photography might be better. These points are, however, probably minor when considered from an audience viewpoint.

The story is unusually well-kept, its logic not being considered. An American salesman stranded in London bears a striking resemblance to a dissolute English lord. The two meet. The Englishman gets the American drunk, changes clothes with him and sends the Yankee to his home with a letter telling him to become Lord Rochester and then commits suicide. The salesman displays good business judgment and thereby saves the impoverished Rochester family their possessions, falls in love with the dead lord's wife and at last confesses to the impersonation. In the end he marries the widow.

The picture is an adaptation of the novel by H. de Vere Stacpoole with Clarence Badger directing.

J. S. Dickerson.

"Father's Close Shave"
(Bringing Up Father Series—Pathé—Two Reels)

The second of the "Bringing Up Father" series of comedies, entitled "Father's Close Shave," has not come any closer to the half's eye than the first which went wide of the mark. The weakness appears to be in the material, there being no semblance of a story. The comedy is devoid of humorous incident because there are no situations. The cast, headed by Johnny Ray, puts a great deal of effort in striving for spontaneity, but no results are obvious. If they could only get father doing something which is really funny there would be no question of the piece getting over.

As in the initial offering a prologue and epilogue are introduced which show a group of negro boys reading the funny page, and the intervening action disclosing the George Mc-Mahan figures humanized. Father is in "dutch" again with his better half and he goes through several new stunts which are too obviously planted to bring forth laughter. Instead of the piece developing with an idea it seems as if the players are waiting for something to do. The result is it has an uneven appearance. Some girls cutting dikes on the beach are more interesting than the funmakers. Comedy business is lacking throughout.

Johnny Ray is funny when he indulges in his peculiar laugh, but there are times when he gives too much attention to mugging. As the cartoons are familiar to most newspaper readers, they will undoubtedly have a drawing power. But they won't set a house rocking with laughter unless some ideas are incorporated.

—Laurence Reid.

The paper shortage is again responsible for the non-attendance of Exhibitors' Box Office Reports in this issue, the Release Pages only appearing.

Let us hope that conditions will avert themselves in the near future so that these pages may appear complete, and the valuable information they contain be a help to those who are always seeking the best in their particular end of the industry.
Release Information on page 4666
"The Complete Plan Book"—Reviews and Ad Aids

"THE WONDER MAN"
(Robertson-Cole)

Picture Carries Interest and a Colorful Personality

The exhibitor who books this feature should look first for its exploitation possibilities. The name of Georges Carpentier means much. The Frenchman makes his screen debut in "The Wonder Man" which is simply a made-to-order picture. In fact its sole purpose is to convey to the public the idea of his fighting quality. And if a story is expressly manufactured for him, with himself as surface may be too invaluable in theme and treatment, nevertheless the plot will be subordinated to personal interest in the star.

People will want to see what kind of a fellow he is--how capable an actor and fighter. The story may "go hang" under these circumstances. His sponsors, however, have chosen the right material since he is presented in a swashbuckler of an international flavor. He is one of a French Secret Service agent through whom it is his duty to make the object of unwarranted suspicion. While the plot is an exciting experience, Carpentier indulges in some generous samples of his fistic profession. The villain is the amateur heavyweight of the club and he challenges the star for wigwag honors.

The fight between them is the outstanding feature and certainly will prove entertaining. Grouped around the ring are the usual arts of gentlemen and ladies and Georges is having the worst of it until a note is slipped to him that his sweetheart wants him to win. Then he makes short work of his opponent. His agility in the ring is giving him plenty of admirers. And when the plot is reintroduced, his real identity is established and the culprits are caught. The story is a surprise, but the action-fighter impresses with his sincerity and ability. But Binnie as the heroine doesn't have much to do, but her expressive emotions are strikingly portrayed.

The fight stuff will carry the weight and all the other details are set in an expensive, lavish scale that will help to "class" to your patrons.

THE CAST


PRESS NOTICE—STORY

Georges Carpentier, heavyweight champion of Europe, makes his first appearance as a moving picture actor in the Robertson-Cole production, "The Wonder Man." The story, which will be presented at the--theatres beginning--is

M attained world prominence while still a challenger for the world's title. Why he is the "Wonder Man."

The star, as the hero, plays the part of a French Secret Service agent. The plot carries the elements of romance, mystery and the action and story gives Carpentier the opportunity to display his capacity as a boxer and as a sportsman of the first order. Included in the story are gripping action in the ring, remarkable realism, cutting incidents gripping love interest, and the romance is equalled. The story is swift and compact and he has provided it with good settings and photography.

PROGRAM READER

The idol of France—the heavyweight champion of Europe—Georges Carpentier will appear at the theaters next— "The Wonder Man."

The portrait of the idol is a part of the French fight in an American survey of not only his fighting but also his fighting life, which is treated with uniformity of his country, photography and the romance are things that appeal to the American public. And the story is good, too. The story is equalled by this story, and the romance is equalled by the story. The idol of France is the idol of America and the idol of Georges Carpentier's career is equalled by the idol of France and the idol of Georges Carpentier's career.

CATCH LINES

See the idol of France—see the champion heavyweight of Europe—see Georges Carpentier in "The Wonder Man." It carries action and suspense and romance.

Georges Carpentier, the wonder man of Europe is coming to the...

"FOR THE SOUL OF RAFAEL"
(Anonymous)

Colorful Production Carries Little Entertainment Value

Equity has given some expense in providing Clara Kimball Young with an artistic production and had a story been found that matched up to her emotional talent or one that provided an interesting plot the expense would have paid its full worth. But it has not been in vain. As it is it tells of old California in a story which Spanish missions is mighty familiar and lacking in any vital quality. There is no such description for one thing. And the plot is hindered with unnecessary detail which makes the frail action difficult to understand. The theme is based upon the redemption of one soul, the heroine, a convent-bred girl, promising her to marry the layman's wayward son and give him spiritual uplift.

But the role doesn't offer Miss Young a chance to appear other than as a colorless individual who experiences undisturbed suffering before she is reunited to her lover. The plot is a routine one. She eludes death of her husband. She has saved the American from the Indians through its tribal custom and had nursed him through his injury. Before he is able to find happiness with her, he is reconciled to his past wrongs. The continuity is uneven at times because stress is laid upon some political situations or emphasizing some point which has nothing to do with the action. The story carries none of that vitality or vivacity so characteristic of Spanish life.

With the exception of the swamp, Rafael, played with effective dash and vigor, the characters are lacking in personality. And the failings of the story, the heartrending detail are not compensated for by the colors and settings. The director certainly has failed with this atmosphere. The reproductions and costumes are faultless. But the drama story and picturesque background fail in giving entertainment value when the story is a struggle. There are some scenes which are shown the heroes acceptance of the American hospitality and affair in their new lives. But another conception of a spectator which depletes a wild spirit of Rafael's activities on the eve of his wedding. The picture will come from and where did they disappear to—when the exterior presents a scene in the wilderness miles from nowhere? Good editing would have helped matters a lot.

THE CAST

Marta Raquel Estaven, Clara Kimball Young, Rafael Artega, El Capitan, Elia Burcher, La Cruz, Ana Mende, Anna King, Polonia, Patricia, Ricardo.


PRESS NOTICE—STORY

Clara Kimball Young, who is considered one of the screen's greatest emotional actresses, will appear in the—"The Soul of Rafael." This is an adaptation by Miss Kimball of Marah Ellis Ryan's novel of California in the days of Spanish missions. The story is a stirring romance—one that may be called the ideal vehicle for the expression of the star's personality and talents. Her dark beauty enables her to extend her possibilities.

The star plays the part of a convent-bred girl who is pledged by her guardian to marry the latter's son, Rafael, and watch over as her soul during her lifetime. Marta is deeply religious and when she discovers that Raoul is a waster who is in love with an American adventurer, Kyle Bryant, she nurses the special significance in matters of love, Marta is unhappy with her husband and..."
Alfred Hitchcock's "The Hand of Vengeance" (serial, ten two-reel episodes) is one of the featured films in the Advanced Information on All Film Releases. The series includes "Goldwyn Exchanges STAR SERIES," "GOLDFINCH EXCHANGES," "GOLDWYN-BRAY PICTOGRAPHS," "GREAT焼きKEMPHILL PICTURES," "HALL ROOM BOYS PHO PLAYS," and "HARKLAM PICTURES CORP. FAMOUS DIRECTORS SERIES." These films are part of a larger catalog of entertainment options available for viewing. For more information, please refer to page 4870.
“DOLLARS AND THE WOMAN”
(Vitagraph)

Character Development Emphasized in Interesting Picture

This picture may be found to have the unique fault of being too good for the average audience, since it is produced in such a way as to cater to the exclusion of vigorous physical action. It is, however, a splendid picture of its type. Alice Joyce is one hundred per cent satisfying, Robert Gordon is perfect in his difficult role, and his fine performance clearly shows that Clarence Kent is a genuine talent when given the opportunity. The story of the woman's life is told with such a gentle, good sequence and the character-revealing sub-titles help to make it a feature of the most artistic class.

The story is by Albert Payson Terhune, and the locale is New York City, first picturing its society life, and later shifting to the East Side, where the young couple, reduced in circumstances, are forced to suffer, and become more deeply in sympathy with the characters of the film. Alice Joyce is the self-sacrificing wife, and Gordon the husband, selfish and self-centered without knowing it. He leaves his wife, at her own insistence, poverty-stricken and alone, to sell his invention in the West, and returns wealthless to find himself in a new world. But, haunted by Alice, he fears that another poverty-stricken woman will refuse to leave her tenement home, the suitor of the wife's, who has played the kind Samaritan, unknown to her, steps into the story and the star is forced to choose between the two in the interest of their infant son forces husband and wife to part. Yet may therefore have a vague feeling that the picture did not end right. For the lonely husband is made more sympathetic than the selfish husband.

The direction is as high class as the cast, and with such a good basic story, and the life-changing series of incidents, it should be given to the higher class of picture patrons. The atmosphere is well created, the acting is accurate, the situation picture was made in New York. —Length, 6 reels. —Malcolm A. Taylor.

THE CAST

Madye Hillyer. Alice Joyce
Dad Hillyer. Arthur Crewe
Mrs. Sherman. Jessie Stevens

SYNOPSIS

Beginning with the story of "Dollars and the Woman," an Alice Joyce picture, will be the attention at the picture, followed by a contemporary "The Sporting Duchess," a picturization of "The Bells of Anacape," in which Miss Alice Joyce is an English noblewoman, and an everyday American woman, known for her beauty and success. The story is by Robert Gordon and Clarence Kent as Jessie Stevens.

The story is by Albert Payson Terhune, whose books, both in the daily press and in the Saturday Review, have made him popular with the public. The story is one of an American family, who has been reduced to poverty by the death of one of its members, and is forced to choose between two men, whom they love, the star, is forced to choose between the two in the interest of their infant son forces husband and wife to part. Yet may therefore have a vague feeling that the picture did not end right. For the lonely husband is made more sympathetic than the selfish husband.

The direction is as high class as the cast, and with such a good basic story, and the life-changing series of incidents, it should be given to the higher class of picture patrons. The atmosphere is well created, the acting is accurate, the situation picture was made in New York. —Length, 6 reels. —Malcolm A. Taylor.

THE CAST

Madye Hillyer. Alice Joyce
Dad Hillyer. Arthur Crewe
Mrs. Sherman. Jessie Stevens

PRESS NOTICE-STORY

Beginning with the story of "Dollars and the Woman," an Alice Joyce picture, will be the attention at the picture, followed by a contemporary "The Sporting Duchess," a picturization of "The Bells of Anacape," in which Miss Alice Joyce is an English noblewoman, and an everyday American woman, known for her beauty and success. The story is by Robert Gordon and Clarence Kent as Jessie Stevens.

The story is by Albert Payson Terhune, whose books, both in the daily press and in the Saturday Review, have made him popular with the public. The story is one of an American family, who has been reduced to poverty by the death of one of its members, and is forced to choose between two men, whom they love, the star, is forced to choose between the two in the interest of their infant son forces husband and wife to part. Yet may therefore have a vague feeling that the picture did not end right. For the lonely husband is made more sympathetic than the selfish husband.

The direction is as high class as the cast, and with such a good basic story, and the life-changing series of incidents, it should be given to the higher class of picture patrons. The atmosphere is well created, the acting is accurate, the situation picture was made in New York. —Length, 6 reels. —Malcolm A. Taylor.

THOU ART THE MAN
(Paramount-Arcaart)

Warwick Starr in "The Man"

A half of this picture, more pleasingly due to the fact that the story is told by the boy, is made by the same company and produced by the same director in 'The Man'. It is a prize picture of its type, something new and different, with the hero falily-nurtured of being implicated in a robbery, goes to prison, and his brother makes a deal with opportunity. Robert Warwick is cast in the leading role of the boy, but is not given much opportunity to display his talents. The story evolves around the boy rather than allowing him to participate in the action. Lois Wilson is an attractive leading woman, but she too is not given anything to do.

The direction is by Thomas Helfron from a story adapted by Margaret Turnbull of which E. F. Mills is the author.

From the standpoint of production the picture ranks high. Beautiful treatments add to the artistic effect, and the details of the story with the best of photography and done much to make the picture attractive. We assume that the picture was made in Florida, but the photographs realistic in background could have been secured if the company had journeyed there. A police patrol, probably the one at Jacksonville is used in shifting some scenes.

All in all the production will stand by as an average film, suitable for any class of theater. The title seems to us to be misleading, but is suitable for the sort of picture it is, a romantic drama with a sentimental background. —Length, 5 reels. —J. S. Dickerson.

THE CAST


PRESS NOTICE-STORY

Robert Warwick, the Paramount-Arcaart star, will appear at the box office on July 1 with the picture "Thou Art the Man," which has been given a great deal of advertising and is expected to be a success. One of the reasons is Alice Joyce, the star, and if you do not already believe that this beautiful actress is the most interesting personality on the screen, you will after you see this picture. Another reason is the story, by Albert Payson Terhune. It is a timely and absorbing story of American life, the story of the back-breaking struggle of the workers and the hopeless saving of millions of men and women by the depression. In the plot, it is a case of a young woman who finds a way to raise the fortunes of her family. She becomes the wife of a man who is a failure, and in the struggle, she becomes a success. This picture is a great deal of advertising and is expected to be a success.

SUGGESTIONS

devote a great deal of your advertising to the Alice Joyce following. Show a photograph of her in the program. The story is by Robert Gordon, and directed by George Tefft, makes it a picture that will be hard to equal. —Malcolm A. Taylor.

SUGGESTIONS

A long review of the story, which has been given a great deal of advertising and is expected to be a success. One of the reasons is Alice Joyce, the star, and if you do not already believe that this beautiful actress is the most interesting personality on the screen, you will after you see this picture. Another reason is the story, by Albert Payson Terhune. It is a timely and absorbing story of American life, the story of the back-breaking struggle of the workers and the hopeless saving of millions of men and women by the depression. In the plot, it is a case of a young woman who finds a way to raise the fortunes of her family. She becomes the wife of a man who is a failure, and in the struggle, she becomes a success. This picture is a great deal of advertising and is expected to be a success.

CATCH LINES

What do you fear most? "Dollars and the Woman," feared poverty until it made her a miser.

Alice Joyce in "Dollars and the Woman," is a story that hits the question uppermost in your mind. —Malcolm A. Taylor.

The question? Oh, the H. C. of L.
Advance Information on All Film Releases

(Continued from page 4965)

NIZIMOVA PRODUCTIONS

The Heart of a Child (Nizimova)...

Stronger Than Death (Nizimova)...

The Red Lantern (Nizimova)...

TAYLOR HOLLIDAY PRODUCTIONS

May —Nothing But Lies (Taylor Holmes)...

May—The Very Idea (Taylor Holmes)...

Dec.—Nothing But the Truth (Taylor Holmes)...

MISCELLANEOUS

GI Go! Right Features

The Fighting Camel

What Women Love

The Inner Voice

The Pajama Girl

Witches Gold

Close-up Features

A Campus Love

Why Women Sit

A Dream of Fair Women

Democracy Specials

The Devil's Bungalo

The Return of Terror

COMEDIES

Tillie's Punctured Romance

Dragon Comedy Classics

Up In The World

Trouble (All St. John Western)

Comedy Classics

6 Tijuana Comedies

7 Comedies

Bobby Burns Comedies

MONOPOLY PICTURES

Crimson Shots

Alma Where Do You Live

NATIONAL FILM CORP.

(At State Right Exchange)

Nobility's Girl

Captivating Mary Carters

PATIENCE EXCHANGES

Aug. 1—One Hour Before Dawn (H. B. Warner)...

July 25—The Long Arm of Vengeance (Desmond)

June 20—Passage By (Herbert Rawlinson)

June 6—Take Three (Puisy)

May 30—Sherry (Pat O'Malley)

April 25—Dignan (Dempsey)

May 9—The Miracle of Money (Sedgwick-Murphy)

May 2—Dorothy Weston (Keenan)

April 25—Rita Grande (Embelin)

April 25—Luna Loveflowers (Embelin)

Mar. 28—The Headless Sea (Blanche Sweet)

THE THIRD EYE

(Fifteen Two-Reel Episdes Starring Warren

Aug. 2—The Man Against Man

Aug. 11—The Long Arm of Vengeance

July 25—The House of Terrors

July 15—The Race for Life

July 7—The Double Trap

June 27—The Death Squad

June 25—The Black Hand Bag

June 12—In Destruction's Path

May 29—The Death of Death

YOUNG BUFFALO SERIES

Aug. 20—The Hold-Up Man

Aug. 11—The Long Arm of Vengeance

July 25—The Law of the Border

July 15—The Race for Life

July 7—The Double Trap

June 27—The Death Squad

June 25—The Black Hand Bag

June 12—In Destruction's Path

May 29—The Death of Death

TRAILER SERIES

July 7—Fifteenth, The Reckoning

July 4—Fifteenth, The Reckoning

July 2—Fifteenth, The Reckoning

June 29—Twelfth, The Burning Frost

June 21—Twelfth, The Burning Frost

June 12—Twelfth, The Burning Frost

May 29—Twelfth, The Burning Frost

May 20—Twelfth, The Burning Frost

May 12—Twelfth, The Burning Frost

May 4—Twelfth, The Burning Frost

May 2—Twelfth, The Burning Frost

Reelcraft Pictures Corp.

The Adventures of Ruth (Fifteen two-reelers starring Ruth Roland, William Human and Herbert Heyes)...

Daredevil Jack

Bringing Up Father

The Thirty

Daredevil Jack

The Empty

The Birds

Bring Up Father

Aye, Captain! (Singing the praises of Mrs. Sidney Drew and John Comberland)...

Rolin Comedies

July 27—Any Old Port (Sinh Pollard)

June 20—All Aboard (Sinh Pollard)

July 11—Hello Uncle (Beatrice LaFlame)

May 30—The Ghost (Beatrice LaFlame)

May 23—All Dressed Up (Sinh Pollard)

May 18—Uncle Uncle (Beatrice LaFlame)

May 9—Troth (Sinh Pollard)

May 1—Drink Heavy (Sinh Pollard)

April 29—Dandy (Sinh Pollard)

April 23—Liftin' (Sinh Pollard)

BILLY REELERS

July 11—Hello Uncle (Sinh Pollard)

May 2—An Eastern Westerner (Harold Lloyd)

April 28—The Girl in the Blue Gown (Sinh Pollard)

April 26—Cracked Wedding Bell (Sinh Pollard)

Two-Reel Specials

Nora's Mis-Ear (Baby Marie Osborne)...

Blackton Productions

July 20—Soul and Body (Herbert Rawlinson)

July 10—The Bar (Herbert Rawlinson-Gordon)

Feb. 15—Blessed by Proxy (Hall-Gordon)

July 24—Soul and Body (Herbert Rawlinson)...

Nov. 29—Dawn (Syria DREAMER-Roth Gordon)

News Reels

Sunday—Topics of the Day.

Wednesday—Film News.

Saturday—Path News.

Pioneer Film Corporation

(At State Right Exchange)

The Place in the Sun (Herbert Love)...

Noah's Child (Jose Collins-Godfrey Tabor)...

Midnight Gamblers (Mary Doro-Godfrey Tabor)...

The Heiress (Dr. Jekyll and Mr. Hyde (Sheldon Lewis))...

The Girl From Everywhere (Marie Holmes-Hanlon)...

Atonement (May Peel-Robert Cole Tracy)...

The Facts and Follies Series

Banks in Barmaki...

Coffee Company...

Call Margaret...

Kneenout Maggie...

Don't Reverse the Professor Was Right...

Running Network...

Young Ideas...

Radiosoul Films, Inc.

A Man There Was (Victor Seastrom)...

Realart Pictures Corp.

Special Features

The Brute (Rural A. Walsh)...

The Law of the Irish (Dwan)...

The Mystery of the Yellow Room (Chaudron)...

Jeeny Be Good (Henry Miles Minter)...

Nurse Marjorie (Mary Miles Minter)...

The Tell's Kin (Oscar Lewis)...

The Fear Market (Alice Brady)...

Ernest Swan (Constance historically)...

Reelcraft Pictures Corp.

Billy West Comedies

Goin' South

The Artist

Hot Lead

Masquerade

Pulp

Happy Days

Murdered Out

Texas Guinan Westerns

The White Squirrel

The Night Raider

The Wild Cat

My Lady Robin Hood

Outwitted

Letters of Fire

Not Guilty

The Lady of the Law

From the Vignettes

Alice Howell Comedies

Cinderella Clinders

Haggard Day

A Wooden Legacy

Distilled Love

William Frayne Comedies

The Dog Catcher

The Water Plug

Pendulum

The Mountain Castle

Wind Goddess

Milburn Morante Comedies

Jealousy

Simple Story

Wild Wild West

The Den of Sin

Love Where Art Thou?

His Wedding Day

Napolean & Sally Comedies

Dreamy Chinatown

Pecos of the Beach

Censor's Choice

One Big Night

Sudden Death

Their First Fliver

Simmering Heat

Gale Henry Comedies

Helplessness

How Come?

The Movies

This Way Out

Kneenout Maggie

Don't Chase Your Wife

Her First Flames

Facts

Stung

Republic Dist. Corp.

(See Selznick Enterprises)

Robertson-Coole Prods.

Superior Pictures

The Happy Lope (Seison Hayakawa)...

A Woman Who Understood (Denise Burrus)...

The Third Woman (Special cast)...

The Fighting Haligates (Brettle Michele)...

Seeing It Through (Zasu Pitts)...

The House of Flowers (Laide Bessie Barlow)...

The Beggar Prince (Seison Hayakawa)...

Haunting Shadows (H. B. Warner)...

Crimson Prowess

The Tong Men (Seison Hayakawa)...

Specials

A Clockwork (H. B. Warner)...

Who's Your Servant (Special cast)...

Supreme Comedies

Take Doctor's Advice

The Queen of the Kitchen

In Room 202...

Artificial Temptation

Her Novel Moe...

Moe's Mump...
THE COURAGE OF MARGE O’DOONE

Vitagraph

Comes a Western (call it a Northwestern) to the screen which for its picturesque quality hasn’t been equalled in many a day. The scenic grandeur, the vast reaches of snow and mountains, the rugged character of the landscapes prove a rich background for one of James Oliver Curwood’s stories of the Northwest. While there is no marked originality of theme or treatment in "The Courage of Marge O’Doone," the director, David Smith, has so embellished it as to make fire touches and scenic effects that its familiarity never becomes noticeable. It is a simple story—one of Curwood’s. Carrying for its theme the pluck and courage of a young girl who is oppressed by primitive brutes, the plot accumulates in interest and tension due to its progression a fine flavor of dramatic conflict, a spiritual note, an element of pathos and some redolent action.

All the ingredients which compose a story laid up in No-Man’s Land of the North. You find good men—bad men—men and mean coworkedly—men, brave and bold, and Barrie—a wolf-dog and a wolf-dog calmly pugnacious. It is a story of primitive passion, yet its spiritual quality always dominant. A vicious trigger takes advantage of a friend’s absence by abduction the wife and child. When the woman’s reason returns she rushes back to her cabin. It is too late, however, for O’Doone, overcome with grief, takes up the long white trail. There is no murder in his heart. In fact he becomes a missionary whose sole object is to help the sorrowful—the depressed find themselves. The trapper in his haste to avoid the man’s vengeance journeys to the vast regions where there is no sign of human civilization.

The girl grows up and is disposed of to an assortment of brutes. Searching for her is a young Easterner who had gone North to forget his broken romance. He had found her picture and a note detailing her whereabouts. The girl only protector is a grizzly. After a series of primitive conflicts between the good and the evil, the grizzly—the girl is reunited to her parents. The vivid action, the vital elements of nature and self-sacrifice make one forget time and place. The cast is excellent. Those who contribute lifelike performances are Pauline Starke, Niles Welch, Jack Curtis, and George Stanley. Length—6 reels. Laurence Reid.

THE CAST

Marge O’Doone... Pauline Starke
David Smith... Niles Welch
Michael O’Doone, the little Missioner... Jack Curtis
Barrie... George Stanley
Hauck... James Nell
Tuvish... Bora Karaff
Tuvish... Blanche Maloney, the Faithful... James Nell
Tuvish, the grizzly by Ove Curwood. By James Oliver Curwood.

PRESS NOTICE—STORY

One of the greatst of James Oliver Curwood’s famous stories of the Northwest will be shown at the... This Vitagraph production is different from anything previously produced even though it deals with primitive emotions as they are found in the great open spaces. It is entitled "The Courage of Marge O’Doone," and is presented by a cast of prominent players headed by Pauline Starke and Niles Welch. The atmosphere of the film is one of the primitive passions of the characters.

The story concerns a man who braves the dangers of snow and ice to rescue a courageous girl who is helping her enemies at bay with the aid of a trained bear. The story is vividly told, and the action is skillfully directed. The plot is well developed, and the characters are well drawn.

"The Courage of Marge O’Doone" is a picture of the frozen North—where only the most fit survive. A picture with redolent action.

CATCH LINES

Do you enjoy a rugged tale of the frozen North written by James Oliver Curwood? Do you enjoy primitive action enacted against backgrounds of primitive nature? Then see "The Courage of Marge O’Doone."

"The Courage of Marge O’Doone"—a picture of the frozen North—where only the most fit survive. A picture with redolent action.

"HUSBANDS AND WIVES"

(Gaumont)

Slight Story Carries Few Interesting Moments

In bringing Vivian Martin back to the screen, after a long absence, Gaumont hasn’t produced anything with anything startling in picture material, and though the producers deserve credit for giving her out of glitz roles with which she was accustomed in the past, the story is too slight to permit her to show any marked success in a different characterization. The only appealing quality about the offering is found in the charming personality of the star. She certainly gives it tone even though she fails to arouse sympathy toward the representation of the girl whose sole purpose in life is to satisfy her vanity.

The plot is based upon the conflict of the sexes and attempts to show that a good husband is one who dares to live upon a plane of equality with his wife. The idea is a good one, but it may stray here because so much attention is given to expressing it in terms of physical sides. The subtitles are full of bromides and the husband cuts a sorry figure because he may be "walking bromide." One minute he venge toward censure and the next he is a "good husband." The film was given out in a most gentlemanly manner. The best part of the story are told in the South. The heroine is a Northern girl, quite sophisticated and extremely selfish, independent as she is vain, and rich in worldly possessions.

The drama is found in his effort to tame her. And this is where the picture falters. The husband is a perpetual scold and considerate of the action is given up to his tiresome platitudes. An attempt is made to bring out points of humor but these fail to score. Introducing a group of nondescript good-natured, whose object is to pick the young bride to pieces does not give it the necessary necessary, which is the climax depics the newly-weds reunited after a brief separation, both having a desire for the virtues and for the faults. It strikes us that the bride has a desire for the virtues, which is the climax depics the newly-weds reunited after a brief separation, both having a desire for the virtues and the faults. It strikes us that the bride has a desire for the virtues.

The picture has been developed along lines it would have been, undeniably, furnished better entertainment. There is no escape from the obvious way to make it effective as a straightforward drama. Length—5 reels. Laurence Reid.

THE CAST

Vivian Martin... Miss Thompson, directed by Joseph Levering.
Vivian Martin... Mrs. Richard Thurston
Vivian Martin... Dickie Plunkett
Vivian Martin... John Ahrms
Vivian Martin... Niles Welch
Vivian Martin... Cora Harris
Vivian Martin... Olive Smith

PRESS NOTICE—STORY

Vivian Martin, the dainty star, who has been absent from the screen for a long time, has returned in a story that makes her as fascinating as her fragrant personality. The picture is an adaptation of Curwood's "The Courage of Marge O'Doone." The story is about a young girl who jumps into a marriage with the same careless indifference that she enters an adventure. The main conflict of the sexes, and shows how a husband attempts to tame his wife with the latter of the two extreme men of the character. The story is directed by Joseph Levering, who directed the film with a sure hand. The picture is "Husbands and Wives" and stars dainty Vivian Martin. At this theatre.

PROGRAM READER

Oliver Thurston belongs to the butterfly type of girlhood and aside from living only to spend money and have a good time, she was considerably independent. One day she met a man who fascinated her and eloped with him. But when she came to his house she was disillusioned to find that he was in the stories of poverty. Besides, the narrowness of the small town environment palled on her and she was driven through her mind. Oliver Thurston, the heroine, is a girl who has lived among the poor and who has been driven into a different atmosphere. The picture is "Husbands and Wives" and stars dainty Vivian Martin. At this theatre.

SUGGESTIONS

Here is a catchy title that can mean a lot in your patrons if you exploit it for its full possibilities. Tell that the story is based upon the conflict of the sexes as it is presented in the home. Bring out the fact that she is believed in the old-fashioned standards that a wife should obey, while her husband is expected to be equal. The story is a satire in a semi-serious fashion. Tell that the picture is a comedy-drama of the conflict of the sexes in an unequal situation. Plays up Vivian Martin, telling that she has been absent from the screen for a long time and has returned with all her former fragrance and has been driven into a different atmosphere. Bring out that she wears a number of exquisite gowns. Play up the atmosphere of the story, relating that the picture is laid in the South.
****Too Much Mystery in Confusing Crook Picture****

Helen Marlowe, the girl detective who has been murdered by one of the thieves, better fortune might have made the story more explicit, as would more human semiconductor. Some of these read like a scholastic essay. Again one flashback is so crude that the idea will be lost to some.

A great lack is the absence of a love story. The romance that isn't there is going to be truly missed. Marguerite Marsh is the star, but it is not given much opportunity and Charles Middleton, as the chief crook, plays it in a way that doesn't convince. On the whole it is a rather crude detective story with many complications that it can hardly keep up the interest. Length, 5 reels.

---

**THE CAST**

Helen Marlowe...MARGUERITE MARSH

Charles Shelby...FRANK CHERRY

Frank Cherry...FRANK CHERRY

Bernard Randall...LEO WELLS

Thomas Spain...THOMAS SPAIN

Corinne Adams...JOSEPH MARSA

Anita Page...ANITA PAGE

Sister Mary Ann...SISTER MARY ANN

James Marlowe...GEORGE LEESEY

Directed by HARRY GROSSMAN.

Story by HARRY GROSSMAN.

**PRESS NOTICE—STORY**

"Wits vs. Wits," the latest production starring Marguerite Marsh, will be shown at the theatre on Friday night. It deals with a gang of criminals and their final arrest and conviction by a clever girl detective.

Marguerite Marsh, played by Marguerite Marsh, whose father has been murdered by one of the thieves, decides to assist the authorities. By means of information from the police headquarters, she is able to recover a lost ring and thereby convict the crooks. Length, 5 reels.

**PROGRAM READER**

When you book this feature your one best bet is Max Linder, who was so well known a few years ago for his work in Essanay pictures.

Max Linder's latest vehicle is in form of pep and ginger and is taken from the musical comedy of the same name which played a long season in New York a few years ago and which was headed by Hazen. In his new role Linder is seen as a woman who falls heir to two million francs but is unable to give up his job without paying a forfeit. This he refuses to do and as a consequence has to stick to his old job by day and in the night enjoy the life of a millionnaire.

His new work leads him into many difficulties and he soon discovers that his employer's wife is in love with his employer's daughter for whom he sacrifices everything, even his fortune.

The cast is a strong one and is headed by the director which is good in the comedy situations.

**SUGGESTIONS**

When you book this feature your one best bet is Max Linder, who was so well known a few years ago for his work in Essanay pictures.

Max Linder's latest vehicle is in form of pep and ginger and is taken from the musical comedy of the same name which played a long season in New York a few years ago and which was headed by Hazen. In his new role Linder is seen as a woman who falls heir to two million francs but is unable to give up his job without paying a forfeit. This he refuses to do and as a consequence has to stick to his old job by day and in the night enjoy the life of a millionnaire.

His new work leads him into many difficulties and he soon discovers that his employer's wife is in love with his employer's daughter for whom he sacrifices everything, even his fortune.

The cast is a strong one and is headed by the director which is good in the comedy situations.

**CATCH LINES**

The story of a young girl who set out to avenge her father's death and how she did it.

Marguerite Marsh, charming and pretty, in a thrilling detective story.

The story of a young girl who set out to avenge her father's death and how she did it.
4874

Mo

"THE IRON HEART"

THE

Mystery Story Well Produced and Thoroughly

trusts are trying
absorb the smaller
IFplants and maltreatthatthebig
factory employees, you may get good entertainsteel

to

ment out of this
bu.lt
But ,f you

picture, for it is upon this assumption that
the slory
is
figure that in these days the laboring
man is pretty
well able to protect himself, even
against the biggest interests, you will
ra
W
foundation for this "big business" story.
°
,

™
1 he

Iron Heart" is an industrial drama
that bases its appeal on the
atmosphere it creates. Madlaine Traverse is
the heroine who takes her
dead father s place as head of the factory.
A trust is trying to buy it
from her, but she feels that to sell would
be "to betray her peopleSo the trust, with Melbourne McDowell
at its head, decides
to

use "dirty

work to get control. They bribe employees,
start a little I.
W-ism
and prejudice the heroine against her
general manager. Whereupon the
heroine shows spunk and, leading her army
of factory men, takes die law
into her own hands and sees that
her shipment of freight

W

gets to its destina-

not as heavy as others that Madlaine
Traverse has done
and she is not called upon to be very
emotional. The cast is given little
opportunity ,„ show their ability. The
love element is not emphasTZ ed and
the romance runs along with
practically no obstacles, the end
foreseen
from the beginning. There are some
good scenes of the interior of an

w ,,h

ir "wViear'?
We

A

a train approaching.
an<1 yardm
VideS

™

r

Interesting

HERE

high class mystery story that ought to keep an
audience
guessing throughout, and contains in addition a
goodly amount of
is a

interest and a few 'ur'ls >n the way of
action.
It is the
t
ofc the
Tex, the Elucidator of Mysteries " series and
Glenn White is
featured. It is particularly effective in
surrounding the murder of a air]
with mystery, and, of course, it has a punch
at the end, for a character
UnSUSpeC '* d in
minds of Ae audience is revealed as
the
murder

c, u
fifth

^

Some masked

ball scenes help a great deal to work
up the mystery
Two men, both of whom have motives for the crime,
are dressed alike as
dromios and covered with a black domino.
They are rivals for a
hand and each accuses the other of the crime.
The only evidence found
at the scene of the murder was
Ac end of an engraved /garette and w e
everything points to the hero as the
criminal, Tex, the detective,
round
up the true murderer in an unexpected
manner.
flash back shows how
the crime was committed, and,
what is unusual in a surprise
mvsterv
8
n
in
T»e -dience has been foo
bv° being
by
beinT./
"d to assume too much,
allowed
and not by any illogical construe
ton of the story or by an illegitimate
pictoriation or sequence
d
they will like being fooled in
such a way

A

is

railroad switch

Picture N e w s

(Steiner-Arrow)

Conventional Steel Mill Story Does Not Convince

This picture

o n

i

TRIAL OF THE CIGARETTE'

(Fox)

you can believe

I

™° S™'

«

ZZl

Ci

£

Ethel RusseE, Vera Grosse,

battle for a locomotive be"

Eugene Acker and David Wall make
un

,

g °° d aCti °" as weU aT preuy
i
too typically
a movie of the early
days-with the
heroine too heroic and the heavy
too heavy ,„ g„ big, but
4e factory set
Un^gtvea it a push on the road ,.
success.-lengfh,
scene.

fear

it

is

5

reeL-M^t

THE CAST
Esther Regan
Darwin McAllister

John Regan
Cyrus K. Moulton.

Dan

Cullen

Lu.-Z.1Z

Length, 5

Madlaine Traverse
...George McDaniel
Edwin Booth Tilton
Melbourne McDowell
Dee ' y
Story, scenario and direction
by
Photography by Walter Williams Denison Cliff

a"""'"
of

all

the fans

many emotional dramas

in

Police Commissioner
Edward Clive
Henry Jevons .....

who

plant as part of their

terests

start

-

Story by Richard
Goodall
Revised by Alexander F.
Fr a nk
Directed by Tom Collins.

•

^'

S „L,

„S.«
™ ,™S

Esther Regan promises to

P

questionable methods against
man's job and takes a former
employe of
confidence.
Thc trust endeavors to
?,„
UP
°f >h=ir smal"r c„mp=S,
!
a „d

Si

ttateten"

k "

ih? k
v nd
!

the
her
the
.
a k-

fulfiH

\lTL
h

~

of the interior of a big
iron olant
T„ ThE. B. Tilton, and Melbourne
McDowell

r

S.

'

™

T
™.».

s he
,, ,

Dar wm McAllister,

'

' a ™on><>

The

J generosity
of
l1 and
"? the bi e steel i->-

S?«?

it

is

fifth

a

r''

f

into her

M°

e

This^db'-"

,n ss

howX l°LX^\ Wh^ h
one

Photography by Jake Budarraco.

*

hi
J* ia
to his daughter,
"V,"
t0 seU
,0 thc
*¥""' ,0 00 * U P°" < h *

,he

ki

Ik",

oi

.Ethel Russell
.William Fredericks
Vera Grosse
Jack Sharkey

'

The Coroner

l

^atVl'.ve^^

owner.

its

£2*
~

.

Jessica Dale

Traverse, „i„ he
VThe star will be well
K -'? r She has *«>ea™"
has earnedd "JTel°,Z
for berself the title
of " the empress

h a v» Z.ll u

Played by the star, to keep up his
terests. but to remain true
to the

Regan

" ° ff

Glenn White
Alex F. Frank
Eugene Acker
Stanley Walpole
- David Wall

Lane Bates
Hortense Ames.
Hamilton Ames....

PRESS NOTICE— STORY
late
"
Mad,a

stormy emotion."

stilled".

^

THE CAST

Tex

.

remembered by

V 10

a

.'

PRESS NOTICE—STORY

bo^ E

ssss

!

^Cfi „S^f^P""
°>

shows some "Cellent scenes
e cast are George McDanie"

PROGRAM READER

"The Iron Heart," to be seen at- thi=
story ,ha« is laid in one
S a " indllstria '
of the m'o'sMrfterestfn'g
i
lo"caTions
mill in a factory city.
Madlaine Traverse is The ft,*- , a '" Amer
a big iron
pect from this clever,
*"? V0 k " ow what
«-

C

r

a',,r lctk, „

,or fhe

f XT*"-"

r-d

n

^

<*«a« "The Tr ai

« m
K
t

p-e

s %s £??

m

re
a
e
Al the
<*
c1gtre,,e a nH bey
k "^'l.
Edward Clive and Lane
nd this there is "o eviBates
<
r
?
?S SS
f
accused of the crime
°- th ? hand ° f the beautiful
throwr. '" to
.
anrl «?k de
s
for the end of the
" vehemently. Clive is
cigarette Horte
S "°!f
n,lar to those f° u " d
TnH -f; SetS ab"". loving Clive, begs T-5 tht I a,"O us
ut
'""i-ologist, to clear him,
Ue methods
?he
h
^ ' with h is own unique
h 0d S t0
1 e
i1,
r«
re'ce1v e o „e „r ,h
e
t
T
C tU
S
by ^char d Goo?a, direCted by -Tom Collins and the interesting

* i™

-a raved

«^
m«,

«"

%

-'

^

-w

%??A^ «Z
story was written

,.

'"—

emotional actresf

romance,

The

?

o!r?,,i.'

«"

and to add to its
6 wi
drama a "<i
than three hundred men all attractiveness there is a rhH./""^
'" s bat tl<! b «ween
more
endeavoring to obt»1„ „„
,
the fre.ght yards. This has
" *• '""motive in
been made fnto one of the
bits of action that have
"alistic and gripping
reached the screen In
a V a moon
thoroughly entertained, you will
Besides
.j
being
,
,=1,
see scene, taken
,nslde ot 3 big iron works
will be a revelation to
you.
that
,

m™„

"

?

T

-

•

"«

°Z

y

UtAlt^

CATCH LINES
thrilling story of a

A
P lo ye;

h

,'

.'s'

6"h|

SU

f actory

WaS

ho d y

da tor °f

'

A

--

r >™

a "d

™£ V an

b d

^

-

-

ac^ed „rm^de r°

w1s

-to H!"
iTIA

.

W

d

wastu'nVonTTSfF ta »

Sf&t
U

'

MadUine Traverse,

ri

acter
tni you
acter-and

ho e com bine the star
ting in your copy
• Th e Ta« fr^. " w,
with the set
k "?
of the leading emotional
actTe 'es of the" dav and' S'"""' , T j" ,hat sh e U
screen.
Get over the industrial element
the
es^ia,,"/ in*

A

bc^h?-

Mysteries
series
at the e^H 01< .l'
,
,he fourth
reel, you will prove
w.ll probably be

SUGGESTIONS

s the fifth of the famous
!
,
p,ck
out th e "al criminal
° f Char'

"

iJ-^Wi^lSfSJV^

you
K«
«-b
ffiSrff^J^^^S^.^'fe!2'
™
"
bby
oiVr.Kt-Xfo'rV
^
Sf $ "W*"
;™
V » -"''beArouse
.dmpaign

Hsht

is

als°o"possibie
P

"'a","

,

'

ca °

Ube

SM

»ne

Plenty of

in the fo

en?
fnteri^'S
,
interest
he p.cture by saying woufd mfk
,„
tliat theytfll
"nof^
e , h ' ,ny - t
"° b
"y before the^fifth
.- L
e

'

k
ble

iines.

»f a cigarette,
dls ° lay-

with
tne

'? B uess th e true r

-

,„„,, a „ d big busjness

the emotional

s,£T a

'«< a " d

6rippi „ 6

-P.oy.es who

drama

^

^

^^

are as loya. to
their em-

.

tne fact that they
are original and
hence
tl
"i-c, au
ali tne

Don't throw awav vour

"" than most
more mystifying.

CATCH LINES

-

Dwell also on


**"THE RETURN OF TARZAN"**  
(Numa-Goldwyn)

*Fantastic Picture Fails to Meet Expectations*

EVER since the good impression was made with the novel and fantastic "Tarzan of the Apes," the sponsors have tried to duplicate it by presenting a sequel called "The Return of Tarzan." Whether the fault rests with the script or the screen version, it is evident that the screen version has failed to capture the imagination of the audience. It is evident that the screen version has failed to capture the imagination of the audience.

The spirit of the story is not conveyed until three or four reels have passed, when the audience is thankful that Tarzan is back with the birds and beasts. And then even Gene Pollar's impersonation fails in its psychological interpretation. He appears to be as contented away from the jungle as in it. The picture sort of bewilders the spectator at the start, due to the introduction of so many characters, with a few bearing no relation to one another. It seems to be the end of the majesty and his promise of Tarzan in some way. And during an ocean voyage he shoves overboard. This scene will be described by the close observer, since the ship is apparently in the middle of the ocean. Yet Tarzan with the aid of a plank is seen floating to his jungle bench with the very next shot. This is the start of "Tarzan of the Apes" and firmly establishes his dominant position in the jungle. His confidence is increased when he is washed up on the very beach, where he comes to his rescue and saves her from another man-eater. Two ambitious villains get their just deserts. And to all appearances Tarzan and the girl settle down to a life of happiness in the jungle. Harry Vee Minter's name is not in the picture, but he is there, and he is superb. The picture is not altogether a failure, but it is not without some serious flaws. The scenes visualizing the beach-robbers are quite fantastic. The picture carries action aplenty and a full measure of thrills which are sent out with quickness and dispatch. This may be a false starts, but it is one of the most thrilling scenes in the picture.
SIMPLEX DISTRIBUTORS
IMPORTANT LINKS IN THE CHAIN OF SIMPLEX SERVICE

ARCUS THEATRE SUPPLY DIVISION
of the
NORTHERN
ARGUS LAMP & APPLIANCE CO. OHIO
815-23 Prospect Ave.
CLEVELAND, OHIO

BOSTON MOTION PICTURE SUPPLY CO.
RiCHESTER, NEW YORK

BRECK PHOTOPLAY SUPPLY CO.
NEW YORK

ERKER BROS. OPTICAL EASTERN
CO.
608 Olive St.
ST. LOUIS, MO.

EXHIBITORS SUPPLY CO.
425 South Wabash Ave.
CHICAGO, ILL.

EXHIBITORS SUPPLY CO.
157 North Illinois St.
INDIANAPOLIS, IND.

EXHIBITORS SUPPLY CO.
204 Manhattan Bldg.
MILWAUKEE, WIS.

HOLLIS SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.

ISLAND THEATRE SUPPLY CO.
37 State St.
MONTPELIER, VT.

LUCAS THEATRE SUPPLY CO.
1955 Michigan Ave.
DETROIT, MICH.

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.

AUBURN THEATRE SUPPLY COMPANY
AUBURN, N. Y.

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.

SEATTLE STAGE LIGHTING CO.
21 Madison Block
SEATTLE, WASH.

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.

SWANSON THEATRE EQUIPMENT CO.
1514 Welton St.
DENVER, COLO.

SWANSON THEATRE EQUIPMENT CO.
422 South 15th St.
OMAHA, NEB.

SWANSON THEATRE EQUIPMENT CO.
318 Locust St.
DES MOINES, Ia.

SWANSON THEATRE EQUIPMENT CO.
132 East Second South St.
SALT LAKE CITY, UT.

SOUTH LAKE CITY, UT.

HOLLIS SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.

ISLAND THEATRE SUPPLY CO.
37 State St.
MONTPELIER, VT.

LUCAS THEATRE SUPPLY CO.
1955 Michigan Ave.
DETROIT, MICH.

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.

AUBURN THEATRE SUPPLY COMPANY
AUBURN, N. Y.

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.

SEATTLE STAGE LIGHTING CO.
21 Madison Block
SEATTLE, WASH.

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.

SWANSON THEATRE EQUIPMENT CO.
1514 Welton St.
DENVER, COLO.

SWANSON THEATRE EQUIPMENT CO.
422 South 15th St.
OMAHA, NEB.

SWANSON THEATRE EQUIPMENT CO.
318 Locust St.
DES MOINES, Ia.

SWANSON THEATRE EQUIPMENT CO.
132 East Second South St.
SALT LAKE CITY, UT.

SOUTH LAKE CITY, UT.

HOLLIS SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.

ISLAND THEATRE SUPPLY CO.
37 State St.
MONTPELIER, VT.

LUCAS THEATRE SUPPLY CO.
1955 Michigan Ave.
DETROIT, MICH.

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.

AUBURN THEATRE SUPPLY COMPANY
AUBURN, N. Y.

BECKER THEATRE SUPPLY CO.
184 Franklin St.
BUFFALO, N. Y.

SEATTLE STAGE LIGHTING CO.
21 Madison Block
SEATTLE, WASH.

LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.

SWANSON THEATRE EQUIPMENT CO.
1514 Welton St.
DENVER, COLO.

SWANSON THEATRE EQUIPMENT CO.
422 South 15th St.
OMAHA, NEB.

SWANSON THEATRE EQUIPMENT CO.
318 Locust St.
DES MOINES, Ia.

SWANSON THEATRE EQUIPMENT CO.
132 East Second South St.
SALT LAKE CITY, UT.

SOUTH LAKE CITY, UT.

HOLLIS SMITH-MORTON COMPANY
1201 Liberty Ave.
PITTSBURGH, PA.

ISLAND THEATRE SUPPLY CO.
37 State St.
MONTPELIER, VT.

LUCAS THEATRE SUPPLY CO.
1955 Michigan Ave.
DETROIT, MICH.

LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.
TWO IDOLS in the INDUSTRY

GEORGES CARPENTIER

in

Robertson-Coles
Super Special Feature

"THE WONDER MAN"

Shown the Week of May 29th at the Hotel Astor Ball Room

AND OF COURSE SIMPLEX IS CHOSEN
GEORGE BEBAN'S
Latest super production
"ONE MAN
IN A
MILLION"
soon to be released.

They call Mr. Beban "the artist with a soul" and he proved it by writing in his contract with Sol Lesser, who is to distribute the feature that

*Rothacker Prints*

"must be used."

George Beban

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—Come and see them.
If Every Man

who directs trade paper advertising were to visit the theatres of the country he would concentrate in MOTION PICTURE NEWS.

10,327 paid subscriptions, all handpicked and confined to the trade, prove the supremacy of the "NEWS" by figures.

But only a field trip will prove that the "NEWS" is also the preferred paper everywhere—the one paper surely read.

Some advertisers know this; hence the "NEWS" lead to date, over any other trade paper, of 300 advertising pages.

The News Covers The Field
within the past three weeks have admitted that **now** there is no other release offering weekly the high average quality of "COMEDY-ART."

Our infant struggles are over. In every branch of production we have used unlimited money to secure the greatest artists—from title writers to directors.

By doubling the size of our producing organization, we gained quality and the **absolute certainty** of maintaining our schedule of **one release each and every week.**

"COMEDYART" can help you—on your screen, not the screen of your competitor.

---

**SPECIAL PICTURES CORP’N**

*H. W. Hellman Building*

*Los Angeles*
A big story of a man who was all 'sand' and a man who was all 'dirt'.

Out in the desert they matched brain and brawn to win a girl.

Who WON?

WILLIAM S. HART
in
"SAND!"

ADAPTED FOR THE SCREEN BY LAMBERT HILLYER
FROM THE STORY "DAN KURRIE'S INNING" BY RUSSELL A. BOGGS
DIRECTED BY LAMBERT HILLYER
PHOTOGRAPHED BY JOE AUGUST A.S.C.

A William S. Hart Production

A Paramount Aircraft Picture
A William S. Hart Production

Remember "The Toll Gate,"
The first of the nine big productions made individually by William S. Hart for Paramount Arctraft?
This is even better.
Organized for Your Success

Successful photoplays cannot be built on promises and publicity.

The motion picture has reached a state that demands organization, the big, intricate, highly specialized organization, which alone is capable of producing the type of photoplays that please the public and are successful at the box office.

The makers of Paramount pictures have this organization. The men at the head of the Famous Players-Lasky Corporation long ago had the vision to see that the day was coming when the public would demand that the producers produce photoplays and not merely manufacture movies.

The production department of the Famous Players-Lasky Corporation did not spring into being overnight. It is the fruition of years of patient toil, eternal vigilance, alertness to the constant growth of the motion picture art.

It is the fruition of the combined efforts of a corps of men and women who have blended the best talent and genius of the new art with a fine loyalty to an ideal.

Only such an organization, backed by resources which place every possible facility and aid in the hands of directors, authors and stars, is capable of producing the newer and finer type of pictures which the season now closing has conclusively shown to be what the public wants.

Only such an organization can be depended on, rain or shine, hot or cold, day in and day out, week in and week out constantly to make money for exhibitors.
This Advertisement Appears in

SATURDAY EVENING POST... June 26
Circulation, 2,652,536

LADIES' HOME JOURNAL... August
Circulation, 2,026,564

PHOTOPLAY MAGAZINE... August
Circulation, 400,000

MOTION PICTURE MAGAZINE... August
Circulation, 355,030

MOTION PICTURE CLASSIC... August
Circulation, 224,560

PICTURE PLAY MAGAZINE... August
Circulation, 188,800

PHOTOPLAY JOURNAL... July
Circulation, 125,000

THEATRE MAGAZINE... July
Circulation, 45,010

Total Circulation
5,417,922

P E O P L E don't "go to a picture show" any more. They
pick out the particular kind of pictures that they know
they will want to see.

And the tremendous advertising campaign which has
been carried on for years by the Famous Players–Lasky
Corporation is telling them how to know—in advance—what
pictures they will like.

The five million readers of this advertisement are wise
enough to go to the theatres that say in their advertisements

We Show Paramount Pictures!
June 10, 1920

The Sea Wolf

Jesse L. Lasky presents

GEORGE MELFORDS PRODUCTION

"THE SEA WOLF"

by Jack London

Adapted by WILL M. RITCHEY

The crowds everywhere are flocking to see "The Sea Wolf," because it is a perfect picturization of Jack London's marvellous story, thrilling and stupendous in every scene.

A PROVEN box-office success already. Reports from all over the country justify what was promised for it. If you haven't shown it yet, grab it quick!

Let your townspeople see it at your theatre!

FAMOUS PLAYERS-LASKY CORPORATION

PARAMOUNT ARTCRAFT PICTURE

FAMOUS PLAYERS-LASKY CORPORATION
See—
The rescue of the sunken submarine.
The wreck of the passenger boat.
The boy's dive to rescue the body of his wife.
What he sees through the porthole.
The father's rescue of his son.

See these and a thousand other thrills in the most unusual and gripping picture of the year!

Directed by Irvin Willat. Story by Luther Reed

A Paramount Artcraft Picture
A Thos H. Ince Special
presenting
HOBART BOSWORTH
in
"Below the Surface"
WHERE THE NATION

CHESTER COMEDIES

WE offer four series of comedies which have met Educational's quality standard. Chester Comedies feature animals and remarkable child actors, combining mirth and amazing feats, alternate laughs and thrills.

Rapid fire fun and pretty girls will always be found in Mermaids.

Johnny Hines is the star in the "Torchy" series from the Sewell Ford stories.

Each of these three series will supply a release monthly.

Christie Comedies supply a release semi-monthly, featuring Bobbie Vernon, Fay Tincher and the Follies Girls.

MERMAID COMEDIES

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York
Instead of addition of comedies lessening emphasis on our scenic, travel and educational subjects' releases of the latter have been considerably increased. There will be a Robert C. Bruce Scenic every two weeks, alternating with a Screenic. Chester-Outings will be released weekly. "Specials" will be provided frequently, and additional series will be announced within a short time. All of this product is released through Educational exchanges in twenty-four cities.
NOW-

WITH THE ODOR OF SUMMER
ON EVERY BREEZE AND
VACATIONING IN EVERY
MIND

GIVE YOUR
AUDIENCES

MACK
SENNERTT'S

Newest Five-Reel
Comedy Sensation

"DOWN ON
THE FARM"

A box-office harvest
everywhere

Offers bigger
opportunities
for inexpensive
exploitation
than any picture
of the year

UNITED ARTISTS CORPORATION

MARY PICKFORD - CHARLIE CHAPLIN
DOUGLAS FAIRBANKS - DWIGHT GRIF
HIRAM ABRAMS, General Manager
The Greatest Love Story Ever Written is touching the hearts of countless thousands the country over today.

DORIS KEANE

In Edward Sheldon's Celebrated Play

"ROMANCE"

Directed by CHEW WITHEY

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, General Manager
Extra! Extra!
FRANCES EDMONDE
THE INTERNATIONAL CLASSIC GIRL

Has Just Completed Her Initial Feature

"PEGGY WISE"

SUPPORTED BY
GEORGE LARKIN
and an ALL STAR CAST

DIRECTED BY
ELSIER LA MAIE

This is a Drama that Appeals to the Heart and Soul

Write or Wire for Particulars

Frances Edmonde Productions

1676 Arlington Ave. Los Angeles, Cal.
One Group Will Sell You Out As Quickly As The Other

Let's talk some English without chewing the words. What are any of the various producer and distributor crowds giving you when they sell you a franchise?

In addition to paying for hollow, valueless franchises you also pay for the pictures they cover—many of them pictures you wouldn't buy unless the franchise forced you to do so.

Associated Producers, Inc., isn't franchising or sub-franchising anything or anyone.

Seven powerful producers—and there will be others—have burned all the bridges that linked them to other organizations and banded irrevocably together for a long term of years. Their productions will enable any exhibitor who wishes to be free and independent to hold his theatre and escape any organization's franchise yoke.

With our first release September 12th we guarantee a minimum of thirty of the most powerful productions the industry has ever known.

You do not have to be owned, controlled or throttled by us to get our productions. We have always believed and still believe that powerful pictures, independently and cleanly sold, guarantee the success and independence of any theatre.

The chief value of a franchise is that it makes you "human collateral" for the organization that sells you the franchise and that once securely franchised you can be—have been—and will be sold out by selfish individuals who measure you only from your dollar values to themselves.

THOMAS H. INCE  MACK SENNETT  MARSHALL NEILAN  ALLAN DWAN
GEORGE LOANE THICKER  MAURICE TOURNEUR  J. PARKER READ, JR.

ASSOCIATED PRODUCERS, INC.
NEW YORK CITY
—IT—

!!! IS READY FOR THE AMERICAN PUBLIC !!!

Nine Months in Making, Editing, Titling—
Timeliest Screen Offering of the Age—
Based on the Mightiest Theme of the Hour—
Produced on a Scale as Colossal as the Thought

"DEMOCRACY"

"THE" VISION RESTORED

Copyrighted 19.0

It is Vital. It is Human. It is Life.

DIRECTED BY WILLIAM NIGH
Director of Gerard's "My Four Years in Germany"

DEMOCRACY PHOTOPLAY COMPANY
2826 Decatur Ave.
New York City

Lee Francis Lybarger
President and General Manager
Phone, Fordham 8330
June 19, 1920

Dear Wife:

Here are two tickets to "The Deep Purple" for you and Mary. It's an R. A. Walsh Production personally directed by R. A. Walsh.

We saw the original stage play, by Paul Armstrong and Wilson Mizner.

The Photoplay version is presented by Mayflower Photoplay Corp. through the Realart Pictures Corp.

You will enjoy this picture.

Hubby
TO MARS
“A Revelation!”

Truly, a Remarkable Novelty Feature
with
An All Star Cast
5,000 Actors,
50 Gorgeous Settings,
$100,000 Worth of Mechanical Devices

You Can Now Make Reservations for Territorial Rights

TOWER FILM CORP.
71 West 23rd St. New York City
TO THE EXHIBITOR

Competition means—loss!
Co-operation means—profit!

therefore

BOOST the "SAFETY STANDARD" FILM
for use outside the theatre

You know what it means—

1st.—A greatly increased interest in Motion Pictures.
2nd.—More people demanding Pictures.
3rd.—The old hostility toward the "Movies" broken down.
4th.—The creation of "picture desire" unsatisfied except by the theatre.
5th.—INCREASED THEATRE AUDIENCES.
and
6th.—INCREASED THEATRE REVENUE.

Associated Manufacturers of
Safety Standard Films and Projectors
When a Robertson-Cole picture is released as a "super-special" exhibitors of America can depend upon it being of the same standard of excellence as these three triumphant successes.
The most striking feature of the entertainment, however, was the revelation of Carpentier as an actor. As a cultured, polished gentleman he has many opportunities for distinctive action, opportunities of which he takes full advantage.—New York Tribune.

"The Fortune Teller," provides seven reels of excellent entertainment and can be listed as a sterling attraction. Its interest never slackens, and although its length exceeds that of the average feature, there isn't an inch of unnecessary padding in evidence.—Exhibitors Trade Review.

A treat is in store for all of Lew Cody's many admirers. The story might have been written for the star for it gives him every opportunity to display his skill in that delicate art—love making.—Motion Picture News.
New York Evening Telegram
By Jane Dixon

Last evening in the grand ballroom of the Hotel Astor, George Carpentier appeared for the cinema championship of the world. Beyond precedent of doubt his is no one-track talent.

The Carpentier picture was one of the biggest surprises Broadway has ever known. It is a chance to see a world-beater of the prize ring in a real prize fight without appearing at the ringside.

It is a chance in a million therefore that is offered to the ladies of Newark at the Strand Theatre to see not only the great French champion of the fistic art, but also to see a real prize fight with that redoubtable gentleman fighting.

Mr. Carpentier looks much more like the leading man in a Broadway musical comedy than like a brutal prizefighter.

It seems incredible that the slim boy who wears immutably tailored clothes with such ease and grace, could really be the great Carpentier. And by the time you've seen him in the soup and fish you begin to wonder if there hasn't been some mistake. But there hasn't. Mr. Carpentier is the most amiable and winsome of prize fighters.

He has a smile so heart-warming, and he makes love equal to the best. When you see the French wax in action, you realize what he actually is—a wonder-man.

The Newark (N. J.) Ledger
By Mrs. Theo. R. Marsters

Listen, girls.
Here's the chance for a perfect lady to see a world-beater of the prize ring in a real prize fight without appearing at the ringside.

It is a chance in a million therefore that is offered to the ladies of Newark at the Strand Theatre to see not only the great French champion of the fistic art, but also to see a real prize fight with that redoubtable gentleman fighting.

Mr. Carpentier looks much more like the leading man in a Broadway musical comedy than like a brutal prizefighter.

It seems incredible that the slim boy who wears immutably tailored clothes with such ease and grace, could really be the great Carpentier. And by the time you've seen him in the soup and fish you begin to wonder if there hasn't been some mistake. But there hasn't. Mr. Carpentier is the most amiable and winsome of prize fighters.

He has a smile so heart-warming, and he makes love equal to the best. When you see the French wax in action, you realize what he actually is—a wonder-man.

New York Morning Telegraph
By Louella O. Parsons

Georges Carpentier in "The Wonder Man," was ushered into the Astor Hotel Saturday night for its week's occupancy of the Grand Ball Room.

One does not have to be up all the fine points of pugilism to enjoy Carpentier on the screen. Neither does one have to be an advocate of this particular form of sport to appreciate the young man's technique as an actor. He has all the adaptability for which the French are noted and seems to grasp the requirements of the camera with amazing aptness.

There is interesting melodrama surrounding him in a story not unlike "Under Cover," although the action has been lightened with flashes of comedy.

The boxing scenes, the piece of resistance of any Carpentier appearance, though possibly only incidental, nevertheless is the real center of interest. No play embellished with a boxing match featuring the French champion could be dull.

Carpentier looks very little like a pugilist. He might be an idealist or a reformer, but no one would ever catalog him mentally as a reformer.
NO PICTURE of the romantic adventure type ever screened, inspired the newspaper praise and publicity accorded "THE RETURN OF TARZAN"

Produced by NUMA PICTURES Directed by HARRY REPLIER Supervised by GEO. M. MERRICK

The New York papers said:

TELEGRAM "There are thrills and thrills in The Return of Tarzan"

EVE. WORLD "The Return of Tarzan is a real Bway triumph"

THE TRIBUNE "The Return of Tarzan is just the kind of picture film fans want to see."

VARIETY "The Return of Tarzan is a better film than Tarzan of the Apes."

EVE. JOURNAL "The Return of Tarzan is far better than Tarzan of the Apes"

WID'S "There was a big line at the Bway yesterday despite the heat."

IT IS A POSITIVE SURE FIRE SUMMER SENSATION

Now in its 2ND big week on Broadway
"THE RETURN of TARZAN"

is the second of the remarkable series of highly sensational stories by EDGAR RICE BURROUGHS

IT has been published by 6000 Daily Papers, more than Three Million books sold. Republished again and again in hundreds of cities...

"The RETURN of TARZAN"

as a motion picture has 20 million ready made patrons awaiting its appearance. Playing dates now being arranged

GOLDSYN DISTRIBUTING CORP'N
469 Fifth Ave. N.Y.
This Is "The Truth!"

STAR: Madge Kennedy, whose delightful comedy mannerisms and winsome personality have endeared her to a vast public.

AUTHOR: "The Truth" is generally regarded as the best play from the pen of America's great dramatist, Clyde Fitch.


DIRECTOR: Lawrence C. Windom.

STORY: Becky Warder was an artful dodger of the truth. She told her husband flocks of little fibs. She practised on her friends and made "white" lying a fine and fascinating art.

Then one day all the half-truths, white lies and plain, downright whoppers she had told her patient hubby exploded and threatened to wreck their happiness forever.

Her best girl friend accused her of stealing her husband. A detective agency camped on her trail. Her own husband turned cold and repulsed her. There was nothing left to do but to go to her Dad in his boarding house in Baltimore.

And here takes place a final scene that will bring tears and chuckles from the stoniest audience in Christendom. The end is a surprise—a heartwarming climax to a remarkably entertaining picture.

A WINNER FROM EVERY ANGLE—AND THAT'S "THE TRUTH!"

Length—5 reels
TO HUNDREDS OF EXHIBITORS:

We take this means of acknowledging your communications, thanking you for your interest and assuring you that

BESSIE LOVE

*The Princess Charming*

Will soon be ready for your screen in the first of her forthcoming new-style series from big Novels and Plays

Presented by
ANDREW J. CALLAGHAN PRODUCTIONS, Inc.

The MIDLANDERS

Follow the public taste and you follow the winner. The Callaghan series follows this formula for Success:

THEY'RE BUILT TO PLEASE THE PUBLIC!

ANDREW J. CALLAGHAN PRODUCTIONS, Inc.
25 WEST 43d STREET

Directed by
IDA MAY PARK and JOSEPH DE GRASSE

From the novel by Charles Tenney Jackson
Arthur F. Beck presents

LEAH BAIRD in Cynthia-of-the-Minute

You can build a strong program around "Cynthia-of-the-Minute"

"Cynthia-of-the-Minute" has great balancing qualities, which means that it will blend harmoniously with any good program. It also means that it will lend strength to your program as a whole.

The thrills are there, it is shot through with mystery and there is a rapid interchange of action and intrigue.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through FACTS Exchange incorporated

From the novel by LOUIS JOSEPH VANCE
Directed by Perry Vekroff
1. Don't buy poor pictures when you can get good ones.
2. Don't pay for producers' mistakes.
3. Don't pay inflated values for pictures made on watered stock.
   
   WE DON'T
   WHY SHOULD YOU?

4. Select your pictures on a basis of quality and fair prices.
5. Let the producer pay for his own mistakes and his own overhead.
6. Boost his good pictures to the limit.
   
   WE DO
   AND YOU CAN.

Neither the Exhibitor nor the Distributor can afford to handle poor pictures. Both must select the better pictures and encourage the independent producers who make them.

7. Let us get together on this.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

FORTHCOMING PRODUCTIONS
BY
Benjamin B. Hampton
Irvin Willat
J. Parker Read, Jr.
Robert Brunton
Dial Film Company
Louis Tracy Productions, Inc., whose first picture, "The Silent Barrier," is the next Hodkinson release July 11.
The fangs of treachery sink deep—the poison rankles the heart and destroys the soul. A woman betrayed by man and discarded as a thing unfit knows too well the remorse that follows. But is not this remorse overwhelmed by the desire for revenge?

THE FIRST OF A SERIES OF NEW BIG SPECIALS PRODUCED ESPECIALLY TO ATTRACT THE BETTER CLASS PATRONS TO THE BETTER CLASS THEATRES

NOW READY

AT

HALLMARK
THE EXQUISITE STAR

GRACE DARLING

IN

DISCARDED WOMAN

with

Rod La Rocque

and

A Brilliant Cast

A Highly Dramatic

and True to Life Story

Produced by

BURTON KING

BOOK TO-DAY

ALL

EXCHANGES
“WHEN W

by

PIERRE

is the

Franco-Amer

REALIZED WITH THE COMBINED EFFORTS

A great *American* actor

A splendid *American* actress

An experienced *French* director

A clever *American* cameraman

A first class *French* cast

and

A great *French* dramatist

SOCIETE D’EDITIONS CINEMATOGRAPA
AMERICAN PICTURE

E LOVE!

DECOURCELLE

first

ican Serial

OF A FRANCO-AMERICAN STAFF

- ARNOLD DALY
- JULIA BRUNS
- HENRY HOURY
- ARTHUR QUINN
- PAUL GUIDE, Mme. JALABERT, etc., etc.

- PIERRE DECOURCELLE

PHIQUES 46, Rue de Provence, PARIS
A Most Unus

Rich in Atmosphere
and Thrills

Rifling of a prima donna’s jewel box.
Crushing of a woman’s heart.
Chase across seas from France to America, to find the key to a buried treasure.
The ghost in the chimney.
Battle with a ghost and an attempt to shoot it.
Finding of hidden papers in a chimney.
Cruise to Corsica.
Theft of treasure papers.
Daring ride over mountains.
Digging up of treasure.
Duel to the death.

Mayflower Photoplay Corporation presents

An Allan Dwan Production

From the Famous Novel by HAROLD MacGRATH
Directed by Allan Dwan

There'll be a Franchise everywhere
Well Picture!

Easy to Put Across!

Stage a buried treasure hunt.

Stage a contest with newspapers for the greatest adventure story.

Tell your patrons it’s an Allan Dwan production, the great producer who directed “Luck of the Irish,” “Heading South,” “Cheating Cheaters,” and “Sahara.”

Henry B. Walthall’s most intense emotional part, the man who played the little colonel in “Birth of a Nation.”

“A Splendid Hazard”

A First National Attraction
Can you Blame Ben Turpin for Having Crisscross Eyes

Mack Sennett's

Positively not

The first problem play Satire ever
Produced and the funniest comedy ever

A First National Attraction
WITHOUT AN EXCEPTION"
Says Sol Lesser

He’s the only man in captivity can see all these beauties at one glance

“Married Life”
a War Picture

5 Rollicking Reels 5

with Ben Turpin as Rodney St. Claire, a man’s man and the lover, and Phillis Haver, the wife at the other end of the eternal triangle

There’ll be a Franchise everywhere
Wisdom and Foolishness

If habits were founded on wisdom most men would be much better off. This applies especially to exhibitors who have the habit of booking photo-plays without ascertaining the kind of posters that are going to accompany them. The one reason for booking the film lies in the profits to be derived from it. Yet the amount of those profits will result from several factors—of which the play itself is only one. Another factor, and a most important one, is the poster factor. Hence to demand RITCHEY posters when booking a film is to form a habit that is based upon great wisdom. Without RITCHEY posters the profits are problematical and questionable—with RITCHEY posters they are positive and real!

For the exhibitor the poster factor is essentially simple, for all he has to know is that the posters to be supplied are RITCHEY posters. That knowledge gives him assurance that the posters in question are the perfected product of the greatest poster advertising experts in the world. Which means that they are bound to have the maximum of advertising value! They are made from just one point of view—the viewpoint afforded by the ticket window!

But the time to demand them is before the film is booked—not afterward!
Topics of the Moment

Sincere Production

"HUMORESQUE" is another picture which will advance the photoplay in the public mind because it is sincerely done. It has some beautiful and exceptional touches which also lift it decidedly above the ordinary; but it is best characterized, we believe, as an outstanding evidence of sincerity in production.

Sincerity, it seems to us, is the one word which expresses good production; and there is still, today, too little of this mainspring of creative work in most pictures.

Sincerity means smooth continuity, sustained interest, true characterization and color, and a devotion to the little things as well as the big. It makes fine pictures without great stars, great names, and the lavishment of money in general. It is the true sign of strength and ability in production.

Money as the Yardstick

We were somewhat astounded, recently, to hear a producer talk of pictures in terms only of money cost. We thought this era in production had about gone by. Is it possible that the considerable amount of new money which has entered the business recently has revived this mistaken idea?

The sheer weight of money cannot and does not make good pictures. Anyone, with any experience in production, ought to know that by this time. Nor can pictures be classified—as to their box-office capacities—by the amount of money spent upon them. Just a resume of the pictures of this year, or last year will explode this idea.

With money as the yardstick quality production will not advance any; it will decline. Money, spent recklessly in production, is a sure sign of production inability.

May we also point out this fact—it is a fact—that the producer who enters this business with the sole or main idea of taking much money out of it will never make good pictures. He may sell them well—for himself; but he won't make them well.

Let the man who talks millions promote corporations—if big corporations are necessary; the production of good pictures will rest forever with the man who has ideals and production ability and who makes money incidentally.

As for hiring such men—to make the pictures—no man can do that successfully unless he also has ideals and production ability.

Governor Coolidge

GOVERNOR COOLIDGE'S veto of the Massachusetts censorship will prove, we believe, of greatest importance to the cause of the freedom of the motion picture in this country. This highly respected state executive has a way of hitting true on every fundamental question brought before him; and his action in this instance will carry heavy weight with the executives and legislatures of other states. It goes without saying that he has and deserves the unending gratitude of this industry.

New Audiences

A DIRECTOR who has made a good name for himself was criticised recently for using archaic methods of production; and quite evidently the criticism is not only just in this one instance but applies too generally.

It hardly seems necessary to call attention to the fact that entertainment cannot get into a rut. Even motion picture audiences will not tolerate that. And, furthermore, the producer and the exhibitor today need not only the past but the future motion picture audience.

The picture must introduce new elements of artistic appeal and reach new heights of dramatic strength this year. This is no time to fall back upon pigeonhole methods.

 Everywhere, today, the picture theatre is the theatre beautiful. Thousands of new and high-class seats have been added. New and more discriminating audiences must be satisfied.

It is time to look forward not backward; and that means a look—a long look—beyond some present studio walls.

C. A. Johnston
Greatest Exhibitor Gathering in History at Cleveland

Upwards of a Thousand Exhibitors in Attendance at Notable Convention

With an exhibitor attendance increasing by leaps and bounds, from 600 on Tuesday, the opening day, to close to 1000 on Thursday, June 10, the Cleveland convention early gave proof of being the most enthusiastic and ambitious gathering of motion picture men ever assembled.

Dissection which lifted its head on but one or two occasions, and was as quickly smothered, but emphasized the fact that exhibitors had at last gathered for general betterment as a harmonious body, and that that spirit bid fair to reign throughout the convention.

From the opening session, and installation of permanent officers for the convention, through the report of the findings of the Committee of 17, and on through the following sessions at which a platform was adopted, the gathering went at the work in hand in earnest, businesslike fashion.

At the opening meeting, Tuesday afternoon, June 8, at the Winton Hotel, Sydney Cohen of New York was in the chair.

Permanent Officers

Henry H. Lustig, of Cleveland, president of the Motion Picture Exhibitors’ Association of Northern Ohio, was nominated upon motion of C. C. Griffin, of California, seconded by A. M. Kramer, of Omaha, Nebraska, and recommended by Kules, Michaelen, Buffalo, who spoke for the delegations of Buffalo and Rochester, Joseph Hopp, of Chicago, and H. Q. Alexander, in behalf of the Miami Valley Exhibitor’s League. He was unanimously elected. Willard C. Patterson, of Atlanta, Ga., was named permanent recording secretary and S. L. Berman, of New York, permanent secretary of the body.

A report from the Committee of 17 was called for, and made by Frank Rembusch of Indiana, chairman of the committee. The findings of the committee as to the attitude of producers in regard to producer ownership of theatres, follows:

VITAGRAPH—We have always believed that producers should produce and exhibitors should exhibit, and the two branches should not be mixed up. We own and operate no theatres. Vitagraph maintains that they are very strictly independent producers and distributors because they are in no way allied with theatres in the operation of any franchise system, cooperative or collective bargaining. We are heartily in favor of the movement and hope the exhibitors will organize 100 per cent, for the purpose of forcing all producers to get out of the theatre business. They offer financial and moral support to the movement.

PATHE—Heartily in favor of Patterson movement (the producers must get out of the theatre business) and stand ready in every way to further it. Pathe is distributor for the American Associated Exhibitors and Hodkinson Pictures, all of whom believe that producers should stay one side of the road, and exhibitors on the other. The greatest part of Pathe pictures are distributed entirely independent of theatre alliance, and the Associated Exhibitors is a cooperative plan of exhibitors with whom they have a contract to distribute. They own no theatres and have no desire to go into the theatre business.

UNIVERSAL—Mr. Laemmle and Mr. Cochran both heartily endorse the Patterson movement. Universal has about six theatres in places where it was impossible to get firsts run in a city. They agree to sell these theatres and retire absolutely from the exhibition of pictures providing exhibitors will organize and force all other producers to get out of the theatre business. They also view with alarm the various co-operative plans of marketing pictures instituted by exhibitors and feel that in time they will find it hard to market pictures on their own.

UNITED ARTISTS—Mr. Abrams stated that his company were heart and soul with the movement to cause producers to retire from the theatre business. Mr. Abrams believes that where exhibitors give long and non-cancellation contracts to any producer or distributor, that the exhibitor creates an unfair market. Mr. Abrams believes that each picture should be purchased on its own value separately and desires to sell his pictures on the open market one at a time. Mr. Abrams offers his moral and financial support but believes that exhibitors will never get together because they never did.

SELECT—Mr. Selznick is most enthusiastic in supporting the movement that producers and distributors get out of the theatre business. He would like to see the exhibitor dominate the industry because fair methods of trade would result. He does not want to go into the theatre business. He expressed his appreciation of the rewards that producing has brought him in profits and offers part of his business to the benefit of the exhibitors. All of the unfairness in the industry has come about because the exhibitor does not stand up for his rights. If one producer can take a piece out of the exhibitor, then other producers, as a means of self-protection, must do likewise. In establishing national co-operative plan, he did so because exhibitors seemed to want that plan of marketing pictures. He offered every financial aid. He will turn over his entire business on a 50-50 basis if the exhibitors so desire. A great organization of motion picture exhibitors would be the same as an insurance policy for every fair producer.

ROBERTSON-COLE—Stated that they were heart and soul in favor of the movement to compel producers to get out of the theatre business and would give every help to further this issue. They believe that the industry is founded on better pictures and whoever makes good pictures will and should merit the support of exhibitors. They believe that if producers go out of the theatre business, that exhibitors should be independent producers of business. They asked that we keep the screens open to allow any good picture to come to it. They believe that if a producer secures a large string of theatres
Business Tactics, Harmonic Spirit Cements Showman Body

Feeling Rife That Producer-Ownership of theatres Has Been "Strafed"

This report was uproariously received.

Committee's Recommendations

The meeting closed with the following set of recommendations made by the Committee of 17:

1. That the office of President of the Independent Motion Picture Exhibitors of America be some representative executive, typifying true American, who stands for clean honest competition, and who is in no way connected with the film industry.
   (Committee suggests Win. H. Taft.)
2. That the voting shall be on an individual basis. Every independent exhibitor who comes to Cleveland, irrespective of the number of theatres he owns or controls, should be entitled to one vote.
3. That the convention shall run along lines where the rule of the majority shall prevail, and that all exhibitors attending the convention shall be bound by and abide by the rule of the majority.
4. That a budget committee be formed to take up matters of finances. Committee suggests that the independent producer shall add 1 per cent to all film rentals which shall, in turn, be paid over to the National Organization for purpose of carrying on its activities.
5. That Independent Exhibitors do business only with independent producers.
6. That a convention shall not be held two successive years in any one state.
7. That election of all officers be first order of business on Thursday afternoon, June 10th.
8. That a nominating committee of five be elected by convention, Wednesday.
9. The committee further recommends that the three national organizations shall disband, or shall merge into one national organization.
10. The basis of representation of the national organization shall be: one exhibitor from each congressional district, who shall also be the delegate to the future national conventions. Further, that there be one director from each state, elected by the membership of that state, and that the executive committee shall be composed of the directors from each State. There shall be no other executive committee.

On the opening of the Wednesday sessions, there were more than 800 exhibitors present with 32 states represented.

(Continued on page 4021.)
Humorous and Human Lights on
the Conventioners

By Robert E. Welsh

STARTING from scratch. Time, Penn-
sylvania Railroad, 6.50; Daylight Sav-
ing, 7.50. Sounds like a bargain sale.
Bet it's the only thing approaching a bar-
gain that shows up on the trip.

We are standing at the foot of the
stairway like a film salesman waiting to
waylay a newcomer to the business. If
we see them all now we may be able to
save the trip. Which wouldn't be a bad
idea. This conventioning is getting to
be a habit but we've still to devise a
means of catching up on lost sleep and
making the expense account balance up
without a loss.

Alright, if you want it that way we'll
admit that last phrase was put in for the
benefit of the boss.

Well, well, well! And here comes
BILL, KALEM's VITAGRAPH WRIGHT! It seems like old times to
see BILL flirting with Mr. Pullman.

We're beginning to worry about this
job. At last accounts there were only fifty-
seven varieties of conventions scheduled
for the week. Each at a hotel nine miles
from any other hotel, and all the hotels
ninety-nine miles from anywhere.

We've got it fixed. There are at least
dozens of these speeches that we know

Early Review of Mary
Pickford in "Suds"

THE art of Mary Pickford, a pain-
taking attempt to provide inci-
dent, artistic lightings that in
many sequences have never been
excelled, faultless support aided by
splendid titles that do much to lift a slen-
der and commonplace story which pro-
vides only opportunity for characteriza-
tion. "Suds" is a vehicle to display Miss
Pickford's versatility. The characteriza-
tion, moreover, is of a sort which does
not show the star in a role which a great
many of her admirers prefer to see the
sweet, pretty ingenue.

The role in less talked of hands would
be a total failure. As it stands the pic-
ture draws badly at times, resorts to plain
slap stick, which does not fit in the story,
and ends without climax or apparent
completion. All this will possibly be
overlooked in Miss Pickford's personal
triumphs as an actress but it is not in a
class with "Pollyanna" nor is it what the
exhibitors have a right to expect from
America's highest priced and most dis-
tinguished artist. J. S. Dickerson,
Cleveland, O.

fake stock sellers—the cooties he calls
them. That reminds us. Wonder if
JIMMY has any liquid cootie chaser
with him?

Got to take a quick jump in this para-
graph to cover a night of deep mental
stress. Hard work tickling the past-
boards. A walk through the car gives
a man a chance to pick any game he wants
—from the battling black and white
squares to flirty fifty-twos. And all vari-
eties from rummy to Omaha.

As we enter the town Ringling's cir-
cus is unloading "on the lot." WIL-
LARD PATTerson is sniffing the
saw-dust. Oh, baby! Hear that cal-
lohe!

NEW JERSEY FABIAN, PAUL
MOONEY, "EFE" ASHER and
MAURIE MEYERS have borrowed
our dancing dominoes to settle the fate
of our extra fare rebate checks. They're
worth a dollar now. Ought to be ten
dollars if they paid a nickel for every
hurdle the engineer missed during the
night. Twas hard on the passengers who
tried to go to sleep—both of them.

Almost two hours late getting into
town and that gosh blamed circus parade
took fiendish delight in crossing and
double crossing on our path so that it
took an hour to get to the hotel. Had us
afraid we might miss ADOLPH
ZUKOR's meeting with FRANK REM-
BUSCH.

Pre-Review of Sennett's
"Married Life"

BY WIRE TO THE NEWS: "Mar-
nied Life" as a five-reeler would
make two two-reeler average merit
and could be so split as practically
two stories, one about a football game
and another a burlesque on an amateur
theatrical performance are told. The lat-
ter sequences are both provoking to a
reasonable extent, even if the business is
not altogether new. Ben Turpin, the
featured player, is aided by a good cast
and some very good trick photography
in connection with aeroplanes; and a baby
walking out over a cliff is responsible for
some real thrills.

As a multipart reel feature this will not
set the world afire, but it will be found
amusing by the lovers of slap stick and
holds interest from the fact that action
predominates throughout. J. S. Dick-
son, Cleveland.
Pithy Snapshots of the Big Doings Behind the Scenes

Dodging in and out between the elephants gave us a chance to see all the posters that Paramount has plastered the town with. They greet you wherever you turn. Such statements as: "Remain an independent exhibitor—book Paramount pictures." "An Independent Exhibitor is the one who shows the best pictures. Paramount pictures, of course."

Gosh, FRED BEECROFT will be sore at us. We should have charged advertising rates on those last three or four lines.

Speaking of FRED reminds us that our genial Roaring Bull has supplied the conversation of the convention—no one will believe that the debonair HAROLD BEECROFT is his son.

He even got us jealous. We have just introduced JACK MAHONEY of the Pathé selling force as our son. If we get away with that we'll add that we have a very charming daughter-in-law.

We accept the blushing, MRS. M.

Before we get any further we had better mention the fact that you wouldn't be burdened with this page of piffle if it were not for the kind offices of CHARLIE MOYER in supplying us with a Corona.

That's worth a free ad. Here goes: United we stand; divided we fall.

Blame any eccentricities on the type-writer. These toys need a Ouija touch—no free hand swing that was gained on William street, corner of Diame.

The accessory people are up in arms over the way the alleged exposition dropped out of sight. MONSOON DALY has a perfectly good exhibit and no place to put it. DAN BARTON would need an exposition floor to hold all the contracts he is signing for organs.

WILL SMITH still holds a grudge against the engineer on that train. We'll bet our sleeves that engineer started life on a bowling alley.

JESSE GOLBERG is appointed to the staff of life-savers. Even offered to trust us with his key.

ARTHUR LUCAS has just stepped down the lobby with FELIX FEIST. Besides being Goldwyn's distribution chief in his section of the South we hear this boy also owns a newspaper. We have a battle cry for another exhibitor organization: "Keep producers out of the newspaper business."

Black Withdraws; Rembusch vs. Cohen

(Continued from page 4010)

Henry Lustic called the meeting to order, and appointed Henry Cole and W. J. Shinn as Sergeants-at-Arms, and immediately thereafter named the personnel of the various committees to which each resolution was to be referred.

This announcement brought forth the first spirit of discord so far manifested by the convention members. H. Webster Smith of Baltimore objected to the right of the president to name these committees without the vote of the body. A small riot ensued in which President Lustig relinquished the chair to Ben Sawyer of Cleveland until the body as a whole sustained the chair on the exercise of its rights. After that, things sailed along peacefully, until Charles O'Reilly of New York moved that Marcus Loew, who was in town, be admitted to the afternoon session of the body, without vote and without vote. William Brandt of New York seconded the motion and later it was amended by E. C. Vincent of Wilmer and Vincent to read that Mr. Loew be admitted with full rights of voice and vote.

Fred Herrington of Pittsburgh delivered a fiery address requesting that the motion to admit Mr. Loew with full powers to vote be reconsidered. This motion for reconsideration failed to receive a two-thirds vote of the members present, and was lost. The motion to admit Mr. Loew with full powers of membership to the convention was enthusiastically received and carried by short roll call.

Franklin K. Lane, former secretary, in the afternoon addressed the convention on "Americanization," and was followed by Senator Walker of New York.

Then Marcus Loew requested and was given the floor.

"I thought this was an appropriate time to tell you what I thought," Mr. Loew said. "I am first and last an exhibitor. I am a producer only in a secondary measure, and as protection to my exhibiting business, I have always favored the independent producer. Independent producers are necessary, especially to these exhibitors who change their programs daily.

"I have always encouraged the independent producers mostly for selfish reasons. I want pictures, and I want producers. The more producers the merrier. I don't want just a few producers.

"Speaking of Wall Street and so-called Wall Street menace, I don't believe the exhibitor has anything to fear from Wall Street. This industry is composed of brains, and no single individual and no single corporation can ever control it.

"I think it a serious mistake to ignore the independent producer. But he needs money to produce pictures. I have loaned large sums of money to independent producers, and have done all I could to get them alive. I would not have gone into the producing end of the business if the independent producer had been stronger. But I had to go into the producing end to get pictures for my theatres. The producers frightened me into it. They said it looked as if pictures were going to be booked on a percentage basis only. Percentage was too uncertain. It means so much this year and more the next and so on, until finally I'd be a janitor in my own house.

(Continued on page 4028)
The Exhibitor—and Reviews

"If you let your advertising columns dictate your reviews your paper is no better than the 'heralds' and press sheets that the producing companies send out."

Margarette Opera House.

"We do want reviews—we have found your service to be fair and we consider you competent to review pictures. These reviews are very necessary to enable us to select pictures and they help us in advertising our show, but we do not use them to hammer down prices, break contracts or make complaints."

Geo. W. Cuff, Pres.,
Mutual Theatre Company,
Orange, N. J.

"I believe your service to be fair in every respect and also believe that you are competent to review pictures. Wishing your wonderful paper all the success possible, I am"

James J. Christie, Mgr.,
Third Avenue Theatre,
Waterford, N. Y.

"We are subscribing to the News in order to get reviews on pictures we are to use and if this review is written to comply with the wishes of the producer we can't see how your magazine is a help to us. We believe you will win out in the long run."

Princess Theatre Co.,
per S. S. Stevenson,
Henderson, N. C.

"I have found that the Motion Picture News' reviews are honest and unbiased by any seeming influence and are therefore reliable. I believe all exhibitors feel the same way about this and that they will back you up in your determination to continue."

E. H. Hullinger,
Adv. Agent Clifford Theatre,
Urbana, Ohio.

"I have found your service fair and I bank on your reviews as I feel that you are fair and competent."

A. J. Rice,
Temple Theatre,
Willard, Ohio.

"Without fair, competent non-subsidized reviews as previously given, the News would drop back to level of an entertaining reading magazine. These reviews have been worth real money to me on more than one occasion in the selection of pictures."

R. H. Gray,
Majestic Theatre,
Cleveland, Ohio.

"It please me very much to know one advertising medium has taken the stand you have."

Geo. A. Pollard,
Pollard Theatre,
Guthrie, Okla.

"Your service has certainly seemed fair. I am wondering where they could find a fairer one."

E. C. McQuay,
New Holland Theatre,
New Holland, Ohio.

"Please be advised that we review 50 per cent of our plays from your columns. They have appeared fair to us always and we would not be without the News. This is the only trade paper we subscribe to and it usually covers our wants."

Smith & Mouen,
by G. W. Mouen,
Strand Theatre,
Miampee, Ohio.

"Your reviews are the first thing I read when opening the News and I use them in making up my ads. I believe your service is fair."

The Sprag Amusement Co.,
by Ben B. Morris,
Bellaire, Ohio.

"If you fail to review pictures your magazine loses 50 per cent of its worth. Producers cover enough good points to exploit it. We must know if it will stand the trouble, expense, etc., to get by with the public."

All old time theatre managers know that the traveling road show was killed by the producer cheating. He advertised what he did not have, lost confidence of public and killed the road show.

Frank C. Buckley,
Theatre Princess,
Superior, Wis.

"We take great pleasure in congratulating you upon the independent stand that you are taking in the matter."

Rialto Amusement Company,
J. Fineman, Pres.,
Racine, Wis.

"The exhibitor wants reviews. Fearless reviews. So far as the writer is concerned, reviews are not used to hammer down prices, or to break contracts. They are used for proper exploiting of pictures. If it is the consensus of opinion among reviewers that a picture is o. k. the exhibitor will not hesitate to go the limit in boosting it. If some reviews are favorable while others are unfavorable, the exhibitor will consider everything and be governed accordingly. Where the reliable reviewers apologize (between the lines) for the picture, the exhibitor, if he is wise, will gum-shoe the picture in question. It is a pleasure to be able to say that the reviews as published in the News are fair and reliable and are carefully indexed for use when the time comes."

F. J. McWilliams,
Grand Theatre,
Madison, Wis.

"I am thoroughly in sympathy with your action and wish honest complete news and unless I thought it was such I would not patronize your paper."

"I am also unwilling to buy films of people who are unwilling to have their productions reviewed by anybody. You are at liberty to publish this letter if you see fit."

S. Carl Carpenter, Mgr.,
Colonial Theatre,
Richford, Vt.

"If the News is not competent to review pictures no one in this good old United States or ours is, is our honest and candid opinion."

The Low Moor Iron Company of Virginia,
J. A. Hibbert, Mgr. Theatre.

(Continued on page 4926)
“Before the Battle” Statements Issued by Producers

Robertson-Cole, Universal and Hodkinson Organizations State Policy

WITH exhibitors from all parts of the nation assembled at Cleveland during the past week formulating a campaign of defense against the alleged invasion of the exhibitor’s field on the part of certain producer-distributor forces, executives of various powerful producing organizations issued statements during the week, which were designed to set forth definitely the exact stand to be taken by their respective organizations on the different problems confronting the exhibitors’ cause. Three statements, emanating from the home-offices of the Robertson-Cole, Universal and W. W. Hodkinson organizations, are given below.

Robertson-Cole’s Policy

THE following statement has been issued, over the signature of A. S. Kirkpatrick, general manager of the Robertson-Cole Company, under the caption of “A Declaration of Policy”:

“Robertson-Cole will not build, purchase or otherwise acquire motion picture theatres in any city in the United States, nor will we engage in the exhibition of motion pictures for profit, unless you, the exhibitor, force us to do so.

“Robertson-Cole demands the right to open and fair competition on the basis of merit and will only feel ‘forced’ to acquire theatres where and when allied interests, exercising a monopoly, have eliminated competition.

“Robertson-Cole are merchants engaged in the distribution of motion picture productions on a commercial brokerage basis, and we intend to adhere strictly to our field without digression or trespass.

“Robertson-Cole stands free of all entangling alliances and affiliations, and we fully appreciate the ideal position in which our independence places us. Robertson-Cole does not intend to jeopardize that position.

“Robertson-Cole has but one objective and is concentrating every ounce of energy upon it. We have no conflicting interests within our organization, and no connections outside our organization that would divert our attention and influence the conduct of our business or distribution.

“Robertson-Cole believes in competition. Without competition there is no incentive to progress; and there should be progress in every branch of the motion picture industry.

“Robertson-Cole believes that the exhibitor should be encouraged to progress in building, improving and fortifying the prestige of the motion picture theatre, and we are firmly convinced that to discourage the progressive spirit of exhibitors by an invasion of their field is dangerous to the long life of the industry.

“Robertson-Cole looks upon motion picture films as so much merchandise, and are in the market to purchase the best class of this merchandise and to resell it to the trade.

“Robertson-Cole looks upon the exhibition of motion pictures as a theatrical and amusement enterprise—a class of business that legitimately belongs to the showman, and does not intend to invade that field.

“Robertson-Cole believes that dignity, commercial integrity and business honor should characterize every transaction between producers, distributors and exhibitors.

Mr. Robertson and Mr. Cole decided that the distribution of motion pictures was a class of business that only a successful commercial company aside from their film interests, with connections in every civilized country in the world, could handle to the mutual advantage of producer and exhibitor. They organized the Robertson-Cole Distribution Corporation to handle this business on a fair and equitable margin of profit, and it is on this basis and in the capacity of merchants that they will continue to be connected with the motion-picture business.

“Robertson-Cole does not use deposit money received from exhibitors in the furtherance of its business enterprises. We have unlimited financial resources and do not need exhibitors’ money to carry on our business.

“Robertson-Cole places all deposit money in separate trust accounts, and a clause which we have written in our contracts absolutely prevents our using these funds until we have delivered the film that they guarantee.

“Robertson-Cole intends to invest whatever may be necessary to maintain a foremost position in the industry, and to safeguard this investment we propose to do everything possible to secure the confidence of our customers.”

Carl Laemmle’s Stand

IN a lengthy statement issued from the Universal headquarters, Carl Laemmle, president of the Universal Film Manufacturing Company, upholds his organization as one that has practiced “fair play” with the exhibitor in the past and intends to continue the same policy in the future.

Says Mr. Laemmle:

“Universal is not ashamed to say what it has done for the exhibitor in the past. Nor am I afraid of putting myself on record as to what Universal means to do for the exhibitor in the future. I have said it before, and I will repeat it. Universal, among other things, stands ready to give financial support to the independent exhibitor in his fight to tear from his hands the fingers of monopoly that seek to throttle him. Every exhibitor knows that Universal was organized solely to fight against monopoly in the film business, and to free the independents from the strangle-hold of the Patents Company octopus.

“The independent exhibitor today faces a struggle just as threatening as the one many of us fought ten years ago for the protection of our business. It is to be understood clearly that Universal will go to any extent to lend confidence and material aid to the exhibitor.

“Every exhibitor knows that he can get plenty of good Universal pictures with which to fill his program if he takes the first step in the fight against monopoly and bars monopoly-made pictures from his screen. He is confident that when he ‘outlaws’ this product of the theatre-owning producers, he still will draw his patrons by first-class pictures.”

W. W. Hodkinson

“Only by the exercise of real authority and ability can the exhibitors today protect their independence, and yet the independent is absolutely necessary to the healthy development of the great art of motion-pictures. The convention in Cleveland shows that the men who own theatres are at last aroused to the situation that threatens the individual operation of their theatres.

“The greatly improved quality of independent productions is the first sign that things are turning in favor of the exhibitor. Every year he is assured a greater variety and a finer grade of photoplay features. His greatest problem is to keep in touch with this market the independent producers provide and be able to select the pictures he requires.

“Mr. Laemmle’s belief that the exhibitor should not be required to take the risks of the producer, as he often does today. The producer should pay for his own mistakes. The producer in turn will make better profits from more careful methods of production.

“Judgment and over-capitalization are a menace to the stability and prosperity of the motion picture industry. We believe as a producer that the production units are turning out a volume of business with one-fourth of the profit and that is rendered of no account when it is considered that other concerns, whose interests extend not only over production, but also the distribution and the exhibition of pictures. Part of this high cost of production is due to the long delay of bringing against each other for suit, directors, books.”
Educational Will Open Exchange System June 20

Operations Will Start in Twenty-Four Cities, Handling Short Subjects Only

A COMPLETE announcement of policy for the year, starting with the week of June 20th, covering all of its various activities, was authorized yesterday by Educational Films Corporation. The past six months has seen probably more radical developments with Educational than with any other motion picture company, and its officials promise that the next few months will be marked by equally notable achievements.

Educational Films Corporation began operations a little more than five years ago with the idea of confining its attention to short subjects. From this purpose it has never departed and the whole of its expansion continues in the one and two reel field. Although the industry as a whole regarded the company as a bold experiment, Educational points out that all of the companies producing and distributing pictures at the time it began business, only six months ago, have been added to the roster.

With the week of June 20th, Educational starts business through its own exchanges in the principal distributing centers of the country, with its product more than tripled and the claim that its product represents the very cream of the short subject field. The next few weeks will see in operation Educational exchanges in twenty-four cities, New York, Buffalo, Boston, Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Louisville, Atlanta, New Orleans, Dallas, Indianapolis, Chicago, Minneapolis, Detroit, Des Moines, Omaha, Kansas City, Denver, Salt Lake City, Los Angeles, San Francisco and Seattle. In each of these exchanges local interests are represented financially, but Educational maintains the majority stock of every branch, believing that this represents an ideal plan in insuring the ultimate in cooperation in sales and exploitation effort, and at the same time maintains competitive exhibitor purchase opportunity.

Opening of this exchange system marks Educational’s first venture into the comedy field. It begins activities with five two-reelers available each month with the indication of several others being added soon. Christie Comedies will supply a two-reeler every two weeks, while there will be a monthly two reel release of the Chester, Mermaid and Torchry series; Judge Brown Stories, with a monthly, or possibly semi-monthly release, and it is expected that another two reel series will be announced in a short time. But with these extensive additions, Educational has not cut down on the scenic, travel, animal, scientific and educational pictures that have been so intimately associated with its growth. Chester-Outing Scenics have been taken over, forming with the Bruce Scenics a complete “cover” of this field. Chester Scenics will be a bi-weekly release, while a number of series of travel and scenic have been acquired.

“When Educational Films was formed five years ago,” says the statement, “its founders had many plans in view, but they did not attempt to put them in operation until they believed that the time was ripe. We believe that this day is here.

“For five years we devoted the greater portion of our time to developing the quality of our product and to proving the necessity of these short subjects to the theatre. The Bruce Scenics, the Ditmars Living Book of Nature, George D. Wright’s Mexico Today, the Photoplay Magazine Screen Supplement and various series of similar character have been shown in thousands of theatres and there has been created such a demand as to cause us to greatly increase the volume of product.

“During this period we were compelled to distribute our product through the best medium available, though from the start we have felt that the only perfect distribution, for our interests and those of the exhibitor, would be our own exchange system.”

Robert C. Bruce is now in Europe making a new series of his Scenics Beautiful. We have taken over the Chester-Outings, and also the Screenies from the same producer. We control all of the pictures made by the American Red Cross, for theatrical release. We have camera men with the two expeditions of the Interchurch World Movement and these pictures will soon be available for early release. We are about to release the first picture made by an expedition of the National Geographic Society. We will also distribute all of the pictures of the New York State Conservation Commission.”

Broadway Welcomes Back S. L. Rothapfel

Capitol Theatre, Re-opened Under His Auspices
Filled With Distinguished Audience

ROTHAPFEL has come back to Broadway.

Friday evening, June 4th, marked the first of his presentations at the Capitol theatre, and probably the largest audience that ever witnessed a motion picture offering in a theatre greeted his return. Every seat in the world’s greatest theatre was filled and the promenade space was so crowded that an inquisitive fire marshal might have found ample grounds for activity.

There was a riot of applause for each number from an audience that included many of the best known men and women of the stage and screen. There was no speech-making. S. L. Rothapfel was not evident in person, but he did not need to be, for the entire presentation was typical of the man who first surprised New York with his offerings at the Regent, then opened the Strand, and from his ideas built the Rialto and Rivoli.

During the few days that the Capitol was closed Mr. Rothapfel made two changes in the physical character of the house that worked wonders. A chief fault had been that the house seemed too immense for even orchestras and bands of eighty pieces. Mr. Rothapfel therefore built a new stage for the orchestra, with an inner stage for the performers, with a result that every newspaper in New York commented on the amazing improvement in its music. The second change was the addition of a lighting system such as he originated in the Rialto and the Rivoli, taking away the coldness and formality and adding the third element, blended with music and pictures.

The initial presentation at the Capitol, except for a larger orchestra and a larger body of singers, is not so far more elaborate than many that he had staged at the Rialto and Rivoli.

Victor Herbert’s “American Fantasia” was used as the overture, modified for the occasion and with renditions of “Hail Columbia,” “Swanee River,” “The Girl I Left Behind Me” and “Over There.” Before another highly fanciful setting by John Wenger the Albertieri dancers presented von Blum’s “Danse Interpretive,” and this was followed by “Hagopian, the Rug Maker,” “Indian Love Lyrics,” followed, and “Less than the Dust” brought still another Wenger set, the chorus by the ensemble and a pantomime by Jessie Roggi.

“Kashmiri Song” presented William Robyn as the soloist and the final number, “Till I Awake,” was rendered by the chorus accompanied by pantomime by Elizabeth Coyle and Harry Halfhand.
Realart Celebrates First Anniversary
Young Company Enjoys Birthday; J. S. Woody
Reviews the Year; Another Star Coming

REALART PICTURES CORPORATION celebrated this week the first anniversary of the founding of the concern. Congratulatory wires and messages were received from exhibitors in all parts of the country on the year's success.

Actual business was started on June 11th last year when offices were opened at 112 West Forty-second street, New York. Within a few months' time exchanges had been opened in twenty-one important centers and in December, 1919, the first picture was available. Thirteen pictures have been released by the company to date and four more are practically finished and will be put on the market during July and August. They will be included in this year's business and round out the concern's activities for its first year.

Important among the achievements of the new concern during the year are the signing of two new stars in addition to the original trio, the acquisition of the old Morosco studios in Hollywood as a producing plant; and the establishment of a Broadway record which shows every production to have played a week at one of the big Rialto houses and with a return engagement on the Loew circuit.

In a brief resume of the year's activities John S. Woody, general manager of Realart, said: "From a very small beginning last June, Realart has grown in a year's time with incredible swiftness to a dominant position as a producing organization. Success has been ours in a measure far beyond our highest hopes at the start and for this we must thank our exhibitor partners who have made it possible."

"We opened with a small suite of offices at 112 West Forty-second street. Arthur S. Kane, our first president; Ben F. Simpson, then field manager; John P.

Fritts, director of publicity and advertising, and myself, were the original quartette who gathered at that place to make of Realart a thing of substance out of our hope and ambitions.

"Early in the summer, Mr. Simpson and myself went into the field to establish our branch offices. Mr. Simpson took the Eastern and Southern districts, while I hiked across lots to the West. Within a few short weeks we had engaged managers, opened quarters and had things humming in twenty-one recognized exchange centers. I don't believe a more efficient sales force was ever got together—and at a speed which established a record.

"In December Mr. Kane resigned to head his own concern, and Morris Kohn, who had been Realart's treasurer, became president. Later in the year J. C. Ragland resigned as general sales manager and Mr. Jay A. Gove was promoted from the post of associate director of publicity to that of assistant general manager. Those were the only changes in personnel of importance during the year.

"In March, Mr. Kohn negotiated the purchase of the old Morosco studios in Hollywood and they were renamed the Realart studios, the former efficient studio staff headed by Frank Garubbi, remaining under the new management. The studios are large and equipped with the most modern facilities. The large dark and open stages are each capable of accommodation of three productions at one time.

"A short time ago we held our first convention and get-together at the Hotel Astor. It was one of the most inspiring and successful gatherings of its kind I have ever attended. The members of this field force met one another for the first time and exchanged ideas. Together we formulated our policy for the coming year.

"But the biggest thing in our record for the year, in my mind, is the demonstration we have given of honest co-operation between producer and exhibitors. That is the principle upon which Realart was established. We have avoided making glowing announcements of our intentions, and have been content to spend our time and efforts in carrying them into practice.

"Reports current in trade circles for some time that Realart had signed a sixth star were confirmed this week. Morris Kohn, president of the company, admitted that the sixth star had been selected. He would not say, however, that the contract had been actually signed.

No Film Censorship for Massachusetts
Governor Coolidge Vetoes Bill, Claiming Unconstitutionality; Action Praised

Massachusetts is free of censorship. Governor Coolidge vetoed the bill as presented to him by the State Senate on the last day of the regular legislative session of the year. His veto was based on the ground that Attorney General J. Weston Allen ruled an important part of the bill was unconstitutional. Expressions of gratification at the action of the Governor in vetoing the measure were heard on all sides. Several women lawyers were profuse of their praise of the Governor for the stand he had taken.

Directly following the action of Massachusetts' Chief Executive, the 'House of Representatives upheld his action by a vote of 202 to 14. Seldom, if ever, has a Governor's repudiation of a matter of such wide interest been approved with such unanimity of feeling in either branch of the Legislature. As is evident from the figures, both Republican and Democratic members of the House supported the Governor's attitude.

In his message to the members of the House vetoing the measure, Governor Coolidge said: "A bill entitled 'An act relative to the approval and public exhibition of motion picture films' being House Bill No. 1540, is herewith returned without approval. Hereinafter the opinion of the attorney-general that the second section, which is the important section of the bill, is unconstitutional, and that section 4, which undertakes to provide for a court review, is not in a form which expressly preserves the constitutional rights of trial by jury, although it is possible that it might be interpreted to give that right. The entire purpose of the bill would fail with the failure of section 2, and the entire bill would fail if the court should determine the right of trial by jury is not provided for according to the constitution. There is no need to point out that unconstitutional legislation would be entirely useless, would bring about expense to the commonwealth which would be without avail and would cause the appointment of persons and the installing of machinery, all of which would be a total loss to the commonwealth."

(Continued on page 409)
We Want Reviews
(Continued from page 4922)
"Certainly, the exhibitor wants reviews of current releases because an honest review genuinely helps him in the booking and advertising of a show. When you took my perfectly good three dollars you entered into a contract to give me the news and your honest opinion—not the highly garnished sales talk of a press agent.

"Personally, I have always regarded the M. P. N. as fearless and independent two prime factors in placing it where it is today. That a producer has withdrawn all advertising from the News because of an unfavorable review in your column, provided it was justified, is the highest modicum of praise you could acquire."

Geo. E. Carpenter, Paramount Empress Theatre, Salt Lake City, Utah.

"We appreciate the News and value your reviews; they are of great help to us. We are glad to know that the size of ad or no ad does not influence your reviews.

"We are with you."


"We do not know who the producer referred to can be, nor do we care, and as for keeping this letter confidential, you are at liberty to shout it from the rooftops if you so desire. This theatre is for a square deal first, last, and always. Yes, we want reviews and we want them fair and unbiased."

The Lamb Theatre, by H. S. Cole, Ranger, Texas.

"We are strongly of the opinion that, if a publication is to serve the exhibitor fairly with the producer, the giving of honest reviews of pictures is the only course for a publication to follow."

G. H. Foster, Ruth Theatre, Ruth, Nevada.

"I have found that your reviews have proven a big asset to my business in helping me to select my programs and especially so of late as we now spot our entire program."

C. C. Lindsey, Mgr., Lindsey Theatre, Lubbock, Texas.

Extracts from many other letters received on this subject will be printed in later issues as space permits.

Legal Battle Follows Sale of Theatres

CONTROVERSY over ownership and control of ten moving picture theatres in St. Louis between the Famous Players Company and the Arco Theatre interests led to the filing of a suit yesterday by the former company to enjoin Arco and other exhibitors from interfering with its management of one of the company's theatres. Judge Davis issued a temporary restraining order and set the case for hearing on next Thursday.

The petition alleges that the Arco interests sold the Arco, along with nine other motion picture houses, to the Famous Players Company last March and that the latter concern took possession March 17.

On Friday night, it is said, representatives of the Famous Players Company went to the Arco and attempted to control the theatre. In the disturbance which followed policemen elected representatives of the Famous Players Company, it is alleged.

Harry Ward, of London, Arrives in America

Harry Ward, managing director of Hayward Productions of London, England, and one of the most formidable film renters in the United Kingdom, arrived this week in New York for an indefinite stay in America. He was accompanied on his journey by Henry Cundy of the Cinema Sales Corporation of Great Britain.

This is Mr. Ward's second visit to this country within a period of six months. His previous trip was primarily in the interests of his recently perfected distributing organization, the Cinema Sales Corporation, of which company he is managing director.

Mr. Ward announces that he is prepared to negotiate for the distribution of big American productions in the United Kingdom.

British Film Company Increases Capital

The Ideal Film Renting Company, Ltd., of London, announces that it is making arrangements for a considerable increase in its capital. A new company will be formed under the name of the Ideal Films, Ltd., with full issued capital of £115,000.

The whole of the staff, properties, liabilities and management of the old company are being taken over by the Ideal Films, Ltd., and the managing directors will continue in their present capacity.

Saunders Is Comptroller of Famous Players

Richard W. Saunders has been appointed comptroller of the Famous Players-Lasky Corporation. As comptroller he will have full charge of all the accounting and auditing, in all departments of the Famous Players and its subsidiary companies.

Censorship Dead
(Continued from page 4924)

The Governor's message ended one of the most bitter fights ever waged over a measure on Beacon Hill. Thousands of people all over the State and country, newspapers throughout the State and nearly all of the Boston publications declared against the bill, and joined in the fight to kill the proposed legislation.

Governor General Allen in his opinion of the bill says in part: "It is my opinion that a section of this bill is so broad that it would apply to a sale, lease or loan in this commonwealth of a motion picture film made in this state and on its way to another state, and would also apply to a film in the original package in which it might be shipped into this state from another state or from a foreign country. If so, it is a state censorship in the true sense and conflicts with the clause of section 8, article I of the Constitution of the United States, which confers on Congress power 'to regulate commerce with foreign nations among the several states and with the Indian Tribes.' I am, therefore, of opinion that said section 2 is an attack directly to regulate interstate commerce and is, accordingly, unconstitutional."

The movie censorship bill would have placed the power of censorship in the State department of public safety and would have required films intended for commercial use to be submitted for review and censorship.

When the bill was first proposed, a storm of indignation arose from the public. Women's clubs, professional and business men's associations, leading educationalists and churchmen at once expressed their opposition to the scheme. Governor Coolidge, said Mrs. Harstone, "knows that there is sufficient legislation already to make censorship in the hands of a few unnecessary. Massachusetts is to be congratulated upon having such a man."

Miss Sybil Holmes, representing the Women Lawyers' Association, said: "Massachusetts is to be congratulated upon having as its Chief Executive a sane, sound, clear-thinking man. We, the women lawyers, were confirmed in the belief that the Governor would not allow a State Board censorship to be placed upon our institute and that he would not sanction the passage of additional laws, when the laws we already had upon our statute books had not been tried out sufficiently."
Allens, of Canada, Will Build Two London Theatres

Purchase Sites at Cost of $2,000,000; to Raze Famous Buildings

CULMINATING plans which were originally formulated shortly after the return of J. J. Allen, of the firm of Jule and Jay J. Allen, from London, England, last fall, comes an announce-
ment from the Toronto office of the organization that this concern has consum-
mated a deal which includes the purchase of one of the most costly parcels of busi-
ness property in London and the erection, on this site, of two super-motion picture theatres, which will rival any in the world.

The transaction, according to the Allens, involves a total expenditure exceeding four millions of dollars, half of which amount is property cost, and calls for the razing of two of the most historic build-
ings in the British metropolis—the far-
famed Empire theatre and Queen's Hotel in Leicester Square. The full significance and import of this announcement will be realized and felt throughout the theatrical world as a forerunner to what may be ex-
pected from the Allen Theatre Enterprises, now an international institution, in the near future.

C. Howard Crane, in charge of the Archi-
tectural Department of the Allen Thea-
tre Enterprises, is leaving for London immediately, where he will consult with the builders and submit sketches for approval, after which plans will be started at once. It was originally intended to con-
struct one huge theatre on the London site, but on account of the tendency of the picture business toward super-attractions and long runs, it was deemed advisable to meet this condition and erect two houses on the property just purchased. The smaller of the two theatres will be very similar to the Allen Winnipeg theatre, which is conceded to be a model of its kind. Present plans call for a house to seat 4,000, and the second one to have a capacity of about 2,000. The smaller thea-
tre will be given over to super-film pro-
ductions, which will enjoy long runs from one to six months, while the larger house will feature high class program, which will be changed weekly. Fifty-piece orchestras and elaborate stage settings will be em-
ploved in the two theatres. Both houses will be constructed along the most mod-
er lines and will contain the most recent innovations in the way of equipment. It is es-
pected that over two millions of dol-
ars will be expended in constructing and furnishing both theatres, this on top of the property cost of the same figure, mak-
ing a total initial investment exceeding four million dollars.

The fronts of both theatres will be con-
structed of glazed cotta and will be very ornate. There will be a double ornamen-
tal marquee extending to the curb running the entire length of the houses. The floors and walls of the lobbies will be of white and green marble and a large foyer will also assure ample protection for crowds waiting to purchase tickets, against inc-
lement weather.

An unusual feature of the present plans for the two houses are the plans calling for an immense tea and soda grille. The tea room will be located in the basement with entrances from the theatre foyers and will be readily accessible from within the houses or from the street. The soda grille will be situated on the main floor near the theatre entrances and will accommodate 1,500 patrons. Flanking the entrances to both theatres will be more or less individual shops, while the front of the building will be given over to exclusive offices.

When one enters either theatre, they will be confronted with a scene of luxury and quiet splendor. Scattered through the lobbies, foyers and promenades will be luxuriously upholstered divans and set-
tees, and walls will be adorned with the paintings of masters. There will be nothing of a flagrant or gaudy nature in the scheme of decoration and it is anticipated that the finished theatres will reflect only quiet elegance and refined taste.

Concealed lighting systems will be em-
ployed in both houses and electrical engi-
neers are now at work planning a new illu-
mination project, which will make it pos-
sible for a patron to read the program in the theatre while the picture is being pro-
jected. This will do away with the incon-
venient of groping for seats and the at-
tending difficulties of a poorly lighted the-
atre. When the system is installed the auditoriums of the London houses will be completely filled with a softly subdued light that is restful to the eye. At the same time it will be impossible for the patrons to detect its source. Although subdued, the illumination will be of suffi-
cient nature to insure reading, without eye strain, of the finest printed matter.

Other innovations in the contemplated cinema palaces include the most modern ventilating and heating system, plate glass in-
closed projection rooms equipped with a battery of six machines each and retir-
ing or rest apartments that will surpass many fashionable drawing rooms. Then there will be lengthily pronouncedes where patrons may stroll between rows of palms and hothouse plants, during intermissions.

The London theatres will feature Brit-
ish-made pictures. It will undoubtedly appear unique to many British pioneers to witness the passing of the old Empire the-
atre, with its rare traditions, and the com-
ling of the more modern form of enter-
tainment—motion pictures. In the past twenty years but few Canadians who vis-
ited London, failed to pay their respects to the landmark of early theatricals in Eng-
land. But inasmuch as the new theatres, which will replace the old Empire and the likewise aged Queen's Hotel, will be owned and managed by British subjects, Lon-
doners will be assured a continuation of the time-honored conventionalities.

At the offices of Messrs. Jule and J. J. Allen, it was stated that tremendous diffic-
ulties as well as strong competitive bid-
ing had to be overcome before the deal was finally consummated. It was origi-
nally anticipated that there would be op-
position in purchasing the property in-
volved, but when it came time to sign the final papers giving possession to the Al-
len, bidders from all over the world ap-
peared on the scene and as a result, the total cost of the property was augmented by $150,000.

Pre-Review of "Yes or No"—Talmadge

BY WIRE TO THE NEWS: Norm-
a Talmadge's latest vehicle is a very peculiar offering. It is two stories in one, both sequences showing the Philanderers at work, using methods of the approved movie sort.

Miss Talmadge appears in a dual role as the object of said Philanderer's desire, apparently without reason unless it is to hold forth the suggestion that from this fact some unexpected twist will be forth-
coming at the end of the picture, but nothing like this happens.

As the wife of the mechanic she re-
pulses the villain and lives happy with hubby after he invests in a washing ma-
chine which brings wealth. As the bet-
er half of the business man she listens to the tempter with the result that she is finally driven to suicide when the object of her affections cas her off.

Both stories are carried along by cut-
ting from one to the other, a number of them having incident enough of more than ordinary quality and only Miss Tal-
madge's personality and splendid acting are the part and by a fine supporting cast lift the production to a plane above the average program offering, unless the said supporting cast is in the somewhat novel idea of the two parallel stories and in making comparisons.

The titles for the most part overreach while trying to point the moral we have referred to.

Sister Nathalia is given a part which is almost dragged in, since it has little bearing on the unfolding of either story. She does not screen any too well, nor does she show any great amount of the talents which have made her sisters fa-
mous.—J. S. Dickerson, Cleveland.
Exhibitor Convention

(Continued from page 4921)

“...and this is the problem that confronts other exhibitors, too. The only solution to the problem is organization and the support of the exhibitor to the independent producer, says Mr. W. A. Atkinson, superintendent of the Recreation Commission, has been asked by the Social Service committee of the Detroit Council of Churches to take this step. There is a law against Sunday amusements, but it has not been enforced in years, except in a few small towns in the state. All the downtown theatres have been limited in their advertising in the Detroit News to two inches on Sunday and an inch or less daily because of the attitude taken by this paper in criticizing the theatres.

Mr. Atkinson concludes with the remark that he meant no offense to the exhibitors of the land when he used the name Loew in connection with Metro pictures. He thought the name would be an asset. However, he would have two titles to all his pictures made, he said, so that no exhibitor would be compelled to run his name in connection with a Metro picture, contrary to his better judgment.

The credentials of everyone who attended the sessions were subjected to rigorous examination by the Credentials Committee.

Alfred Black of Boston, took exception to the fact that his right to enter the Convention Hall was challenged, failing to receive the final report of the Credentials Committee that he had been reselected as a qualified member of the Convention, issued a statement declaring his organization, withdrew from the convention because it was being railroaded. He also took exception to the acceptance of the slide advertising plan.

An interesting feature of Wednesday's session was the meeting between Frank Rembusch and Adolph Zukor.

Zukor is reported to have said Paramount would not buy theatres could it be assured exhibition of its product. His remarks were later reported to the convention.

The social end of the convention was not neglected, the visiting exhibitors and their relatives being in receipt of every hospitality. A moonlight ride on the Lake Erie on Tuesday night, visits to points of interest; and special shows of big coming pictures pleasantly passing leisure hours.

Sunday Shows Contested in City of Detroit

Detroit exhibitors may face a determined movement to close all places of amusement in the city on Sundays. The campaign would include the public dance halls and parks as well as the theatres.

Methodist Church Commends the Screen

The recognition of motion pictures as a means of church education and the commendation of the Methodist Episcopal Church by the general conference of the work already accomplished by the Centennial was by Committee in its department of motion pictures and stereotypes was one of the most progressive and important actions taken by the Methodists in their quadrennial meeting just closed at Des Moines, Iowa.

The committee discussed the matter from every point of view, including the attitude the Methodist Church should take to motion pictures, and was unanimous in its recommendation to the general conference. That conservative body of churchmen in endorsing the committee's action makes it the official act of Methodism.

Exhibitors File Protest Against City's Action

On petitions filed last week with the Massachusetts supreme court asking for a writ of mandamus against the selectmen of Adams, Mass., Thomas F. and Margaret A. Russell ask the court to compel the selectmen to grant them a license for their moving picture shows in Adams. The Russell theatre on Park street, in that city. In their petition, the Russells claim that for years they operated a moving picture theatre at Adams and were required to secure licenses only for Sunday programs.

Accessory Show Called Off by Opposition

The plans for the motion picture accessory shows, scheduled for Cleveland during convention days, was called off, with the following letter, issued on June 10, 1919:

"Regrettably we regret to advise you that owing to serious opposition raised through letters signed by Sid Kahan and Sam Bullock attacking the show as well as other adverse conditions we feel that it is advisable to cancel all reservations for the motion picture accessory show to have been held in Gray's Armory, June 8 to 11, inclusive.

"We anticipated no opposition to the show as much as it was our intention to divide any profits with the named exhibitors' association. However, since the opposition has arisen we have decided to abandon the idea and pocket our financial losses.

"While there were a number of manufacturers and film producers supporting the movement we feel that out of consideration for the loyalty of these firms and individuals we must be unwarranted to continue the show with a limited number of exhibitors which would not assure the success anticipated for the exhibition.

"We thank you for your interest in the show and greatly appreciate your loyal support while regretting defeat, any inconvenience you may experience.

"NATIONAL INDEPENDENT MOTION PICTURE MACHINERY & ACCESSORY SHOW."
National Association in Annual Meeting in Cleveland

Variety of Topics Discussed and Directors for Easing Year Elected

"K"EEP politics off the screen," declared William A. Brady, retiring president of the National Association of the Motion Picture Industry, at the annual meeting of that Association held Tuesday at the headquarters of the Old Colony Club in the Hotel Cleveland. "There are many persons who advocate the power of the screen, who will try to use it for political purposes," he continued, "but it should be made emphatic that the screen of this country is not in politics. Neither should a man be asked to pay his money to go to the theatre and then be forced to sit through the presentation of a lot of advertising pictures." Matters of importance not alone to the motion picture industry, but also to the motion picture patrons were discussed at the meeting, which was attended by many of the most prominent film men of the country. One resolution pledged the Association to the program of the production, distribution and exhibition of selected pictures for young people.

The amendment of every state constitution so as to guarantee the motion picture screen the same freedom now guaranteed the press and spoken word by those same constitutions was a recommendation made by the Censorship Committee in its annual report.

"While no state in 1920 has written upon its statute books a censorship law," the Censorship Committee reported, "and while no censorship law has been enacted since our National Association has been organized, censorship continues to be the overshadowing menace to our industry. Well intentioned men and women, firm in their belief that they are doing a public service, are advocating censorship, virtually asking that civilization take a backward step, and that the motion picture, a medium for thought expression, be censored prior to exhibition to enforce their varied opinions of moral standards.

The irrelevance of these men and women, and the danger of their propaganda is illustrated in the attack recently made by a religious denomination in convention assembled. The same delegates who advocated a censorship of the motion picture attacked the Associated Press, that great international, unbiased medium for the collection and dissemination of news, urging a censorship of the press as well as the motion picture. Such bigotry would prevent that free expression of thought which is necessary if any people are to retain their freedom.

The report of Executive Secretary Frederick H. Elliott showed that three times during last year the vigilance and activity of the National Association had prevented the closing of the motion picture theatres of the country. He also recommended an affiliation of the National Association with similar film organizations of European countries, and a committee was appointed by President Brady to see if such an affiliation could be brought about.

Reports were received from the Sunday Opening, the Transportation and the Film Theft Committees on their activities during the last year. It was stated by the Sunday Opening Committee that more theatres are open now on Sunday than ever before. The Film Theft Committee reported that many dealers in stolen films had been driven out of business by the activities of that Committee.

President Brady appointed as a committee to confer with a similar committee of the exhibitors if the occasion should arise, the following: Adolph Zukor, Samuel Goldwyn, W. R. Rothacker, Fred J. Beecroft, Martin J. Quigley, Charles C. Pettijohn and Harry M. Berman.

Directors of the National Association for the ensuing year were elected as follows:


The directors will hold a meeting in New York in September for the election of officers, and in the interim the old officers will hold over.

Robertson-Cole to Build Studio in Hollywood

A s a link in the chain of mutual profit, by which it is binding together production and exhibition, Robertson-Cole has acquired, in Los Angeles, an extensive property upon which it is erecting a large studio. For carrying out this undertaking, Robertson-Cole Studios, Inc., was incorporated.

The huge studio building will house the various producing units of Robertson-Cole. The project calls for an initial investment of $500,000. No further expense will be spared in bringing the different companies making Robertson-Cole pictures every possible support. While Robertson-Cole has no intention of making picture itself, it believes that by lifting studio detail from the minds of the various directors it will enable them to better concentrate on artistic and dramatic values.

The new studio building, located between Melrose and Cowper Streets, Los Angeles, will be finished in the fall.

Robertson-Cole to Build Studio in Hollywood

A s a link in the chain of mutual profit, by which it is binding together production and exhibition, Robertson-Cole has acquired, in Los Angeles, an extensive property upon which it is erecting a large studio. For carrying out this undertaking, Robertson-Cole Studios, Inc., was incorporated.

The huge studio building will house the various producing units of Robertson-Cole. The project calls for an initial investment of $500,000. No further expense will be spared in bringing the different companies making Robertson-Cole pictures every possible support. While Robertson-Cole has no intention of making picture itself, it believes that by lifting studio detail from the minds of the various directors it will enable them to better concentrate on artistic and dramatic values.

The new studio building, located between Melrose and Cowper Streets, Los Angeles, will be finished in the fall.

Robertson-Cole to Build Studio in Hollywood

A s a link in the chain of mutual profit, by which it is binding together production and exhibition, Robertson-Cole has acquired, in Los Angeles, an extensive property upon which it is erecting a large studio. For carrying out this undertaking, Robertson-Cole Studios, Inc., was incorporated.

The huge studio building will house the various producing units of Robertson-Cole. The project calls for an initial investment of $500,000. No further expense will be spared in bringing the different companies making Robertson-Cole pictures every possible support. While Robertson-Cole has no intention of making picture itself, it believes that by lifting studio detail from the minds of the various directors it will enable them to better concentrate on artistic and dramatic values.

The new studio building, located between Melrose and Cowper Streets, Los Angeles, will be finished in the fall.

Robertson-Cole to Build Studio in Hollywood

A s a link in the chain of mutual profit, by which it is binding together production and exhibition, Robertson-Cole has acquired, in Los Angeles, an extensive property upon which it is erecting a large studio. For carrying out this undertaking, Robertson-Cole Studios, Inc., was incorporated.

The huge studio building will house the various producing units of Robertson-Cole. The project calls for an initial investment of $500,000. No further expense will be spared in bringing the different companies making Robertson-Cole pictures every possible support. While Robertson-Cole has no intention of making picture itself, it believes that by lifting studio detail from the minds of the various directors it will enable them to better concentrate on artistic and dramatic values.

The new studio building, located between Melrose and Cowper Streets, Los Angeles, will be finished in the fall.

Robertson-Cole to Build Studio in Hollywood

A s a link in the chain of mutual profit, by which it is binding together production and exhibition, Robertson-Cole has acquired, in Los Angeles, an extensive property upon which it is erecting a large studio. For carrying out this undertaking, Robertson-Cole Studios, Inc., was incorporated.

The huge studio building will house the various producing units of Robertson-Cole. The project calls for an initial investment of $500,000. No further expense will be spared in bringing the different companies making Robertson-Cole pictures every possible support. While Robertson-Cole has no intention of making picture itself, it believes that by lifting studio detail from the minds of the various directors it will enable them to better concentrate on artistic and dramatic values.

The new studio building, located between Melrose and Cowper Streets, Los Angeles, will be finished in the fall.
Chicago and the Mid-West
Covered By L. H. MASON

Julius Starn, president of the Chicago Film Exchange, said that the
to his Billy Whicker series of
imal had arrived from
studied for the Illinois

Men who were in the service
during the war are invited to join
the Chicago Theatrical Post of
the American Legion. Get in touch
with anyone of the following
well known men in the picture
industry: Edwin Trinz of the West
End 10th Infantry, Anthony
Poulton, Max Bahaman of the
Riveria Theatre or Nat Woff of
the 1st National.

The pre-view of "The Wonder Man," featuring George Carpen-
tier, the great French fighter, drew a crowd of exhibitors, so-
ciety women and reviewers to the
Playhouse last week. It was
Chicago's first opportunity to see
Carpentier on the screen and it
made an impressively vivid portrait
that he, indeed, is a wonder man. The
sustained interest in his screen
interludes of mystery also received
even favorable comment and the
opinion of those who witnessed the
pre-view was that Robertson-Cole have one of the best box-office
attractions of the year in The Wonder Man.

The filming of "A Dark Lantern," Alice Brady's newest picture, has
completed at the Essanay Studio.

M. A. Dodge stopped over in
Chicago for a day on his return
from New York for a conference with
President Woody and General
Manager Milligan of the Capital
Film Company, which is handling
his latest picture, "The Witch's Lure." From Chicago Mr. Dodge
went to Milwaukee and expects to
be in Los Angeles within a few days to push production on his next
picture.

Watterson R. Rothacker lost his
oldest employee June third—oldest in pictures and his sister. Miss
Margarette Morrison became Mr. Rothacker's stenographer when
the Rothacker Film Manufacturing
Company consisted of a small
rented desk in a small office. While
Mr. and Mrs. Rothacker have been
G. H. Hahn, Secretary of the
Rothacker Company, was a big winner as
Mr. Rothacker lost his secretary but
Hal the well known boy who
Miss Marguerite Morrison became
Mr. Rothacker's stenographer when
the Rothacker Film Manufacturing
Company consisted of a small
desk in a small office. While
Mr. and Mrs. Rothacker have been
G. H. Hahn, Secretary of the
Rothacker Company, was a big winner as
Mr. Rothacker lost his secretary but
Hal the well known boy who
the former Miss Morrison's departure,
Mr. Hahn, by the way, becomes the
oldest employee. Mr. Hahn had been
the second worker to join the
pioneer in the Industrial-Educa-
tional pictures field.

George West, of the Redcraft
Pictures Corporation, just landed
back in Chicago after a successful
five weeks' selling trip.

Rapid Fire George closed contracts
with the Magnet Film Company for
low in Nebraska, Minneapolis,
Moran and Billy Franey
comedy; United Film Company for
southern Illinois and eastern
Missouri for Moran and Franey
comedies; First National for west-
north and Kansas, Moran and
Franey and Franey; Supreme
Photo Company, for Colorado,
Mexico and Wyoming for Moran,
Faney, Howel, Guinan and West;
Supreme Photo Company for
Oregon, Montana, Washington and
Idaho for Moran, Franey and
Guinan; Consolidated for
California, Nevada, Arizona, Hawaiian
Islands for Moran, Franey and
Guinan; and the Fuller
Company for Mississippi and
Louisiana on Billy West, Alice Howell, Gale
Henry, Melbourn Moran, Texas
Guinan, Billy Franey, and
Napolcon and Sally Monkey Comedies.

"The Water Ping," featuring Billy Franey, was run at Grauman's Los Angeles
California picture palace for a week,
and proved as a big success as it
did at Barbee's Loop Theatre in
Chicago.

Harry Sproat, who has been in
New York for sometime in the
interest of his Billy Whicker series of
comedies, is back at his desk in
the Consumers Building and re-
ports that while in the east, he prac-
tically closed arrangements for the
distribution of these pictures and
that an announcement of the details
will be forthcoming within a few
days.

Watterson R. Rothacker, who
was in Cleveland this week for the
Exhibitors Conventions is planning
to spend several days at his
St. Louis, Missouri division branch of
office next week. He will then return
to Chicago for a short time and sail
on the Olympic July 8th for London
where he will build a film labor-
tory.

Frank G. Conklin's appointment
as Assistant Manager of the Eastern
Industrial Division has been
announced by Douglas D. Rothacker,
Industrial Division Manager.
Mr. Conklin who is formerly manager
and sales promotion specialist for the
Travelers Insurance Company in
New York City,

W. Cantey, salesman for
Pathé in charge of the central Illi-
nois territory, has joined the Roth-
acker industrial sales force.

Manager Aschman recently has
made several changes in the
Chicago Pathé sales organization which
has been set up as follows: Fea-
ture Sales Department, Branch
Manager S. B. Waite and
Superintendent, P. H. Havill, A. G.
Spencer, D. R. Davis, A. F. Hickox,
salesman; Short Subject Sales
Department, R. S. Rainey, De Outo,
Frank Harris, Keppeler, J. S.
Gillie, H. W. Ricker, N. Whit-
moyer and T. G. Meyers, salesman;
and F. F. Ishmahl, Circuit Sales
Manager.

Joseph L. Friedman, President of
the Celebrated Players Film Cor-
poration, returned from New York
bringing with him an unusual sup-
ply of attractive short subjects for
Chicago territory. Among the films
that he purchased for Chicago Ex-
hibitors are the following: Twelve
two-reel Muriel Ostriche Comedies,
Twelve two-reel Monkey Bank
Comedies, Twenty-six two-reel
Polly Moran Comedies, Twenty-six
Sing Bill Jones Comedies, Fifty-
six Mann Movie Chats, Twenty-
six Snap Shots of the Photoplay
Artists at Work. These in addi-
tion to Christie Comedies, Hank
Gunn Comedies and the Gump
give Mr. Friedman a great supply of
fun makers.

Lee Herz, president of the Siles
Film Exchange, Chicago, has just
returned from New York where he
purchased the territorial rights for
Illinois for the film "Blind Love," which
will be released between July 1st
and September 1st. "Blind Love" is
a six-reel feature produced by
George Watterson, and starring Mr.
Max Marcin, author of "The Eyes
of Youth," "Cheating Cheaters" and
"Rings for the Ring." In the cast
appearing in "Blind Love" is
George Le Guere, at present play-
ing in a picture entitled "Mamma's
Affair" now running at the Cort theatre,
Chicago.

Among the purchases that Mr.
Hersz made in New York also is a
series of three five-reel features
warring Rex Ray.

Martin and Savage, of Keokuk,
Iowa, took over the Colonial
Theatre of that city on May 15th,
according to Mr. Savage who was a
Chicago visitor last week.

S. J. Gregory, of the Illinois
Theatre, Chicago, is planning
a motor trip to the East early in July to visit in Boston for some
time. He will be accompanied by
Sam Jaffe, secretary and
arranged by S. J. Gregory Theatrical Company, owners
of houses in Chicago Heights,
Hammond, Indiana, and other
nearby cities.

G. E. Pomroy, recently
connected with Vitagraph Pictures
in Rock Island, Galesburg, and
Beloit, Wisconsin, has added the
Amusco Theatre, Muscatine, Iowa,
to his string.

R. T. Smith, assistant manager of
Superior Screen Service, Incor-
porated, recently purchased a hand-
some bungalow situated at 7636
East End Avenue, for a reported
purchase of $25,000. Manager
Harry Weiss, who is well known,
has bought the adjoining property,
and will erect a bungalow thereon.

Plans for the five-story hotel,
store and theatre building to be
erected especially of Sherman
Road and Lawrence Avenue near
the Riviera Theatre, by the Amal-
gamated Theatre Corporation, of
which Barney Bahaman is president,
have been completed by Architects
C. W. and George L. Rapp, and it
is understood that work will be started shortly on the theatre, it
is estimated, will cost $750,000.
The building is to be of fireproof,
reinforced concrete construction, with
pressed brick and terra cotta.

The G. O. P. Convention, which
met in Chicago this week, was the
first event of the kind to be filmed
for the movies. Special lights are
installed in the huge Colos-
sium to illuminate the program.
Mr. John Marshall, Republican
candidate for President was
recorded by the International
Service camera men under the
supervision of E. B. Hatrick, general news manager for
International, who came to
Chicago to see that the taking of
these pictures.
Ornate lobby decorations used by the Clemmer theatre, Seattle, Wash., for the showing of Nazimova in "The Heart of a Child"
How Theophilis Provided Atmosphere for Farrar Picture

View of Peter Theophilis's stage setting and lobby display for the engagement of "The Flame of the Desert" at the opera house, Lorain, Ohio, as described on the opposite page.
Ready to Use Props to Be Furnished for "Idol Dancer"

Michigan Cities May Obtain Complete Lobby Display from Exchange

C O-OPERATION among exhibitors to increase public response to exploitation for the purpose of reducing the cost of this branch of showing motion pictures has provided Michigan cities and towns with rare treats in the past six weeks. Results from the box office standpoint have been so satisfactory it is more than likely that the demand from exhibitors will force the preparation of special "props" and the other paraphernalia for special presentation in connection with future big feature releases in the territory.

Harry Scott, manager of the First National Exchange in Detroit, may be regarded as the pioneer in providing exhibitors in his territory with ready-for-use presentations. "The Idol Dancer" was the picture which developed the idea. Mr. Scott felt that this romance of the South Seas would do extraordinary business for any exhibitor if it was properly presented and Hawaiian music, in his opinion, was one of the essentials. He found that if solid bookings could be promised, Hawaiian orchestras and dancers could be procured at a relatively small daily cost.

In his preliminary announcements of the release of the picture he sent a query to exhibitors asking how much they felt they could pay for such an attraction to be used as part of the presentation for "The Idol Dancer."

The replies were such that he immediately booked the Royal Hawaiian Trio and Princess Kawan, billed as the "Champion Hula Dancer of Honolulu," for three months solid time. Suggestions were sent out to the exhibitors booking the picture as to special stage settings, and lobby displays that could be prepared at small cost.

A typical result of the co-operation between the exchange and the exhibitors is shown in the way "The Idol Dancer" was put on at the Majestic Garden Theatre in Kalamazoo, a city of 50,000 population, by W. Griffith Mitchell, the manager. Incidentally it was the first special presentation ever given in Kalamazoo, and Mr. Mitchell reaped the benefits of the extreme novelty.

Beaver board and paint in the hands of a scenic artist prepared a plentiful supply of imitation thatched roofing, which in itself is a tropical looking "prop" as could have been used. Enough of this material was taken to fit across the front of the marquee of the theatre. Deep blue electric bulbs were used in back of this sign and in the entire lighting of the marquee and the lobby, adding to the tropical effect and also enhancing the realism of the imitation thatching. The lobby was lined with the prepared beaver board, as were the entrances to the auditorium. The stage was prepared so that the screen appeared to have been fastened to the outside wall of a thatched hut. The settings were all of beaver board and canvas. The blue lighting effect was continued on the stage.

Kalamazoo is the home of the Gibson mandolin company, and the fact that "The Idol Dancer" lent itself especially to string music led Mr. Mitchell to make a proposition to the mandolin company of a special Gibson orchestra for the showing of the picture. The company was glad of the advertising and in addition to providing all the necessary instructions stood half of the salaries of the players. An orchestra was formed, using first and second mandolins, mandolas, mando-cellos, mandos-bass, harp, guitar and a piano.

The troupe of Hawaiians put on their act just before the run of the picture with the idea of creating a different atmosphere from that following the finish of a two-reel comedy. With the ending piece of the act, which was an instrumental number of a popular Hawaiian air, the lights were lowered and the run of the feature commenced, the string orchestra joining in with the Hawaiian players, so that the beautiful, south sea moonlight scene with which Mr. Griffith opens the picture was ushered in to the plaintive croon of the Hawaiian guitars and the soft singing tinkle of the mandolins.

The run of the picture established a profits as well as a receipts and attendance record for the theatre. The appreciation which the Kalamazoo public gave to the efforts of Mr. Mitchell, and the reception given to the special presentation of the Griffith picture in every part of Michigan where the Hawaiians and special efforts were used, has caused any number of requests from exhibitors who did not believe the extra attractions would pay, to give them another chance to co-operate. Mr. Scott is planning to offer special presentation on all F.N. pictures as soon as he can make the necessary arrangements.

Theophilis Had a Regular Hunch

GOING to the Lorain, Ohio, Opera House during the week of May 9th, was just like taking a trip to the orient, only it was much cheaper. However, all of the inconveniences of travel were eliminated, while all of the pleasures of foreign atmosphere were supplied in good measure.

"The Flame of the Desert" was the inspiration of Manager Peter Theophilis. He had a hunch that the picture would stand a lot of atmospheric trimming, and according to his report of business for the week, his hunch was right.

To begin with, Manager Theophilis started out to spread "atmosphere" all over Lorain. He did this with the aid of two snow-white more-or-less Arabian steeds, mounted by two equally more-or-less genuine Arabians. Anyhow, they looked like Arabians, and they rode up and down the main streets of Lorain for four days, heralding the fact that "The Flame of the Desert" was the current attraction at the Opera House.

Bringing the "atmosphere" a little nearer home, Manager Theophilis had two other Arabians standing at the entrance of the theatre. They flanked the doorway, standing, with arms folded, as still as statues.

But the big punch came when you were seated within, and the show commenced. Just before the feature started, the heavy velvet curtains parted on a scene of oriental splendor. A specially painted background, flanked by dozens and dozens of palm trees, were raising the main streets of Lorain. The group was composed from an advanced dance class and rendered the "Dance of the Enchantress."

The prologue was a tremendous hit with the patrons of the Opera House. It brought people from near and far. It brought regular patrons, and many who had never been inside the Opera House.
Novelty Exploitation On "Down on the Farm" Wins

(Top cut) Ballyhoo used on the street for the showing of "Down on the Farm" at the Auditorium, Minneapolis. (Bottom cut) Stage setting and prologue number a part of the presentation of this picture at the Auditorium. See opposite page for full details.
Columbus Exhibitor Takes Advantage of Aeroplane Convention

Uses Flying Machine to Exploit "Butterfly Man" with Audience Ready Made

EXPLOITATION for motion pictures. One kind creates a situation and then follows the created situation to a logical conclusion. The other kind of exploitation takes advantage of a made situation, and rides in on the tide of local interest.

That's what Manager H. Frankel of the Majestic theatre, Columbus, Ohio, did the week of May 9th, in connection with the first showing in the state of "The Butterfly Man." Frankel tied his fortunes to the other fellow's kite, and beat him at his own game.

It so happened that during the week prior to May 9th, the Aerial Club of America held its first annual convention in Columbus. A lot of flyers were in the city, of course, and a big exhibition was planned. Arrangements called for the aerialists to perform over State House square during the noon hour of a certain day. Now Manager Frankel knew what that day was to be. He knew that everybody in Columbus who could, would be in the neighborhood of State House square at that time. He also knew a student of Ohio State University, Joseph B. Kuhn, who had been in the airplane service during the war. Kuhn likes flying, and has a little plane of his own, which he uses for commercial purposes.

Manager Frankel engaged the services of Mr. Kuhn for the day of the aerial exhibition. He painted the bottom of the plane with big letters spelling "The Butterfly Man." And he had Kuhn fly over State House square just fifteen minutes before the big show was scheduled to start. His audience was all set. They were out looking for planes, and along came Kuhn, and he got the attention of all those thousands of eyes. But Kuhn wasn't alone. In his plane were a mechanic and another man. The three of 'em seemed to be having a nice time while the plane was flying straight, but when it suddenly dipped, one of the occupants seemed to bend over and as the plane dipped more and more, he lost his balance and fell out.

There then was some real excitement. Some women screamed. Some fainted. One of them turned in an ambulance alarm, and amid all the noise came the clanging of the ambulance bell. Then they reached the mangled form of their fallen victim and learned from the sawdust that surrounded him that he was a dummy, and that he was only another advertisement for "The Butterfly Man."

This publicity had a wonderful effect on business, according to Manager Frankel, who reported crowds standing in line before the Majestic all week. Everybody in Columbus knew about the stunt. And whoever knew that, knew also that the "The Butterfly Man," was the object of the stunt. And how the newspapers used the story! It was on the front page of the Columbus Dispatch. It was on the society page of both the Dispatch and the Ohio State Journal. In fact, the two papers, in their Sunday editions of May 9th carried fifteen unsolicited notices about "The Butterfly Man." These fifteen notices, if assembled, would have covered an entire page.

Manager Frankel is a showman as well as an exhibitor. His job is a bigger one than to start a ball rolling. He keeps the ball rolling. And so having received more than his share of publicity with his aerial exhibition, he kept that publicity focused on his theatre, and his show all week by putting on a special prologue with scenery, lighting effects, and all the trimmings that make a big show good, and good show better. Four young girls danced a butterfly dance in this prologue, as nearly like the one danced in the "Butterfly Man" as possible. Costumes, scenery and gestures were duplicated. The result was that the picture seemed real. It made the story an actual happening, instead of a play, and it made it more interesting to more people, judging from the amount of business done during the run of the picture.

Branham’s Stunt Stuff Sets Town Talking

"Down on the Farm" Gets Great Exploitation Campaign at Minneapolis

"DOWN ON THE FARM" was an attraction which Charles Branham, who has been playing the United Artists attractions now available at the Minneapolis Auditorium for week runs, gave an exploitation campaign which will be long remembered by residents of the Twin Cities.

Branham is a native of Minneapolis and an old newspaper man with thousands of friends and acquaintances in the city.

Naturally with his knowledge of the newspaper game and being a good showman as well, he began his advertising campaign in the papers. Next came the bill boards and other more orthodox forms of publicity.

After this came stunt stuff that set the town talking. The week before the Sennett comedy was to open at the Auditorium a "Rube" hand with the biggest giant in the Middle West as the star attraction, paralleled the streets creating no end of attention.

The band leader was John Assen, the village cut-up of New Rockford, N. D., who is seven feet four inches high and weighs 391 pounds. He wanted to get into "the movies" and so Mr. Branham gave him a chance to lead a "rube" orchestra in a Minneapolis theatre, did all sorts of antics on the streets, and during the prologue, was one of the dancers. His work during the week created all sorts of attractive comment.

The only thing done in exploitation on the exterior of the theatre were attractively painted signs, since this sort of material at this particular section of Minneapolis is far better than exterior decorations. But the interior of the theatre was turned into a real honest-to-goodness, with hay and straw everywhere, and farm implements to be found on all sides, while the stage was decorated precisely like the loft of a real barn.

The orchestra was tastefully dressed in full farm-hand regalia, wearing large straw hats and playing all of the old time "hoe-down" music that was ever written. As a prologue to the picture "country girls and village fellers" danced a good old-fashioned square dance, with practically every one in the audience having the time of their lives when the commands came forth, "Salute your partners," "balance all," while the audience kept time to the music.

Every day the management pulled new stunts, such as would legitimately draw crowds, never exaggerating their product, but just telling the public enough about, and keeping on telling them. The newspaper reviewers were very generous with their praises of the picture, but the best of all came from the word-of-mouth business that was obtained by those people who packed the theatre the first few days.
When McCormick Played "The Virgin of Stamboul"

View of Mr. McCormick's stage setting for "The Virgin of Stamboul" engangement showing the Oriental design and suggesting the sort of a prologue staged for the event.
Huntington Store Co-Operates With Orpheum Theatre

(Left) Front of the Zenas Bradshaw store, Huntington, W. Va., all lighted up in honor of its big style show at the Orpheum theatre in connection with the "Male and Female" engagement. Both of the windows were devoted to "Male and Female" cards and displays while inside at the entrance was a large "Male and Female" setting which transformed the entire store front into an advertisement for the picture.

(Below) Below is shown how the windows of the store were decorated for the co-operative advertising campaign for style show and picture engagement. Both theatre and department store managers are enthusiastic over the results achieved.
Co-operative Publicity Discussed from New Angle

Theatres Located in Different Towns Play Same Attractions Day and Date

Brazing the trail for smaller town exhibitors situated conveniently nearby—although their respective cities bear different names—comes a tried-and-proven exploitation stunt from Robert Hayward, manager of the Regent theatre, Beaver Falls, Pa., and Louis Nadler, manager of the Majestic theatre, Rochester.

To correctly understand the plan of Messrs. Hayward and Hadley it is necessary to know the size of their cities. Beaver Falls has a population of 13,100 and Rochester has 5,903 inhabitants. Less than a score of miles separates the two cities and in this day of the automobile and lifesaver this distance is unimportant.

The policy of day-and-date engagements sponsored by rival theatre managers in the same city for any given special feature attraction and the pooling of exploitation efforts in the accomplishing thereof is not new.

However, to apply this city principle to the smaller town exhibitors is the accomplishment of Messrs. Hayward and Nadler.

Thus far, the Regent theatre of Beaver Falls and the Majestic theatre at Rochester have tried the scheme with but one attraction—"In Old Kentucky." In inaugurating the plan the cooperating exhibitors took full advantage of a local condition applying to their respective cities when they grouped their advertising in the columns of the Beaver Daily Times, which publication has quite a large circulation in Rochester. The managers figured they could obtain a more effective display spread, creating far more word-of-mouth publicity and general interest if they went in for a combination advertisement centering on the points of merit in the picture and consuming but little space for the exaltment of the charms of either theatre.

"It is essentially a proposition of creating and meeting a big desire," said Mr. Nadler. The whole thing can be considered an out-and-out business way. Grant that a couple of business firms had a new commodity on the market. The firms are located in nearby towns. In order to popularize the article they want to sell, they could well afford to join hands in its exploitation, thus creating the demand and each meeting the demand on a sound and square business basis.

"Putting 'In Old Kentucky' over in either of the two cities would have required almost as much money as we spent for both cities. There was a saving. Furthermore, if Mr. Hayward and I had acted independently of each other with regard to this picture it is likely that neither of us would have experienced a three-day run. As any exhibitor knows, a three-day engagement is quite an event in a town under 20,000 population."

Mr. Hayward of the Beaver Falls house explains that there is a far more logical reason for the day-and-date in nearby towns than in the same city. It is his contention that the primary reason for the simultaneous showing is a factor of more significance in the smaller towns than in the larger cities.

"The day-and-date showing," said Mr. Hayward, "was conceived for the express purpose of impressing the public with the bigness of a picture. From the time the first two exhibitors agreed to pool their advertising money and advertise the same picture the main idea for so doing was to convince the public that the picture deemed great enough to be given a simultaneous showing certainly merited patronage. This is not saying that the day-and-date is dependent upon word-of-mouth exploitation for exactly the opposite is true. Even the most casual reader of a newspaper is impressed when he finds that two theatres are giving their unqualified endorsements to the same production. When one house puts its good reputation behind a picture the average theatregoer is not struck. Such is expected. But when two houses favor it with their preference, then truly the public feels the weight of a double endorsement.

"Mr. Nadler and I take no credit for originating the idea of day-and-date bookings in the large or small towns. Trade paper accounts show that such procedure has been in vogue over a period of eight or ten years off and on. But we do take credit for having put over a good box-office deal for ourselves and if there is any value to other exhibitors located in adjoining towns similar to our own in what we have done we are glad that it be made known.

So far as the word-for-word literary and copy value for other showmen is concerned, the campaign of the Messrs. Nadler and Hayward for "In Old Kentucky" is not vital. But their idea in joining hands, despite the fact that they were separated by more than twenty miles, is new and a bit of pioneer showmanship. And if results in attendance and box office records count for anything it is certain that the feat put across by Bob Hayward and Louie Nadler will have some good food-for-thought value to other exhibitors.

"Who Am I?" Brings Crowds to "Fortune Teller"

You can lead a horse to water but you cannot make it drink. The positive of the old adage is that you can lead a crowd to your box office and make them deposit the necessary admission to your theatre, providing you can excite their curiosity. The difference being that a horse is not always thirsty, but human thirst for motion pictures cannot be satiated.

With this idea in mind, the management of the Bijou theatre in Jackson, Mich., took the suggestion outlined in the press book on "The Fortune Teller." As suggested, they engaged professional "seers" to give demonstrations in connection with the showing of the picture, but they also persuaded one of them to walk around the street in his oriental make-up.

A crystal ball, which is used in "The Fortune Teller," was carried by the man in the capacious pockets of his flowing robes he carried a number of cards which he gave out to the hundreds who expressed curiosity in his appearance. The cards merely excited further curiosity for they read—"WHO AM I?—Come to the Bijou and find out."

The best proof of the success of the stunt was the crowds who followed the man to the Bijou and, as above noted, paid the necessary at the box office. The stunt created so much interest that the local papers carried stories about it in sufficient volume to make "The Fortune Teller" the talk of Jackson.
Newman's Semi-Annual Fashion Revue Real Event

Twice each year Frank Newman stages a fashion show at the Newman theatre, Kansas City. On this page is shown the recent Spring event which was titled “Semi-Annual Fashion Revue,” used with “Sex” as the feature picture.

(Left)
The lobby decorations for the fashion show with views of the attractive special paintings over the lobby entrance.

(Below)
Two views of the stage settings and the company which presented the revue at the Newman.
Opportunities for Those Who Operate Shows in the "Tanks" Says Todd

"THERE'S a wonderful opportunity for the man who wants to develop the motion picture theatres in the small towns," Bert Todd, secretary and general manager of the Manheim-Tucker Amusement Enterprises, National City Bank Building, Cleveland, said recently. "The small town motion picture exhibitor has neglected to read the sign posts on the road to success, and because he has not kept abreast of the times, he has made it possible for others to step in and give the small town fan proportionately the same kind of entertainment that the big town fan is getting."

The Manheim-Tucker Amusement Enterprises owns two big small town motion picture theatres. One is the Utopia, a thousand seat house in Painesville. The other is a house of like size in Geneva. Geneva has a population not in excess of 5,000 people. Painesville's last census numbered about 30,000. "We plan to own a chain of houses in all the principal northern Ohio towns of population from three to thirty thousand. We shall build these houses, so that they shall meet all modern requirements, and shall operate them on the same principle as other chain houses are operated."

"Fundamentally we believe that the small towns in northern Ohio aren't getting a fair deal. Most small town exhibitors think they are doing all that's necessary when they knock out a dilapidated store room, put up a theatre front, plaster it with a couple of posters and run a show. Now that's all wrong. The small towns want pretty theatres. They respond to pleasant surroundings just the same as the big town patrons do. More so. Because they have fewer diversions and take great pride in local civic improvements."

"We also believe in exploitation. That's another thing that most small town exhibitors fight shy of. They're afraid it might cost 'em a couple of dollars. We have been operating the Utopia in Painesville for over a year and by consistent exploitation, we have more than quadrupled the house's receipts. Seldom does a picture pass without special exploitation of some sort. Our displays are seldom costly. A ten dollar bill covers the most elaborate ones. Half of that is the average expenditure. People come from all over to see what the Utopia lobby has by way of lobby surprise. Take this one," Todd said, picking up a picture of his lobby for "Shore Acres," which just completed a phenomenal run at the Utopia, Painesville. "We gave over the entire side of the lobby to a painting of a water scene. It was done on Beaver board by Clinton Covert, our drummer, he has a knack for this sort of thing. He turned out the art work completely in an hour and a half. The scene was 10x12 feet. In one corner we had a ten-foot lighthouse, built up out of out-of-date window cards. When new cards are placed in display windows the old ones are collected. Placed one over the other and painted, they looked just like singleles. There was an on-again off-again light in the tower of the lighthouse, of course. And there was also a gong in the tower that attracted widespread attention. This gong was also the result of Clinton Covert's fertile brain. He took an old clock, and removed some of its organs, leaving only enough to move the gong. He inserted a small gong, and with every full swing of the pendulum, the gong sounded. It was great stuff, and made a lot of conversation. At the foot of the lighthouse were rocks and a small house, supposedly for the lighthouse keeper."

"This whole display didn't cost over five dollars, but it brought in many times five dollars."

"There's another point on which the average small town exhibitor has slipped, and that's in the matter of bookings. It's the usual thing to hear an exhibitor for a neighboring town say that he won't run a picture when it's new because it costs too much money. Now that exhibitor is all wrong. We run a picture in Painesville directly after its first run in Cleveland. Usually the following week. And we have been very successful in this method. Here's the reason. The Sunday Cleveland papers all circulate throughout the nearby towns. Everybody reads 'em. Everybody knows what's going on in town. The papers are full of advertising on the town shows. So we follow right on the heels of the big town, and ride right in on their exploitation. It's better than compensates for the big time prices we have to pay for the pictures. Also, many of the small town people go to town and see the shows. They come home and talk about them to their friends. And we show the same productions while they are still being discussed at the family dinner tables. What's the use of all this until a production is old and dead and forgotten? No matter how good it was in its youth, it will not have the same pull with the public as it had originally."

At the Liberty theatre in Geneva we proceed along the same lines. Big shows and new shows. Only in Geneva we have a more intimate policy of running the house. Mrs. C. Weisenberger is resident manager of the Liberty. She knows everybody in the town. And she makes it her business to know what kind of shows the people of Geneva want to see. How does she find out? Why, she calls on them and visits with them and asks them how their tastes run. And she has a unique way of getting patrons from the towns around Geneva to attend the Liberty. Every once in a while she offers a free pass for a month to the patron who travels the farthest to attend a show at the Liberty theatre. Every ticket that comes in is then marked and to the one who has ventured the farthest, goes the month-pass. That pass is seen by everybody in the place where the winner lives, and the Liberty theatre is talked about on all sides. If by any chance there should be a few people in Geneva who are not enrolled as regular patrons of the Liberty theatre, Mrs. Weisenburger gets them by offering a pass to the persons giving in the names of ten residents who do not attend the shows. When she gets the names, she calls on them, asks why they stay away from the pictures, and leaves a couple of passes on the sitting room table. It invariably works. And they always become regulars ever after."

The Liberty theatre, Geneva, and the Utopia theatre, Painesville, have also the admission prices in common with the city houses as well as their attractions. They are twenty-eight cents regularly, and thirty-nine cents for special productions. The Manheim-Tucker Amusement Enterprises do all of their booking from their Cleveland office. They do all of their special exploitation in their Cleveland office. But the local atmosphere of a picture is worked up individually by the local managers—H. F. Lederer in Painesville, and Mrs. Weisenberger in Geneva. As soon as this plan of booking and exploiting and managing is extended to cover fourteen or fifteen houses in towns near Cleveland, as it will within the year, the older, out-dated, small town exhibitor will be relegated to the ash heap, and all because he wouldn't hitch up to the wheels of progress.

Sugar Sacks Used as Ad for Willow Tree

As a means of cooperating with the New Garrick theatre in Minneapolis, Minn., in its exploitation of "The Willow Tree," A. H. Fischer, branch manager of Metro's Minneapolis exchange, devised a novel exploitation stunt recently. The stunt consisted in printing up a number of little paper sugar sacks, bearing the name of the star, the title of the production, name of the theatre and date of showing, and were placed in one of the big local cafeterias for use by its patrons.
Adams Theatre Employ's Scenic Effects to Big Advantage

Manager John H. Kunsky used the elaborate lobby display shown in the bottom portion of the layout for his engagement of "The Silver Horde.!"
Programs of the First Runs

REPORTS BY WIRE

NEW YORK

Criterion Theatre—Current Events—Selections from current News Reels.
Specialty—Dance of the “Gavotte Grotesque” by Mme. Lukovska. Comedy—“By Golly”—Mack Sennett.
Feature—“Humoresque”—Parnassus-Arbeiter.

Rialto—Overture—Prelude and “Love-Death” from “Tristan and Isolde.”
Vocal—Duet from Verdi’s “La Forza del Destino.”
Organ—“Cortege” by Claude Debussy.
Current Events—Selections from current News Reels.

A True Lover and a Clean Fighter

GEORGES CARPENTIER

ROBERTSON-COLE

THE WUNDER MAN

Here’s one of the displays used by Robertson-Cole in the New York dailies to advertise its Hotel Astor showings of “The Wonder Man.” Original size seven inches by two columns.

Comedy—Novelty.
Feature—“Rumblowing: Her Husband”—Dorothy Gish.

Rivoli—Overture—Fourth Symphony by Peter Tschaikowsky.
Current Events—Rivoli Pictorial.
Vocal—Duet, “Happy Days” by Betty Anderson and Helen McGee.
Specialty—Dance by May Kitchen and Alexander Ornansky—“Caprice Viennese.”
Comedy—“Worries and Wobbles” from Vitagraph.
Organ—“Festival March” played by Firmin Swinnen.
Feature—“Below the Surface”—Hobart Bosworth.

Capitol
Overture—American Fantasia by Victor Herbert.
Vocal—Indian love lyrics sung by Capitol soloists, including Richard Kimsey, William Bolyn and Elizabeth Cople.
Novelty—“Mayer Travelogue. “At the Zoo” and digest of news pictorials and travel features.
Chorus—Excerpts from “Mlle. Modiste” sung by Irene Wilhams and ensemble accompanied by orchestra.
Dance—Interpretive dance by the Alberts’ dancers. Feature—“Scratch My Back”—Goldwyn—Rex Beach presentation.

Mark Strand—Overture—Selections from “Gondola”—Fumiochi.
Scenic—“Take an Elevator”—Chester Scenic.
Vocal—Carlo Ferratti, baritone, sings prologue from “Pagliacci.”
Organ—“Festive March” by Saitatek Ralpgh Bright and Herbert Sisson at organ.
Feature—“The Wonder Man”—Georges Carpentier.

LOS ANGELES

Grauman’s Theatre—Overture—La Dame Blanche.
Current Events—Pathe News, Gaumont Graphic, Selznick News. Organ—“Just Like a Rose” with slides by Jesse Crawford at organ.
Novelty—“Topics of the Day”—Literary Digest.
Scenic—“The Bottom of the World”—Robsonian-Cole.
Specialty—A musical number, conceived by Sid Grauman, Grand opera and jazz numbers rendered with proper settings, and audience requested to determine their choice by applause after each piece. Opening setting from “Pagliacci.” baritone singing selection from that opera. Drops raised and interior of modern cafe revealed. Popular songs rendered with this setting.
Feature—“In the City of Masks”—Robert Warwick.

Superba Theatre—Current Events—Universal Current Events.
Comedy—“The Tale of a Dog”—Century Comedy.
Vocal—“I’d Love to Fall Sleep in My Mamma’s Arms” sung by James Kessel, tenor.
Feature—“Everything But the Truth”—Lyon and Moran.

Next Week—“Locked Lips”—Tsuru Aoki.

Musical—Popular Songs by Lila Bliss.
Educational—“In Lovely Lorraine”—Burt Holmes.
Feature—“The Lady in Love”—Ethel Clayton.

Feature—“Mutt and Jeff”—The Paper Hangers.
Musical—“The Girl of the Sea”—Williamson submarine.

Rialto Theatre—Novelty—“Come to the Cave’s Fine”—Pathe Novagraph.
Educational—Chocolate Elephants and unusual French views—Pathe Magazine.
Instrumental—Organ solo (with tinted slides) by Ernest Hunt.
Prologue—Large gold frame in center of stage, the frame draped in black velvet. Sherry Hall and Daniel Cole do an illusion act, the frame representing a mirror which is symbolic of the double role in feature picture.
Feature—“The Man Who Lost Himself”—William Faversham.

California Theatre—Overture—Fantasy from Faust. Novelty—Pierrot Digest—Will Rogers.
Specialty—Aesthetic Dance by Challa.
Organ—“Just Like a Rose,” with slides.
Specialty—“A Good Fellow”—Herbert Kaufman.
Musical—Violin and soprano solos by Louis Sullivan—“Oh Dry Those Tears” and “Sweetheart.”
Feature—“A Double-Dyed Deceiver”—Jack Pickford.
Comedy—“School Days”—Lary Simon.
Next Week—Beach’s “Going Some.”

Kinema Theatre—Overture—Fra Davolo.
Educational—Bringing the Arctic to New York—Bray.
Organ—“Hiawatha’s Melody of Love,” by Frank Leon.
Novelty—Universal Laughographs.

From the Humorous Story by Edgar Franklin

THE LEMMIER NON-TRADITIONAL MANUFACTURERS

Marshall Neilan presents

MOORES & RIALTO

DON'T EVER MARRY

A clever design used by Moore & Rialto of Washington, D. C., to advertise Marshall Neilan’s “Don’t Ever Marry.” Original size eight inches by two columns.

Vocal—Solo by Earl Smoot—“Just Like a Rose.”
Cartoon—“Charmer Snap”—Bray.
Prologue—Arranged by Jack Callicott. Hotel parlor setting. Entrance minister and later bride and groom. Ceremony is started, but is interrupted by the intrusion of the house detective, who delivers a two-minute oration on the reasons why the couple should not marry. Great many photoplays are named during course of speech. Act closes with the bellboy.
Feature—“Don’t Ever Marry”—Marshall Neilan.
Next Week—“The Love Expert”—Constance Talmadge.

Victory Theatre—Novelty—Universal Screen Magazine.
Comedy—“A Hero and Everything”—Century.
Feature—“Terror Island”—Houdini.
**The Metropolitan of Washington, D.C., used this display to advertise "Dangerous to Men." Original size nine inches by two columns.**

**CHICAGO**

The Pantheon Theatre—

**Woodlawn Theatre—**

**Playhouse Theatre—**

**Baltimore**

**Ford's Opera House**
**Overture—"Ave Maria." Special setting. When performance starts, stage is in darkness. Then sound of singing is heard, and lights come on gradually showing the outlines of lighted church windows on either side of stage. Before the showing of film and between reels, Miss Salterwin, soloist, assisted by a chorus of 12 voices sings "Ave Maria," "Sanctus," "Memories," and "Lead Kindly Light." Feature—Henry Walthall in Hal Reid's play, "The Confession."

**Parkway Theatre—**

Comedy—Holly Vernon in "Petticoats and Pants," a Christie comedy.

Feature—"The Sea Wolf" by Jack London.

Next Week—"Sea Wolf," continued.

**Metropolitan Theatre**

Overture—"Over the Fields of 61," a medley of well known civil war songs closing with ten little children all in patriotic costume, singing "My Country 'Tis of Thee.


Comedy—Fox Sunshine comedy—"Girls and Gampouder.

Feature—"Polly of the Storm Country" with Mildred Harris Chaplin.

Next Week—Jack Pickford in "The Double Dyed Deceiver.

**Alhambra Theatre**

Overture—Selections from "The Fortune Teller.


Comedy—Larry Semon in "Solid Concrete.

Feature—"Burnings Daylight" by Jack London.

Next Week—Eugene O'Brien in "A Fool and His Money.

**Strand Theatre**

Overture—"Semiramis.

Comedy—"Paper Hangers"—a Hank Mann comedy.

Feature—"Pady of the Storm Country.

Next Week—Jack Pickford in "The Double Dyed Deceiver.

**CINCINNATI**

**Strand Theatre**

Overture—Raymond.

Current Events—Pathe 4B.

Comedy—"Father's Close Shave"—Pathé.

Feature—"The Inferior Sex"—Mildred Harris Chaplin.

Next Week—"Huckleberry Finn.

**Walnut Theatre**

Overture—"Ebenstein Girl.

Novelty—"Topics of the Day."—50, 100, 150 cent.

Current Events—Pathé 4B.

Comedy—"Fresh from the City."—Hennets.

Feature—"A Passion's Playground."—Katherine MacDonald.

Next Week—"The Woman Gives"—Norma Talmadge.

**Gifts Theatre**

Current Events—Fox 48.

Comedy—"Should a Wife Come Back"—Standard.

Feature—"Silk Husbands" and "Calico Wives.

Next Week—"The Woman in Room 13.

**Palace Theatre**

Current Events—Kinograms, Novelty—"Topics of the Day.

Feature—"terror Island"—Houdini.

Next Week—"Hearts of Men.

**ST. LOUIS**

**New Grand Central**

Overture—Romantique.

Current News—Schneck News.

Comedy—"Henpecked and Pecked Head."—Comedyart.

Vocal Solo—J. Glenn Lee, Tenor.

Feature—"Doris Keane in "Romance.

**King's Theatre**

Current Events—Pathe News.

Novelty—"Topics of the Day."—Literary Digest.

Feature—"The Sea Wolf."—George H. Melford's production.

Comedy—"Let Her Go."—Next Week—Wanda Hawley in "Miss Hobbit.

**William F. Liberty**

Current Events—Fox News.

Novelty—"Topics of the Day."—50, 100, 150 cent.

Current Events—Pathé.

Comedy—"Fresh from the City."—Hennets.

Feature—"Passion's Playground."—Katherine MacDonald.

Next Week—"The Woman Gives."—Norma Talmadge.

**West End Lyric**

Opening—Popular Selections by Dave Silverman's Orchestra.

**BUFFALO**

Shea's Hippodrome

Overture—Medley of Popular Songs Arranged by Feist. This is the first time a popular song orchestra has been put on by the Hipp Symphony Orchestra. Stage Setting—A silhouette painted by Horace H. Smith, and staged by Harold B. Franklin. Vocals—"On the Bonnie, Bonnie Shores of Loch Lomond," Sung by Rederine Hollingshead, Concert Tenor.

Feature—"Alfie Jimmy Valentine"—Bert Lytell.

Comedy—"School Days."—Larry Semon.

**PHILADELPHIA**

**Stanley Theatre**

Overture—"My Golden Girl"—Victor Herbert.

Comedy—"Heart of a Child."—Nanzano.

Comedy—"That Darl Yarn."—Shubert-Teck, Gaumont News.


Novelty—"Topics of the Day."—Corrot—The Toy Makers.

Scene—"Brutes of the Sea..

Next Two Weeks—"Dr. Jekyll and Mr. Hyde.

**Arcadia Theatre**

Feature—"The Butterfly Man."—Educational—"Paramount Magazine."—Comedy—"The Emotional Miss."—Standard.

Current Events—Pathe News.

Scene—Burton Holmes Travelogue.

**STANDARD THEATRE**

Here's the way the Standard Theatre of Cleveland advertised its showing of "Everybody's Happy." The newspaper advertisement was run in the Cleveland Leader, February 2nd, 1926, Page 16, Column 4.
Big Results Expected from "Passers By"

Based on the reports of Pathé reviewers and branch managers, Pathé Exchange, Inc., expects the latest J. Stuart Blackton picture, "Passers By," to surpass in distribution and in popularity anything ever produced by Commodore Blackton. The statement is made after a careful analysis of the advance situation and with full knowledge of the strength of the prediction.

A notable cast has been assembled. Herbert Rawlinson is claimed to be one of the best drawing cards on the screen. William J. Ferguson is one of the best known actors on the American stage and has been identified with the best productions of the last forty years. Tom Lewis and Dick Lee are two other really famous men of the stage who are in the cast Ellen Cassidy and Leila Valentine complete the leading characters of what may be termed an "all-star cast."

Exchangers Combine Baseball and Track

West was best when Metro exchange men from the East and West fought it out in a ballgame recently in connection with the annual convention of branch managers and branch managers in New York. For three innings it resembled a ballgame, but finally degenerated into a track meet, the final score being 20 to 6, with the Westerners on the top.

Blackwell Appears in "The Restless Sex"

Carlyle Blackwell, who has placed his name to a metropolitan contract, will make his first appearance with Marion Davies in her latest starring vehicle, "The Restless Sex," from the Robert W. Chambers' novel of the same name.

Metro Improves West Coast Plant

Studio construction operations started several months ago by Metro on the West Coast, are to be rushed to completion. Work has also begun on a three-story receiving, shipping, and property building at the Metro plant.

Another "Flying A" Soon

American Film Makes "The Week End," Cosmo Hamilton's Story

"The Week End," a play from the pen of Cosmo Hamilton, will be the next "Flying A" Special, to be released by the American, following "Peggy Rebels." It is a story of Margarita Farmer, a woman selection, and in it she appears in the stellar role at her best under the direction of George L. Cox.

An unconventional comedy-drama, startling with the Cosmo Hamilton touch, with most of the action crowded into a few days during an unchaperoned weekend at Hideaway Cottage, with Margarita Farmer delightfully in some amusing scenes—this is one of the American Specials offered for summer business.

Milton Sills, the handsome leading man, does some earnest love making in an exceedingly satisfactory manner, thereby winning the hearts of all the women fans, for all through his successful career there has been a tacit agreement that he is the sort of a man they would not mind serving coffee to morning out of the year. In the role of his rival for the hand of the whimsical Vera, Bertram Grassby is very much at home in a black society role for which he is celebrated.

The remainder of the supporting cast is said to be unusually well chosen.

Second of New Rolin Series Out in June

"Start the Show" is the title selected for the second of the new series of Rolin comedies, starring Beatrice La Plante. This picture will be released by Pathé June 13th.
"Humoresque" Huge Triumph

"HUMORESQUE," Cosmopolitan Productions' picturization of Fannie Hurst's story of mother love, featuring Alma Rubens, and directed by Frank Borzage, which opened an indefinite pre-release engagement at the Criterion theatre, Broadway at 44th street, N. Y., Sunday, May 30, is declared by many critics to be the greatest hit of the year in motion pictures. This judgment is made after considering the fact that the big Criterion has been packed to capacity at every performance of "Humoresque" and hundreds are turned away at each show.

Enthusiastically received by the daily press of New York, and hailed as the year's first screen offering and the logical successor to "The Miracle Man," "Humoresque's" popularity is daily growing larger. While capacity performances are the best attestation of a motion picture's success, the opinions of the critics of New York's daily press reveal in a measure the unprecedented hit "Humoresque" has made.

Says Kaufman in the New York Globe: "We do not propose to tell you the story. We propose to ask you to go to the Criterion to see what a combination of human people can do in a motion picture. It is the Miracle Man class. We've seen it twice — but there are more days of its run at the Criterion.

It is made by the New York Evening Mail: "Humoresque" to my mind is the second best picture ever shown on Broadway, and, although "The Miracle Man" continues to head the list, I am of the opinion that "Humoresque" carries as much, if not more, appeal than quality.

The New York Evening Sun said: "There is real humor and real pathos in 'Humoresque' and real characterizations of real people. When such scenes of drama appear in one moving picture, one should be duly amazed and thankful, and should register their gratitude by attending the picture.

The Brooklyn Citizen said: "The producers say the picture has the humor of 'Potash and Perlmutter' and the pathos of 'The Music Master.' It has more, because it

New York Press Enthralled by Production

has both, and it has both in their contrasts and in their finer shadings."

Alan Dale in the New York American said: "Humoresque" is something ardently new in pictures. Even the most cullous need not expect to escape a lump in the throat. It sets a new picture pace.

Frank Pope in the Journal of Commerce said: "Humoresque" ranks with that other masterpiece of the screen, "The Miracle Man."

The Illustrated Daily News said: "We warn you not to miss 'Humoresque.'"

The New York Tribune said: "It is doubtful if a better picturization has been placed on the screen in a decade."

The Evening Post said: "Never before has the colorful atmosphere of the crowded East Side been so vividly sustained."

The New York Commercial said: "It stands unrivaled among motion pictures."

Seldom in the annals of the amusement world has an attraction of any kind received such unanimous and unqualified praise at the hands of the critics. And the fact that it did and that it continues to play to standing room only at every performance at the Criterion is proof sufficient of its tremendous appeal to the popular taste and its great drawing power. While its run at the Criterion is a pre-release showing, "Humoresque" already gives evidence of becoming one of the biggest money-makers ever known in motion pictures.

Reports Heavy Call for "The House of Toys"

Heavy advance bookings for extended runs in some of the largest "Class A" theatres are being taken by the producers as an earnest of the coming popularity of the New American Special, "The House of Toys." In fact, this new heart drama, starring Seena Owen, promises a new book for "Flying A" features of this class, says American Film Company.

Among the advance bookings for extended runs before the prints were shipped from the Chicago executive offices were the Isis theaters, Kansas City; the Southern at Columbus, Ohio; the Boston at Boston; the Victory at Providence; the Marcus, Low Circuit of New York; the Granada Circuit at Washington, D. C., etc., etc.

Two Metro Companies Out on Location

Metro's New York studios in Wets Sixty-first Street, which have recently been the scene of continuous activity with three productions going on at once, have quietly down this week to the comparative calm. The S-L production, "Love, Honor and Obey" is having its rural scenes screened on Long Island, and Cecil Raleigh's Drury Lane melodrama, "The Marriages of Mayfair," adapted by Julia Burnham, is having some of its outdoor scenes screened at Stamford, Conn.

Walsh Leases Office on Broadway

In line with the extension of his producing activities, R. A. Walsh has leased a suite of offices in the Capitol Theatre Building, Broadway, N. Y. The newly acquired quarters will house the producer's executive staff consisting of Harold Horne, production manager; J. T. O'Donohue, head of the play-reading and research departments, and Ralph Mahan, office manager and private secretary to Mr. Walsh.

F. P. - Lasky Exchanges Have New Managers

Al Lichtman, general manager of the department of distribution of the Famous-Players-Lasky Corporation, this week announces changes in the personnel of three exchanges. Herbert S. Edel has been made branch manager at Cleveland, and E. M. Strube is promoted to manager of the Pittsburgh office. In Boston, H. I. Kraus has been appointed manager of the branch office.

Plan Revival Featuring Shirley Mason

The Photo Products Export Company of 220 West 42nd street, New York, announce that the growing popularity of Shirley Mason has induced the firm to revive a series of dramas featuring this young artist. The revival involves seven pictures in all. They will be handled by the Photo Products Export Co., who is to act as selling agent. They anticipate no difficulty in disposing of the rights, they say.
The master work of a master dramatist — HENRY ARTHUR JONES wherein a woman cheats and pays the penalty in tears . . . . .

Adapted from Mr. Jones' JUDAH by LOIS ZELLNER

THE CHEATER

starring MAY ALLISON

Directed by HENRY OTTO

Maxwell Karger METRO Director Gen'l.

JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain. SIR WILLIAM JURY Managing Director.
Done in a masterful manner and by a notable ALL-STAR cast this popular London story insures big houses against the hottest nights.

It's a vivid and virile characterization of a self made man who battles the elements and life's human vultures to ultimate success.

C.E. SHURTLEFF Inc. presents
JACK LONDON'S BURNING DAYLIGHT
Scenario by A.S. LEVINO Directed by EDWARD SLOMAN

Exclusive METRO Distributors
Press Lauds "The Wonder Man"

Banner in front of Hotel Astor, New York, to announce showing of "The Wonder Man," Robertson-Cole special in the Grand Ball Room of the hotel.

Realart to Announce Its Policy

A

N announcement of its 1920-1921 plan and policy will be issued shortly from the offices of Realart Pictures Corporation regarding the company's policy for the current year.

The statement will be of a most comprehensive nature, including not only the production activities of the company for the next year but a complete booking plan which will embrace new and novel features for both large and small exhibitors.

The new policy announcement is the result of the strenuous conference held recently for a week between the Realart field men and home office officials. It will be the first detailed statement which the company has made, inasmuch as its activities during the last season were limited to six months of actual business.

There will be some welcome news for exhibitors all over the country, declared General Manager Woody, "in the announcement we are to make within a short time. Not only our old friends but hundreds of other exhibitors who, I am confident, will join the Realart family this year, but I am interested in the proposition we will have to offer.

While I cannot yet disclose any of the details of the plan, let me state that the evidence that progressive and co-operative spirit, which has characterized all of the first to earn the confidence of exhibitors and make our dealings mutually profitable and I think the new year's policy reflects a full realization of this purpose.

Realart called all its managers in, and after sending them into their territories to get a first hand knowledge of what exhibitors wanted. All of the material was presented to the conference, carefully gone over and analyzed. We have formulated plans to conform with this information and to advance, as far as we can, the interests of large and small exhibitors.

Realart is ready for any exhibitor who wants a showdown. Our cards are on the table, the entire front from a new adman deck and no joker running wild. Despite the fact that the company has many full houses, it is to be a gentleman's game and Realart invites the best in the business to the table.

"Although our plans may occasion some surprise for their size and importance, they are fully justified by the success which Realart has had in its year of existence. Despite the fact that we didn't get under way until late in the season, we made a record that places us at the head of the field. That such success is possible are at the foundation of our next year's plan. That's promising exhibitors something wonderful.

Items of Interest in Paramount Magazine

A sense of mystery pervades the heading of "No-Account News," Paramount Magazine's featured subject for June 13. The columns of ordinary routine in journalistic life—"no-account" items are done into something delightful. The picture has simply taken up odd incidents here and there about which no one could form any kind of a composite story in film which tingles with dramatic interest.
Love Letter Contest Ends
15,000 Answers Received by Robertson-Cole Help Boost Lew Cody

FIFTEEN thousand love letters, ranging in length anywhere from one hundred to one thousand words each, were received at the Robertson-Cole offices in answer to the love letter contest that was promoted in the name of Lew Cody. The judges have just announced that they have read all the letters and have awarded the first prize of $100 to Maude H. Bell, of Greeley, Colorado.

Anne Rankin Murray, of the Centennial Club of Nashville, Tenn., demonstrated that the Southern girls, although soft-spoken in speech, are love-making winners when they can put their thoughts to paper. She captured the second prize of $100. The Los Angeles girls will be delighted to be selected for writing to Lew Cody.

The judges have announced that they are not sure that Miss Cody and all the winners have been selected, and will announce the winners in due course. The contest was conducted in the name of Lew Cody, and has received the highest possible commendation from all offices.

Mack Sennett to be Busy
Comedy King Plans Many Five-Reelers During Coming Year

MACK SENNETT'S policies are outlined each time a personal representative, E. M. Ascher, who just returned to New York, comments a year of extraordinary activity. New associations will be established and new ventures hazarded on the sea of motion pictures.

Mr. Sennett's first necessities in New York, says his representative, will be the organization of the Producers' Association, of which organization Mack Sennett is president, and the members of which, besides Mr. Sennett, include Thomas H. Ince, Marshall Neilan, Maurice Tourneur, Allan Dwan, and George Leon Tucker.

On another front, the immediately forthcoming distribution of Sennett's latest five-reel comedy, "Married Life," Mr. Ascher's present duties relate to its release through First National. The release date is set for June 15, and the picture has been safely delivered in New York. The picture says Mr. Ascher will even eclipse the popularity of "Down on the Farm," which proved a record breaker.

Ninety days following the release of "Married Life" will see the beginning of the distribution of the second five-reel comedy, for which the First National has contracted, says Mr. Ascher. This will bring Mr. Sennett's activities up to the time of the beginning of operations by the Associated Producers which thereafter will distribute Sennett Comedies.

These activities of Mr. Sennett will include the production of two-five-reel feature faxes, five-reel comedies, and five-reel comedy-dramas. Mr. Sennett refuses the rumor that he is to discontinue the production of two-reel comedy features.

Seitz Serial Comes in August
Pathe Names August 15 as Date for Release of "Pirate's Gold"

WITH the designation of August 15th as the date of its release, Pathe announces Pirate Gold, starring George S. Seitz, with Marguerite Courtot, as one of its most important serial offerings of the year.

This new serial, in ten episodes, is the second offering in which George S. Seitz is star, and owing to the popularity he gained in "Bound and Gagged," the picture is regarded as a notable one. It is a personal, adventure serial form a new style and his employment of the situation of suspense in place of the mere physical action and thrill stunts of the conventional serial was hailed as a novelty. Mr. Seitz used the same method in the production of "Pirate Gold." The play is by Frank Leon Smith, author of "Bound and Gagged," and it deals with a refreshing idea in an adventure-romance. The story is modern dealing with a post-war incident, and plays in a locale near New York.

The picture has been pronounced by Pathe to be up to the expectations created for it by "Bound and Gagged." In every department of the offering "Pirate Gold" is said to attain the standards required to give it a place on the screens of the big theatres. The company appearing in support of Mr. Seitz and Miss Courtot, is headed by Harry Semels.

Broadway Goldwyn Strong
Spring Season Marks Record for Goldwyn's Broadway Showings

THE spring season is marking a record for Goldwyn Pictures at the leading Broadway theatres, the Capitol, the Strand and the Broadway. Early in May, after occupying the Capitol for a week, Rex Beach's "The Silver Horde" was moved to the Broadway for a two weeks' run that was terminated by the engagement of Edgar Rice Burroughs' sensational jungle story, "The Republic of Tarzan." The Numa production handled by Goldwyn. The run that started May 30th with capacity audiences bids fair to extend well into the summer.

"Will Rogers in "Bus Call Me Jim," which was received as one of the season's strongest attractions at the Strand during the week of May 23rd, was followed the week of the 30th by Madison Kennedy's "Dollars and Sense," an Octavian Roy Cohen story written directly for the screen. In telling characterization, pointed humor and story appeal, "Dollars and Sense" takes a place among the finest productions in which the Goldwyn comedienne has ever appeared. Harry Beaumont directed a cast including such popular players as Kenneth Harlan, Mary Kennedy's leading man; Willard Louis, well known for his work in Goldwyn pictures, and Richard Tucker, who has supported many of the leading stars of the day.

Other Goldwyn pictures scheduled for an early showing on Broadway are the picturization of Gertrude Atherton's great novel, "The Lover of Ivory," renamed "Out of the Storm," and Rupert Hughes' inimitable comedy, "Scratch My Back." Both of these productions are in the eminent authors series.

First view of the initial Realart picture "Miss Hobbs," starring Wanda Hawley
News Reel Shows Presidential Aspirants

In the International News Reel No. 31, distributed by Universal, are shown the pictures of many of the aspirants to the Republican candidacy for President, who are now more than ever before the public on account of the convention in Chicago. Views of Senator Johnson, General Wood, Senator Harding, Governor Lowden, Herbert Hoover, Senator Pomeroy, Governor Allen, Governor Coolidge and General Pershing are all shown.

"Miracle Man" Breaks Record for Remuschi

Frank Remuschi's American theatre, at Columbus, Ind., set a new record for itself when it recently played George Loane Tucker's "The Miracle Man." Manager Carrson, Mr. Remuschi's representative, put on a clever newspaper and outdoor exploitation campaign for the big picture, and was awarded with sensational results, the picture running two days, to be booked back in the near future for another day.

Hampton Picture Bests Its Predecessors


Few Interior Scenes in Leah Baird Picture

"Cynthia-of-the-Minute," starring Leah Baird, the Gibraltar picture version of Joseph H. V. Harms novel for W. W. Hodkinson distribution, is said to be one of the very few plays recently completed to represent the great outdoors by land and sea practically to the exclusion of interiors.

Heat Has No Terror for Pathe

With the approach of the summer period and the difficulty it presents to distributors and exhibitors alike, Elmer R. Pearson, Director of Exchanges of Pathe Exchange, Inc., strikes a reassuring note in a report he has just made to Vice-President and General Manager Paul Brunet, regarding the situation throughout the country. Mr. Pearson has gained from personal travel and from reports from Exchange managers that everywhere conditions are such as to warrant the belief that this will be the biggest summer in the history of the motion picture industry.

Mr. Pearson's report did not imply that business will hold up as it has during the last few months, but did indicate it will not undergo the severe decrease that has marked it during recent summers.

"There is only one cure for poor summer business," said Mr. Pearson, "and that is high-class pictures. People demand amusement and entertainment in the hot months, just as in any other period of the year. Yet there are exhibitors who invite a decrease in business by supplying their patrons with cheaper programs. They apparently fail to realize the serious consequence this will have on their business when the summer is over."

"Pathe will not enroll the class of its production in the least during the summer. In fact, a number of the biggest pictures in Pathe's history will be released during this season. For instance, there will be "J. Stuart Blackton's "Passerby," a production that cost more than $100,000, and which undoubtedly is one of the finest pictures the industry has ever seen. This is to be released on June 20th."

"Then, as an Independence Day issue, there will be William Desmond's "A Broadway Cowboy," which is in a class by itself for this type of picture."

"Harold Lloyd in his greatest comedy, "High and Dry," first of his second series of $100,000 two-reelers, is to be issued July 11th. This is a certain business getter in any kind of weather. In our Studio Department, we will release "Pirate Gold," second of the George Seitz series in which the producer is starred himself."

The public wants big, outdoor pictures for summer consumption. Consider then, these offers, which are of recent issue: "My Husband's Other Wife," a story of Broadway and the Kentucky Hills; "Other Men's Shoes," Edgar Lewis' first big Pathe feature; "The Deadlier Sex," with its wonderful settings in the California mountains; "Sherry," another Edgar Lewis offering, which is built largely outdoors, on the plane with other of Mr. Lewis' eminent works such as "The Barrier" and "Rio Grande," which transports one into the glorious Southwest—a picture with a punch throughout.

"Comedies, too, have their place in summer programs, and Pathe is offering exhibitors as fine a product as there is on the market—Bringing Up Father' Comedies; the Rolsys, starring 'Smith' Pollard and the Mrs. Sidney Drew series starring John Cumberland.

"I am thoroughly convinced that no exhibitor needs to lose money this summer, if he only supplies the public demand. It is much better to have the figures on the winning side, than on the deficit page—and the good picture is the deciding factor. The public must be pleased—and a pleased public means big money in the box office, even in summer."

Famous Boy Stories Ready

Educational to Release Judge Brown Pictures in Near Future

MOTION pictures made from the stories by Judge Willis Brown, probably the best known authority of today on the American boy, are hereafter to be released by Educational Films Corporation. The pictures will be in two reels and there will be at least one and probably two releases a month, the first being available at an early date. Twelve of the pictures are ready for laboratory work and production on others will be started in a short time.

Judge Brown, who personally produces the pictures, has devoted the greater portion of his life to work among the boys and embraces the rare qualities of knowing his subjects thoroughly, of being able and having the motion picture technique that enables him to produce quality films.

First of the "Judge Brown Stories," as they will be known, were made during the latter days of General Film Company's activities and Judge Brown's appearance in various sections of the country as a portion of his work.
Kimball Young

in Marah Ellis Ryan's Magnificent Story of Wondrous California

"FOR THE SOUL OF RAFAEL"

The first motion picture production considered fine enough to form the basis of an elaborate Grand Opera

When it was learned that the magnificent Auditorium Theatre in Chicago was to be opened with Clara Kimball Young in "FOR THE SOUL OF RAFAEL". The Exhibitor's Herald of Chicago said: "No more fitting picture than this could have been chosen by Andreas Dippel for the opening attraction. It is undoubtedly one of the best things Miss Young has done in years and will create and warrant unusual exploitation on the part of Exhibitors everywhere. It is as fine a piece of work as has graced the silver sheet for a long time."

The Billboard said: "It is a gem of superiority far above the ordinary drama picture of today. Photographic effects and many shots of Miss Young were exquisitely beautiful."

Exhibitor's Trade Review said: "Clara Kimball Young in 'For the Soul of Rafael' beautifully produced. Its lavishness and beauty entitled it to special attention... dramatic denouement of especial interest while Clara Kimball Young is given ample opportunity to display her emotional gifts and beauty which are distinctly individual."

Further criticism of the Exhibitor's Herald said: "One of the best performances of Clara Kimball Young's long screen career."

Elaborate exploitation and exhibition accessories ready prepared to enable you to make the showing of "For the Soul of Rafael" the event of the season in motion picture entertainment of your city. Communicate now with your nearest Equity Franchise Holder for playing engagements.

DISTRIBUTED BY

Equity Pictures Corporation

AEOLIAN HALL NEW YORK
Bert Lytell in Varied Roles

Settings of "The Price of Redemption" Decidedly Oriental in Tone

In "The Price of Redemption," his forthcoming Metro production, Bert Lytell will make a distinct departure from his customary roles, it is stated by Metro Pictures Corporation. At the opening of the picture he will portray a British soldier; then he appears in turn, as a London gentleman, a dope fiend, and finally a regenerating man.

The picture calls for many scenes in native East Indian towns, and in order to obtain an unassailable atmosphere for the settings A. W. Alley, the technical director, called to his assistance Dr. H. R. M. Maddock, a retired officer of the Indian British Army. The remarkably realistic sets finally conceived and constructed are exact reproductions of the original places in Aksar, India, states Metro.

A throne room, used in the last episode in the picture, is said to be an exact replica to the Diwan-Am, or Hall of Public Audience in the palace of Udaipur, Rajapatan. In this room are important scenes between Mr. Lytell and Edward Cecil, who enacts the Rajah and villain of the photoplay. Mr. Cecil's court costume is in every detail a copy of that worn by Rajah of Bhawanpur at the coronation durbar at Delhi in 1912.

Cleo Madision in "The Price of Redemption," plays the part of the Rajah's English mistress, a girl who through an emblazoned heart loses for a time her perspective of life's true values. The gorgeous jeweled costume she wears was cleverly worked out from suggestions furnished by Mrs. Maddock, who with her husband was a frequent guest at the various native courts where she had access to the privacy of the Zennas, a privilege extended to very few European women.

The picture is an adaptation by June Mathis of J. A. R. Wylie's powerful novel of England and the Orient, "The Temple of Dawn." It was directed by Dallas M. Fitzgerald.

Famous Has Two Features

"Below the Surface" and De Mille Reissue on Paramount Schedule

TWO features of unusual distinction, Famous Players-Lasky states, are released on the Paramount-Artcraft schedule for June 6. These are "Below the Surface," a Thomas H. Ince special production, starring Hubert Bosworth, and "Old Wives for New," the first of Cecil B. De Mille's specials dealing with problems of married life, which is now reissued.

The rocky coast of Maine serves as the picturesque background for the Bosworth picture, "Below the Surface," and the story, written by Luther Reed, is said to be as rugged as the scenery. Few motion picture actors are as much at home in stories of the sea as Mr. Bosworth. Something of the tang and power of the salt waves seems to have been transmitted to his staunch frame, and for that reason he seems to be ideally suited to his role as a veteran deep-sea diver in this Ince-supervised production directed by Irwin Willat.

Irwin Willat directed and Mr. Bosworth is given sterling support by Lloyd Hughes, Grace Darmond, Gladys George and George Webb, among others.

When it was first released just two years ago, "Old Wives for New" met with sensational success. Adapted by Jeanne Macpherson from the famous novel by David Graham Phillips, it won wide popularity because of its pictorial arrangement of the frailties of men and women and the futilities of modern society.

The production set a new standard in gorgeousness of costumes and settings, which Mr. De Mille has consistently followed in each of his succeeding society dramas. As for the cast, it may be said to be truly all-star as may ever assembled, including Elliott Dexter, Wanda Hawley, Theodore Roberts, Julia Faye, Louise Viger, Sylvia Ashon, Helen Jerome Eddy, Mareta Manon, Gustave Seyffertitz, Andy Marshall and Mayan Kelso.

The photography is by Alvin Wyckoff.

Author Visits Fox Studios

Seltzer Pleased with Picturization of His Western Story

CHARLES ALDEN SELTZER, author of many Western stories which have been used in motion pictures, was a visitor to the Fox studio in West Fifty-fifth street a few days ago, and for the first time saw one of his stories on the screen.

Mr. Seltzer, accompanied by Mrs. Seltzer, came to New York on a business trip, and, having sold several of his most popular stories to Fox Film Corporation, expressed a desire to see one of them in picturized form. Fortunately a new print of "Forbidden Trails," which was written by Mr. Seltzer under the title "The Ranchman," was in one of the Fox projection rooms.

After witnessing the picture, in which Buck Jones, the new William Fox screen sensation, is starred, Mr. Seltzer asserted that "nothing more could be desired," and that Buck Jones was the character he had in mind when he was writing the story. He was particularly thrilled by Buck Jones' daring horseback stunts and by the way in which he maneuvered the big man in the picture. The fine scenic effects which Director Scott Dunlap obtained also elicited much praise from the author.

Film Built on Feminism

"Restless Sex," by Chambers, Has Unique and Interesting Theme

"THE RESTLESS SEX," Marion Davies' newest starring feature for Cosmopolitan Productions, which will be pre-released in New York shortly, is announced as a spectacular drama of modern society life, a massive production with magnificent settings and scenic investures, and a cast of more than six hundred.

Done in Robert W. Chambers' best style, "The Restless Sex" which appeared in Cosmopolitan Magazine, deals with the theme of feminism, the restlessness of the awakened woman who has tasted independence and craves for the topmost rung on the ladder. Under the guise of romance and love is a thought that it is said, his every woman in the civilized world and should interest every man also. Distinct from the question of suffrage which is purely political, the question of feminism as it occurs in "The Restless Sex" concerns woman's desire to be something more than a man's wife. It treats of her striving to rise above the status of mere chattel goods and become a factor in civilization. Woman's restlessness today is due to nothing else.

Edward Jose, Geraldine Farrar, Adele Blood and Montague Love confer prior to start on "The Riddle Woman," Miss Farrar's first Associated Exhibitors' Picture
Producer Urges Independence

That the day is here when the young producer should avail himself of the opportunity to break away from the old established company and enter into production as an independent is the firm belief of Whitman Bennett, formerly connected with the Famous Players-Lasky Corporation and now producing a series of Lionel Barrymore pictures for First National release.

"The hour of the young producer is here," said Mr. Bennett in a recent interview, "a year or two ago the directors began to be independent. In a short time they were followed by such artists as Mary Pickford and Chaplin, and today should witness the branching out of the young producers of the industry. There is no reason why the best brains of the picture industry should be tied up with the larger companies to make money for them. They should be willing to take a chance and risk their own capital and time. They seem, however, to be unwilling to take the chance. Instead of supervising a large number of pictures every year, they would be able to produce a limited number for themselves."

Another great benefit that would accrue to the industry, said Mr. Bennett, is the fact that should there be more independent companies in the field, the money earned by them would be reinvested to produce more and better pictures. "The dividends which are paid to Wall Street," said Mr. Bennett, "are not going to find their way back into the industry. Rather they are going to buy automobiles for the stockholder who has no interest in the betterment and growth of the motion picture."

Mr. Bennett also deplored the fact that the business and producer ends of the business should be in the same hands. "It is not the same as making a suit of clothes," he said. "The producer is not a business man, and the business man is not capable of producing successful pictures. The ideal firm is a combination of each in such a way that both are allowed to work along their own lines."

"I wish to emphasize," continued Mr. Bennett, "that the time for the independent producer is here. There are in the industry no more than twenty-five or thirty minds capable of producing really first-class pictures. Why should not these men be willing to strike out for themselves, instead of being salaried men in a large company even if they are receiving high salaries?"

In speaking of the Lionel Barrymore pictures which are now being made in the old Triangle studios in Youkers, Mr. Bennett said he would make four of those during the year. In addition he plans a series of three special productions with all-star casts. Releasing plans for these three pictures have not as yet been definitely arranged. Mr. Barrymore's first picture, "The Master Mind," which will be released by First National, has just been completed and delivered to the distributors, "The Master Mind," ran on Broadway several seasons ago and was a decided success. Mr. Barrymore plays an almost straight part, with no make-up except a small mustache. One exception is the production of the production, said Mr. Bennett, is an example of behind-the-scenes exposure which illustrates a psychological point in the story in an effective manner, and the mechanics of which are called, produce an unusual effect. The story is handled in a delicate and effective manner, suggestion being used as much as possible to leave its impression.

Work has just started on Mr. Bennett's second Barrymore picture for First National, "The Devil's Garden." This ran as a stage play in both New York and London and is one of the greatest novels of W. B. Maxwell. All of Barrymore's productions during the current year have been dramatic successes on the stage.

Wallace Worsley Coming East to Direct

Wallace Worsley, Goldwyn director, who has been working at the Culver City studios, is coming East to make his next production at the Goldwyn studios in New York. It will be a glorification of Maximilian Foster's "The Thrift," named "To the Highest Bidder."

Mayflower Moves Its Eastern Studio

The Mayflower Photoplay Corporation has transferred its eastern producing activities from the Paramo Studio, Fort Lee, to the Biograph Studios, 177th street, New York, where space has been leased for the making of R. A. Walsh's second independent production to be presented by Mayflower through First National. Mr. Walsh will occupy the main stage at the Biograph plant and has already taken possession of his new quarters. He will begin his new picture shortly.

Goldwyn Gives Special Care to Short Stuff

In accord with its policy of supplying exhibitors with motion pictures of the highest quality in short lengths as well as feature productions and shorts, Goldwyn Pictures Corporation has founded a Short Subject Department, whose province will be the production of the one and two-reel films that now are being distributed under the Goldwyn trade mark.

Pathe Will Distribute "Broadway Cowboy"

"A Broadway Cowboy," in which William Desmond appears, has just been taken over for distribution by Pathe Exchange, Inc. The production was made by Jesse D. Hampton from the very popular story, "The Man from Make Believe," written by Byron Morgan.
Ray Film Wins Contracts
"Forty-five Minutes from Broadway" in Many First Run Houses

**First reports from all parts of the country on Charles Ray and his five first National Productions show increased demand for this star since his affiliation with Arthur S. Kane and the First National Exhibitors Circuit. According to John C. Ragland, general manager of Kane Pictures, there has been a veritable landslide in favor of this actor. His initial efforts "Forty-Five Minutes From Broadway" have been so successful that famous George M. Cohan drama, is finding favor among exhibitors in all parts of the country.

Large first run houses are prominent among the hundreds of early bookings already made for Ray's initial effort "Forty-Five Minutes From Broadway." The George M. Cohan comedy-drama is scheduled for the opening week's run in Chicago at Barbee's Loop Theatre, the well known picture palace of W. S. Barbee. In Salt Lake City, Utah, the American Theatre of the extensive Swanson Theatre Circuit has already arranged for the first run on Ray's forthcoming production.

At East St. Louis the film is booked at Joe Erber's house for a week's run; at the Hippodrome, Alton, Illinois, the Cohan play will be seen on the screen for a similar period. Week runs at the Apollo and Madison Theatres in Peoria, Illinois, have already been arranged while bookings are still being added to the calendar for the Galey of Springfield, Illinois; the Orpheum of Quincy, Illinois; the Bio Theatre of Moline, Illinois; the Lincoln Square of Decatur and the Princess of Joliet, Illinois.

The big Olympic Theatre of Watertown, N.Y., and the Regent Theatre owned by the Regorson Corporation of Rochester, are among large upper New York State houses to make arrangements for the Ray Pictures.

Lewis Signs With Pathe
Producer to Make Four or Five Pictures for Pathe During Year

FOUR or five Edgar Lewis' productions are assured for Pathe distribution during the coming year, under a new contract just signed by the producer, and Paul Brunet, president and general manager of Pathe Exchange, Inc.

This is exclusive of "Sherry," which has just been released, and "Lahoma," which Mr. Lewis has just completed for release in the early fall.

This new Lewis contract calls for the production of "four or five superlative photoplays to be produced during the coming year commencing on or about May 15." These plays are to be produced from stories of the same merit of "Other Men's Shoes," adapted from the novel by Andrew Santt; "Sherry," taken from the novel by George Barr McCutcheon; and "Lahoma," produced from the book by John Breckenridge Ellis through the courtesy of Bobbe-Merrill Company, of Indianapolis.

Mr. Lewis will continue his policy of featuring the story, rather than a star, a policy he has maintained ever since he gained prominence in the directorial art. That his belief in the story is founded on a thorough knowledge of the demands of the public, has been manifested by the success with which every one of his attractions has been crowned.

The director is about to begin the first of his series under the new agreement with Mr. Brunet. The story has been selected, and Mr. Lewis has made all arrangements for the "shooting" of it. Announcement of his selection will be made after work has actually been started on the play.

Goldwyn Signs Dramatist
Clayton Hamilton, Authority on Stage, to Write Screen Stories

CLAYTON HAMILTON, author, lecturer, editor and one of the country's leading authorities on the drama, has signed a long-term contract with Goldwyn Pictures Corporation to write original stories and continuities. He went to the Calver City studios recently and is now working on his first picture.

Goldwyn's acquisition of Mr. Hamilton is another in a long line of stage experts to the list of authors and playwrights who are devoting their energies to the adaptation of novels and plays for production by Goldwyn. As a member of the Calver City colony, Mr. Hamilton will be associated with J. C. Hawks, head of Goldwyn's scenario department, Thompson Buchan and Charles Kenyon, both writers for the stage, and other equally prominent figures in the scenario department, also Rupert Hughes, Mr. Robert Rinehart, Gouverneur Morris, Basil King, Gertrude Atherton and Leroy Scott, the Goldwyn Eminent Authors, who spend a considerable portion of each year in Europe.

Up to the present time, Mr. Hamilton has at hand four pictures and he is constantly in receipt of suggestions, correspondence and other activities occupied so much of his time. The personnel of the Goldwyn producing organization and the policy followed in the selection and preparation of material, assured Mr. Hamilton of the harmonious conditions which he sought.

Realart's 1920-21 Plan is Flexible
It's built to meet your booking demands

Its novel and it's new

Helene Chadwick, who has a principal role with T. Roy Barnes in Goldwyn's Eminent Author's picture, "Scratch My Back!"

Goldwyn Product Sold in Two Countries
Two more deals for the distribution of Goldwyn Pictures in European countries were closed last week by Arthur Ziehm, manager of Goldwyn's foreign sales department. The transactions cover the entire first year output of Goldwyn for Holland and Finland. The figure paid is not disclosed, but it is said to be unusually high in view of market conditions as they exist today in the two countries. There are twenty-six productions in Goldwyn's first year output.

"World and His Wife" Cosmopolitan Film
The next Cosmopolitan Production schedule for general release is "The World and His Wife," a picturization of the play of the same name. Lewis B. Mayer, Frederick Nirdlinger, July 25th is the date set for its première showing in the different theatres of the country.

When William Faversham appeared in the stage play some years ago he registered one of the greatest hits of his career; and the play was spoken of as the most perfectly constructed drama of modern times. Frances Marion, who made the picture, has consistently followed the play's construction and characterization, adding greatly to its strength. Of course, by the greater possibilities the screen offers.

Alma Rubens as the featured player, and among the cast are such well known players as Montagu Love, Pedro de Cordova, Charles Gerard, Gorton Glass, Byron Russell, Margaret Dale, Mrs. Alan Walker, and a host of others. R. C. Vignola directed.

Edwin Carewe Makes Curwood Picture
Realizing the popularity of James Oliver Curwood's stories and knowing Edwin Carewe to be a personal friend of the author, an exceptional screen interpreter of Curwood's stories, Louis B. Mayer recently succeeded in persuading Carewe to temporarily cease operations of Edwin Carewe Productions, Inc. and personally direct "The Trail's End," a novel adaption of the novel "Isabel."

In order to obtain Carewe's services, Louis B. Mayer, in addition to persuading Carewe to temporarily cease operations of Edwin Carewe Productions, Inc. and personally direct "The Trail's End," an adaption of the novel "Isabel,"

In order to obtain Carewe's services, Louis B. Mayer, in addition to persuading Carewe to temporarily cease operations of Edwin Carewe Productions, Inc. and personally direct "The Trail's End," a novel adaption of the novel "Isabel,"

In order to obtain Carewe's services, Louis B. Mayer, in addition to persuading Carewe to temporarily cease operations of Edwin Carewe Productions, Inc. and personally direct "The Trail's End," a novel adaption of the novel "Isabel,"

In order to obtain Carewe's services, Louis B. Mayer, in addition to persuading Carewe to temporarily cease operations of Edwin Carewe Productions, Inc. and personally direct "The Trail's End," a novel adaption of the novel "Isabel,"

In order to obtain Carewe's services, Louis B. Mayer, in addition to persuading Carewe to temporarily cease operations of Edwin Carewe Productions, Inc. and personally direct "The Trail's End," a novel adaption of the novel "Isabel,"

Ward Crane Takes Vacation in New York
"Ward Crane, who has just finished producing a feature under contract with Miss Stewart in her two latest pictures, leaves California this week for New York. Mr. Crane's pictures with Miss Stewart are: "The Yellow Typhoon," being released,
A series of two reel red-blooded Westerns, with the romance, excitement and beautiful backgrounds that your patrons crave. “Young Buffalo” has been a well known figure for years. He is presented in out-of-door dramas with a strong appeal, an excellent attraction in quality and length. The first is “Tex of the Timberlands,” to be issued in July. The others will follow weekly, for five weeks.
Go to your window and watch the passers by. What do you see? Just men and women dressed more or less to a common plan? Or do you see the Joy or Sorrow, the Happiness or Pain, the Greed or Generosity, the Licentiousness or Chastity which lie concealed within? C. Haddon Chambers saw beneath; he wrote a great big human play, “PASSERS BY”
PASSERS BY
now wonderfully directed and produced by J. Stuart Blackton
with
HERBERT RAWLINSON
A picture for long runs and extra exploitation
A BLACKTON PRODUCTION
A marvelous melange of uproarious laughter mixed with spine-tickling thrills—

JESSE D. HAMPTON PRESENTS

WILLIAM DESMOND

IN

A BROADWAY COWBOY

WRITTEN BY
BYRON MORGAN

DIRECTED BY
Jos. J. Franz

Seldom you receive a picture that you can recommend to the ultimate limit, laud to the skies and still feel that you haven't done it full justice.

THIS is such a picture. Book it and your patrons will thank you for the rich entertainment, with the tears of laughter still in their eyes!

Pathe' Distributions
A BLACKTON PRODUCTION
MY HUSBAND'S OTHER WIFE
BY STANLEY OLMSTED

With SYLVIA BREAMER and ROBERT GORDON
Personally directed by J. STUART BLACKTON

The women and the men of the country have been caught by the deep interest of this story of the love of two women for one man. Below is a partial list of some of the theatres before which they have stood in long lines waiting to see the picture:

Loew's Southern Theatres
Strand, Nashville, Tenn.
Southern Enterprise Circuit
State Lake, Chicago
Pantages, Minneapolis
Fox Academy, New York
Fay's Theatre, Providence
Olympia, New Bedford, Mass.
Princess, Hartford, Conn.
Fox, Springfield, Mass.
Lyric, Pittsburg
Regent, New Castle
Auditorium, Dayton
Majestic, Columbus
Palace, Cincinnati
Strand, Cleveland
Hippodrome, Toledo
Strand, Easton, Pa.
Rajah, Reading, Pa.
Jewel, Beaumont, Texas
Blue Mouse, Balto, Md.
Strand, Washington, D. C.
Loew's Garden, Kansas City
Liberty, Terra Haute
Wysoor Grand, Muncie, Ind.
Orpheum, Fort Wayne
Mecca Palace, Saginaw
Orpheum, Flint
Bijou, Battle Creek
Temple, Grand Rapids

A little that lends itself to a multitude of different kinds of exploitation; that excites interest and curiosity as soon as it is seen!
New Factor in the Film World

A New Announcements of far-reaching importance is contained in the incorporation at Albany, N. Y., of a new film producing company to be known as Greater America Films, Inc. This announcement comes from the offices of Mr. Bean Moore Patch, who was prominently identified with the picture industry several years ago as an exhibitor of big pictures at the Ft. Worth theatre in Pittsburgh.

During the war the Government asked him to realize the possibilities of the motion picture as a medium of spreading patriotism, said Mr. Patch. "At the outset, Liberty loan, Y. M. C. A., Knights of Columbus, Jewish Welfare and Salvation Army drives were given enormous impetus on the screen; and finally President Wilson's war messages were brought home to people all over the world by means of the comprehensive pictorial work undertaken by the Division of Films on the Committee of Public Information.

A careful study of these new uses to which the motion picture was put, convinced Mr. Patch, according to his own story, that national problems and policies should now reach the people through the motion picture screen, if they were handled in a subtle enough manner. This is the fundamental idea of the company, which is to be known as Greater America Films, Inc. The organization had been founded for the purpose of financing and producing scenarios written by men of national reputation on vital questions of the day. These scenarios will be put into final form by expert writers for the screen, so that they will be accurate on hand; and drama instead of propaganda, on the other.

Mr. Patch pointed out that since the armistice was signed many attempts have been made to write screen plays around important questions of the moment. Most of these efforts were undertaken by men who had not studied their subjects thoroughly, and who had scribbled upon current topics because they happened to be timely—and, therefore, of possible commercial value. On the other hand, various other producers, attempting to co-operate with the Government in spreading the Americanization idea, had produced films that were so obviously propaganda that they drove people out of the theatre, rather than attracted them to it. It is Mr. Patch's idea that a middle ground must be reached if the screen is to be of any constructive value. In other words, scenarios dealing with important national and international problems should be prepared by men well versed on the subjects in question, in collaboration with trained dramatists.

Mr. Patch has interested some of the biggest men in America in his scheme. They have all, he said, been quick to see that his vision is likely to make the discovery of a new and powerful channel for the shaping of public opinion. A year or more ago Mr. Patch took his plan to one of the most prominent financial men in his group, Joseph Leiter, of Chicago and Washington. Mr. Leiter not only placed a financial backer to Mr. Patch's disposal, but gave him the benefit of his knowledge, experience and advice.

Through the corporation he has formed Mr. Patch has announced the production of a half dozen big features dealing with as many separate vital problems of the day. The first picture will deal with the question of Negro equality, and on this subject Mr. Patch has been working constantly for almost two years. He has employed a small army of investigators, writers, private agents and travelers going to and coming from Russia and Siberia. While many of the scenes of this picture will deal with the terrible drama that has been enacted in Russia since 1917, the story reveals this tremendous problem in all of its dangerous phases in America.

Associated with Mr. Patch in Greater America Films, Inc., in an advisory capacity, in addition to Mr. Leiter, are the following well-known men: Franklyn D'Olier, prominent cotton broker of Philadelphia; George Beban, co-founder of the American Legion; Redwood Stewart, well known Baltimore lawyer; Joel Lederer, president of New York; J. D. Wooster Lambert, of the Lambert Pharmacal Company, of St. Louis; and Colonel Eric Fisher Wood, of Pittsburgh.

Walter Wanger, appointed production manager of the Famous Players-Lasky Corporation

Critics Praise "Miss Hobbs" After Premier

Wanda Hawley's debut as a Redhead star in "Miss Hobbs" at Grauman's Theatre in Los Angeles has been hailed as one of the big events of the season by the critics of the local newspapers. Henry E. Doughtery wrote that he had never seen "a more beautiful picture." Another called Miss Hawley "one of America's foremost film beauties."

Sid Grauman made a special event of the American premier of the new star by设计ing the week of showing as "Lovers Week" and conducting an unusually heavy billboard and newspaper advertising campaign. In his advertising he described Miss Hawley as "the most beautiful girl of the screen," and the play as "the story of a great, big, wonderful love."

"Married Life" Prints Rushed to Exchanges

Following its Pasadena tryout last Friday night in "Married Life," the latest five part comedy from the Sennett studios is being rushed to New York to eagerly await the executive committee of the First National Exhibitor's Circuit by E. M. Asher, personal representative for Mack Sennett.

Immediately upon Mr. Asher's arrival in New York, ninety prints of the new comedy will be rapidly rushed to the various National exchanges in order that the production may have an early release.

"Athalia" to Be Ready to Ship in a Week

According to a wire received by Benjamin A. Prager, president of the Mayflower Photoplay Corporation from the Brinon Studios California, Sidney A. Franklin has completed the final cutting and titling of "Athalia," adapted from Robert W. Chambers' novel of that name. The print, Franklin states, will be ready for shipment to First National within the ensuing week. The cast of "Athalia" includes such prominent screen players as Sylvia Breamer, who portrays the role of the seer, Conrad Nagle, Rosemary Thévenot, Shean O'Leary, Robert Cain and Edward Martindel.

Doralinda to Start Production

DORALINDA, the famous dancer, whose engagements cover one of its new stars, was recently announced by Metro, left New York for San Francisco, California, where she will begin work in about a fortnight on her first production under the Metro banner. This venture is to be a production of Carey Wilson's story, "The Passion Fruit," the locale of the subject is the Hawaiian Islands, and it will present Doralinda in the native atmosphere which she popularized by her famous hula hula dance. Doralinda first became prominent on the stage as the creator of the hula hula, which introduced to the American public the native dances of Hawaii. Her success in the role of interpreter of the dances of the Pacific Islands was so great as to instantly install her as a favorite with the patrons of restaurants and theatres everywhere. Her first appearance was at the Hippodrome, after her return from Spain where she had gone to study the Castilian dances, was in her husband's Cabaret. The success with the restaurant patrons resulted in her name being exhibited in electric lights in the windows of the Shuberts, who signed her to appear as a featured member of the musical play, "Step This Way," starring Lex Fields. Thus established as a headliner on Broadway, Doralinda's next con-quest was in motion pictures. George Fitzmaurice had been en-gaged by Pathé to produce "The Passion Fruit," her first picture under the Metro banner...
A. Johnny Mack Joins Equity Pictures

Joseph I. Schnitzer, general manager of Equity Pictures Corporation, announces the appointment of A. Johnny Mack, in capacity of director of exploitation for all Clara Kimball Young productions and Equity Specials. Mr. Mack, formerly president and general manager of the Little Theatre, Newark, is a showman of many years' standing, and his experience dates back to childhood days when he amused himself in and around circuses and outdoor amusement companies. Mr. Mack's first opportunity at keeping the Equity ball rolling will be the exploitation of Clara Kimball Young's production "For the Soul of Rafael," which will be seen in New York soon.

"Yanconna Yillies" Is Outdoor Picture

Work continues in the filming of Douglas MacLean's first starring vehicle for Paramount "Yanconna Yillies," at the Thomas H. Ince studios, or rather, in the surrounding country, for this is an outdoor picture and MacLean and the company spend most of their time on location. But it is not a rude picture in any sense of the word, in spite of its farm life setting.

Betty Compson Tells Plans

Star of "Miracle Man" Finishes Feature in West Coast Studio

BETTY COMPSON, who was literally catapulted into stardom through her portrayal of the role of "Rose" in George Loose Tucker's production of "The Miracle Man," and who is now at the head of her own company, has just made the first announcement of her plans for the future.

The studios and offices of the Betty Compson Productions have been established at the Robert Brunton Studios in Los Angeles, and Miss Compson has already completed the first of a series of super-features which will be distributed through one of the largest releasing organizations in the industry. The initial production is to be called "Prisoners of Love," and is of a caliber entirely in keeping with her extraordinary work in "The Miracle Man." The direction was by Arthur Rosson, assisted by his brother Edward.

Alfred A. Grasse, general manager of the company, was for eleven years with Henry W. Savage, in the capacity of his secretary, as assistant to the general manager, assisting to the press representative and in the engaging, booking, and stock play departments. His seventeen years intensive experience in the theatrical business caused Edgar Selwyn and Margaret Mayo to engage him for the scenario department of the Goldwyn Pictures Corporation. Later on Mr. Brasso became assistant to George Loose Tucker when he was directing for Goldwyn, and served in a similar capacity to Mr. Tucker when he became director general of Goldwyn. Ernest Palmer, who was Mr. Tucker's principal cameraman, became chief cinematographer for Miss Compson; Jack Little came over as technical director from the Tucker unit; Chester Roberts, who was Mr. Tucker's secretary, became secretary of Miss Compson's company, and even one of Mr. Tucker's cutters was placed in the new organization. Miss Compson's present plans provide for about four pictures a year.

Universal Comedy Finished

Edith Roberts in Edgar Franklin Story Pleases in Latest Comedy

A NOTHER of the Edgar Franklin stories has been screened by Universal. This time it is "Alias Miss Dodd," starring Edith Roberts. The original title of the story was "Dodd—His Diary." It recently appeared in one of the Murray publications.

In "Alias Miss Dodd," the heroine thinks she is somewhat of a modern Joan D'Arc, to right all wrongs she encounters. She gets herself into a series of hilarious situations by presenting herself as the acknowledged daughter of a respectable old bachelor.

The photo-play is not without its dramatic moments, but they merely serve to accentuate the humorous situations in which the characters find themselves each turn. Among others in the cast are Johnnie Cooke, Walter P. Richardson, who plays the hero; Harry Van Meter, a suave villain as usual; Ruth King, as an elegant woman of the world, Margaret McWade and Vida Johnson.

Harry Franklin directed the picture. It will be released June 21, at one of Universal's first releases under Universal's present special attraction policy. Beginning with the July releases, a new Star Series will be put on the market. Miss Ulrich will contribute eight high-class photoplays to this series during the next twelve months.

Molly Malone Signed for Goldwyn Pictures

Molly Malone, the petite, brown-eyed girl with a voice that was leading woman for Roscoe Arbuckle and in other productions, has just signed a long-term contract to play exclusively in Goldwyn Pictures. Miss Malone recently completed a part in "It's a Great Life," and another in Robert B. Richeart's story, "Empire Builders," produced by Goldwyn as an Autumn release. She is now supporting Tom Moore in "Step Thief," a screen version of the famous Cohen and Harris stage farce.

She has been with the Vitagraph, Lubin, Lasky and Universal company, and is reported to have signed with Goldwyn, for whom Miss Malone is regarded as a valuable addition to Goldwyn's acting forces on the Coast.

Expert Title Writers Form Organization

Katherine Hilliker announces the formation of an organization of expert title writers, to be known as "The Hillikerettes," which will include besides herself Raymond S. Barnes, Merle Clark and William Hilliker. All three are well-known in the film industry and for the past year-and-a-half have been associated in the Outing Title Pictures organization, which they recently left to form this new association. H. H. Caldwell and Yanet Holm are in charge of the New York office, where they will handle all new association will be represented by Edna Schley, combining offices with hers in the Markham Building, Hollywood.

Next Alice Joyce Picture to be "The Prey"

"The Prey," a society drama of tangled lives, based on a special production in which Albert E. Smith will present Alice Joyce. In writing the scenario Lon Histine has provided Miss Joyce with many unusual opportunities outlined in the original story by Joseph Le Brandt. George L. Sargent directs "The Prey," after several weeks had been spent in casting it. Harry Benham appears as leading man, and L. Rogers Lytton, one of the most polished " heavies" on the screen, has a role in which he perpetuates his villainy in his usual convincing manner. The story is highly dramatic, but at no time does it become melodramatic. It will be released in September.

Goldfarb Made General Manager of Climax

Felix Goldfarb has been elected vice president and general manager of the recently acquired Climax Film Corporation. Mr. Goldfarb has been in the film business for the past twelve years, and recently resigned his position of the Robertson-Cole Distributing Corp. His first release for Climax will be "A Coupon Lanute," starring Edmund Breese and Claire Whitney.
**Simplex Notes**

That the Simplex Projector is regarded by the industry as being a popular one is evidenced by the fact that out of the thirty-two Godfrey Building, thirty of them are Simplexes, leaving but two machines of other makes in the entire building.

These thirty Simplexes are installed in the projection rooms of the following companies with the number of machines used as indicated:


**S. Rankin Drew Post to Hold Outing in July**

Speaking before the S. Rankin Drew Post No. 340, W. H. Buxton, county chairman of the American Legion, declared that the North Carolina chapter of the Legion forces in the Memorial Day parade had dispelled the idea that the association was mere "paper organization" which he believed meeting at Keen's plans were laid for the promotion of Mr. Buxton's campaign to have the National American Legion Chapter No. 1 located in effective class. This will possibly mean an incidence in dues, the matter of being to vote on at the next post meeting, July 13. A committee headed by Sidney Samson has been appointed to arrange for an outing of the post to be held in July. At the last meeting films, taken in France at the decoration of S. Rankin Drew, were exhibited.

**Print of "Midlanders" Reaches New York**

"The Midlanders," Besse Love's first production for Andrew J. Callaghan, arrived in New York by special representative from Los Angeles last week and was hailed by its producer as being better than the post high expectations of it. His enthusiasm was not dampened by the fact that the delay in arrival of the print caused the cancellation by the film executive of reservations thereof the teamster on which he had been scheduled to sail for England. Owing to the scarcity of reservations Mr. Callaghan is compelled to defer his voyage indefinitely.

After completing Miss Love's initial Callaghan play he producer expressed himself as being highly elated at the successful result of the youthful star's first production under his auspices.

**Sales Manager on Long Tour of Exchanges**

S. R. Kent, sales manager, Famous Players-Lasky Corporation, was a visitor at the Lasky studio in Hollywood last week, Mr. Kent is on a tour of the various exchanges throughout the country, laying plans for the forthcoming season.

**Christie Starts First Feature**

"SO LONG LETTY" the first of the Christie's first all-star specials, goes into production in Los Angeles June 15th. Already Mr. Christie, who will direct the picture himself, is lining up the cast.

Probably the most prominent of the players in the special, which will be released by Robertson-Cole, are two pairs of characters who were made famous in the stage version. The plot, revolving about two married couples, has many farcical situations which, it is believed, have been admirably cast. The first of these couples who play together in the piece are Grace Darmon and Walter Hiers. Miss Darmond is "Letty" and Mr. Hiers the role of her abused husband. The second couple is T. Roy Barnes and Colleen Moore in this, case, Barnes being the abused husband.

The Christies are receiving congratulations on the securing of Hiers, Miss Darmond and Miss Moore, all of them being featured stars. T. Roy Barnes has just received his latest appearance in "Scratch My Back" with Goldwyn, but before that founded his reputation on many successful stage roles, one of the chief among them being the featured part in "Katrina" and in many musical and legitimate comedies and with his own company in vaudeville. Miss Darmond played several starring roles in pictures, one of them being "What Every Woman Wants." She has recently played the lead in "The Hope Diamond Mystery," and in Christie's latest production, "Below the Surface."

Hiers made a hit in Paramount's "It Pays to Advertise" and in "What A Woman Has Done." Colleen Moore was featured by Griffith Sefig, and in Christie special comedies and has recently completed a leading role in Marshall Neilson's latest production which is yet unnamed.

Following the completion of contracts with the studio, all two-reel comedies will be handled through the Educational-First National exchange. The first of these picture has been completed and negative is being sent to New York for the supplying by Educational of a large number of prints.

The first comedy is "Kiss Me Carol" featuring Bobby Vernon, with Vera Steadman, Teddy Sampson, Neal Burs and Charlotte Merriam, is directed by Al Christie and is a light farce.

**Harold Lloyd Comedy is Due July 19**

A new standard in comedy making is said to have been established by Harold Lloyd in "High and Dry," first of his new series of $100,000 two-reel comedy specials for distribution through Pathe. Surpassing even the "Hunted Spooks," "High and Dry" will be released on July 11th, is said to be a sort of a tonic for "summer illness" from which so many picture theaters suffer.

The initial release of the new two-reel series was longer in the making than any comedy ever produced by the Relin Film Company starring Harold Lloyd. It was a very slow process to create "High and Dry."

**Alice Brady Will Not Desert the Stage**

Alice Brady, Redirt star, according to reports will not desert the stage for the screen for a period of one year.

President of Famous Players-Lasky, in charge of production, some time before the latter's departure for London, annoucement of his engagement was made by Adolph Zukor just prior to his departure. Mr. Zukor had emphasis upon the fact that it was in keeping with the company's well-shaped policy of highly specialized production. "This policy," said Mr. Zukor, "first took definite form with the production by Cecil B. DeMille of the first of his elaborate dramas of married life. The immense success scored by these DeMille productions has been due, in no small measure, to the attention to detail in settings, interior decoration and costuming, bestowed by Mr. DeMille, himself a thorough artist in the largest and best sense of the word."

In addition to being a leading figure in the field of art and architecture, Mr. Chalfin is an expert in determining the authenticity of antique and decor and is called upon in consultation by leading collectors and importers. He was graduated from Harvard and the class of 1898 after which he studied at the Art Student's League in New York and at the Ecole des Beaux Arts in Paris. Later he went painted portraits under the tutelage of James McNeill Whistler of London studio and spent three years at Launceton, France, where he won the Lazarus scholarship in 1909.

Mr. Chalfin's greatest work, however, one which has engaged his interest for the past eight years, has been the decorative, supervision and furnishing of "Vizcaya," the palatial home of James Deering at Coral Gables, Florida, as associated with F. Burrill Hoffman, Jr. This house and its grounds form one of the show places of the United States and have been the subject of many articles in architectural magazines, in fact, of entire magazine devoted to it. Chalfin's review of July, 1917. In this connection it is interesting to note that the elaborate botanical setting in Cecil B. DeMille's "Male and Female," luxurious almost beyond the belief of the average spectator, was an exact reproduction of one of the baths in the Deering house.

In conclusion upon his entrance into the motion picture field, Mr. Chalfin called attention to the fact that the leading figures in literature and in other branches of the fine arts are turning their attention to the films. "The time has come," he said, "when the work of the men like Barre and Henry Arthur Jones should have an attention as serious and as highly considered as has been their work in literature. It is the time for architects and artists to step forward to put their work on the screen in suitable and proper settings. I am entering the motion picture field in spirit of cooperation, with the hope of assistance in establishing the motion picture as one of the permanent expressions of artistic feeling."
Lasky Reorganizes Staff
Famous Players’ Executive Makes Changes in Production Department

One of the last things Jesse L. Lasky, first vice-president of the National Players-Lasky Corporation, did before sailing for London on Saturday was to complete the reorganization of the production department of Famous Players.

Mr. Lasky has appointed Walter Wang, production manager, and Mr. Wang is now fully installed in that position, having charge of all production activities during the absence of Mr. Lasky in Europe. Another announcement made by Mr. Lasky was that Robert MacAlarney, who has been given enlarged powers and greater duties, which will necessitate the enlargement of the scenario department. In connection with the enlargement of the scenario department Miss Ruth Haggard, who has been connected with the department for some time, has been appointed Mr. MacAlarney’s assistant.

H. Bergman Joins Realart
Former Vitagraph Writer Adapts First Picture for Bebe Daniels

Elmar Walton Bergman, who has been a successful scenario writer for two years and adapted fifteen O. Henry stories to the screen some time ago, has been added to Realart’s scenario staff. He will work at the company’s Hollywood studios.

Mr. Bergman has recently completed the first Bebe Daniels starring vehicle for Realart, “You Never Can Tell,” from two Saturday Evening Post stories by Grace Lovell Bryan. In it he has provided the new Realart with an opportunity to wear beautiful costumes and to exploit the striking dramatic talent she has shown in recent productions.

He Bergman wrote scenarios for Kalem some time ago and recently shifted to Vitagraph. When with that company he wrote “Hearst’s Busy” in which E. F. Sothern played; “Aladdin from Broadway,” “Womanhood” and the adaptations of fifteen O. Henry stories.

Mr. Bergman is enthusiastic over his profession. “I have been in all branches of motion picture production,” he said. “I consider that the scenario writer has by far the most exciting field. Many times one has to build the story from nothing, where the director and actor have more or less of a skeleton to work from.”

It is a real source of gratification to those in the profession that the scenario writer is gaining more recognition today. He considers that this is in the formation of a feature photoplay. It may not be significant, but it is at least a curious coincidence that the acceptance of the motion picture has been accompanied by the recognition and advancement of the profession of scenario writing.”

Elmo Lincoln Film Ready
Universal to Give Early Release to Central America Production

Universal announces the early release of a new Universal production, “Under Crimson Skies,” and is a dramatic photo-play of gun-runs and revolts in Central America. It is the feature picture of Elmo Lincoln, foremost of the strong man of a series of Universal serials, written and directed by Elmo Lincoln. “Under Crimson Skies” is in six reels. It was written by George F. Hurlbut, and is based on a real incident of the Pan-American War.

All-Star Cast Includes Miss Frankie Mann

The next international offering, under the direction of Robert G. Vignola, will be “The Passionate Pilgrim,” in which Frankie Mann, will play an important role.

Night display in front of the Criterion, New York, during the special pre-release showing of Cosmopolitan’s production, “Humoresque.” The Criterion is Hugo Biesenfeld’s last project, and situated at the corner of 44th Street and Broadway.

Cosmopolitan Keeps Busy
Has Five Productions Completed, and Several Others Start Soon

A new idea of the extent of Cosmopolitan Productions’ picture plans can be gleaned from the fact that this company now has five new productions completed, or nearly completed, two more to be started next week and several others ready to be put into work within the next few months.

“Humoresque,” now playing a pre-release engagement at the Criterion Theatre, New York, is the latest Cosmopolitan Production’s release. Written by Fannie Hurst, it was directed by Frank Borzage and has a notable cast, including Alma Rubens, Vera Gordon, Done Davidson and Gaston Glass.

“The Reckless Sex,” Marion Davies’ latest starring vehicle, is another Cosmopolitan Production that has been completed and scheduled for early release. This is the screen version of Robert W. Chambers novel of the same name, which ran serially in the Cosmopolitan Magazine and was later published in book form. In the cast supporting Miss Davies are Carlyle Blackwell, Ralph Kellard, Charles Lane, Robert Vivian, Elma Ross, Stephen Cari, Vivian Osborn and Corrine Barker.

“A Whiff of Heliotrope,” from the story by Richard Washburn Chiles—which appeared a short while ago in Hearst’s Magazine—has recently been completed by Director George D. Baker with an all-star cast and will be released by Cosmopolitan Productions in the near future.
Part of “Tarzan” Serial En Route to New York

David P. Howells, who controls the world rights for “The Son of Tarzan” serial, which the National Film Corporation has announced as its chief release for 1920, reports that the picture and the first episode of this chapter-picture have been completed and are now on their way to New York for preview.

Edgar Rice Burroughs’ jungle books have been unusually successful. “The Son of Tarzan,” which is the fourth of his books to be screened but the first to be adapted as a serial. Harry Revier, who directed “The Return of Tarzan,” is also handling this production, but Roy Somerville is writing the continuity.

Information on Selig Serial is Sought

Exhibitor’s inquiries are rapidly coming in on “A Vanishing Trails,” the Colonel Wm. N. Selig serial being state righted by the Canyon Film Corporation, according to an announcement from that company.

The Canyon pictures also announce that production is being made on the production of the Franklyn Furnam five-reel features, preliminary to production, started two weeks ago. The first picture is based on a story by William E. Wing who is at present working on the second story. The pictures are being produced under the personal supervision of Colonel Selig, and will be state righted by Canyon.

Hallmark Serial Set for Bookings

Stuart Paton’s fifteen episode serial, “The Fatal Sign,” is set for immediate bookings, according to the announcement of Frank G. Hall, president of Hallmark Pictures Corporation.

“The Fatal Sign” stars Claire Anderson and Harry Carter. Attractive paper and press book, and a splendid publicity campaign backed by the work of a competent sales force are in working as exploitation helps.

Fine Arts Moves Into Larger Quarters

The Fine Arts Pictures, Inc., who are ushering in their activities as independent distributors of motion pictures with the six reel comedy “Up in Mary’s Attic,” have been compelled to seek larger quarters. The offices have been moved from 126 West Forty-sixth street, New York, to the 11th floor of the Broadway Building. Forty-second street and Broadway.

St. John Comedies Sold for Southwest

The Arrow Photo Plays Corporation of Denver, Colorado, has just closed for Colorado, Wyoming, Utah, New Mexico, Southern Idaho, counties south of and including Idaho county, on the Al St. John comedies, being handled by Warner Brothers.

Hayakawa in Chinese Story

Robinson-Cole Star to Appear in “Li Ting Lang,” Just Completed

Chinese Gentleman,” published in the Green Book Magazine a short time ago, was definitely decided last week to preserve the working title as it is so typically Chinese that it carries with it the mystery of the Orient. The picture was completed just before Mr. Hayakawa made his recent trip east and it will be released within a short time. As the original title indicates, Sessue Hayakawa is seen in this picture in a Chinese role, but one that is quite different from any of the other Chinese roles he has played. As “Li Ting Lang,” he plays a Chinese prince, educated in the United States and the scenes are set in both America and China.

It is said that Hayakawa has never before had such an opportunity to display his splendid screen artistry and dramatic ability. The story, which was written by Howard P. Rockey, and adapted for the screen by E. Richard Schayer, abounds in unusual wealth of colorful atmosphere.

A splendid cast supports Mr. Hayakawa including Doris Pawn, who appeared with Lee Cody in “The Beloved Cheater,” Mare Robbins, one of Mr. Hayakawa’s “Tong Man” associates, Frances Raymond, Alan Forrest and C. E. Mason.

Fox Making Stage Success

Shirley Mason to Be Starred in “Merely Mary Ann,” Popular Play

Miss Shirley Mason is to do “Merely Mary Ann” as a motion picture. The stage success in which Eleanor Robson won international renown during the period in which she appeared under the management of the theatrical firm of Liether & Co., is to be converted to the silent drama by William Fox, president of Fox Film Corporation.

Work has already started on “Merely Mary Ann” at the Fox studios in Hollywood, with Miss Mason in the title-role. This part, known to most theatregoers of the country, is suited perfectly to the little star whose success since she started with Fox in “Her Elephant Man,” ”Molly and I, and “Love’s Harvest,” has been herds to the front rank of American screen stars.

The director selected for “Merely Mary Ann” is a past master in the production of stories of this type-Edward J. Le Saint, one of the veterans of the Fox studio in Hollywood. In addition to directing this film, Mr. Le Saint wrote the scenario.

“Merely Mary Ann,” with that very fine dramatic actress, Eleanor Robson, in the title-role, is probably one of the best known produced during the past decade. It was in this play that Miss Robson established herself most firmly in the hearts of theatregoers of this country, and brought to the author of the play, Israel Zangwill, the greatest success of the day.

According to arrangements made by William Fox from his headquarters in the new Fox building in West Fifty-fifth street, New York, a goodly portion of the original stage settings used by the Liether firm in presenting “Merely Mary Ann” to Broadway audiences will be shipped to the West Coast for the film version.

The remainder of the interior settings used in the screen production will be modeled after the design of the original stage backgrounds and properties, and every effort will be exerted toward making a most faithful production.

G. B. Seitz Will Make Feature in Spain

George B. Seitz, a producer, director and star in Pathé serials, is going to Spain to make the first feature picture he has attempted in his career in motion picture work.

Following arrangements made with Paul Brunet, vice president and general manager of the Exchange, Inc., June Caprice, long one of the best known women stars in this country, will be co-starred with Mr. Seitz. Marguerite Court, who has appeared with Mr. Seitz in serials he has produced for Pathé, will also be a part in the production. Harry Semels, interpreter of heavy roles in several Pathé serials, is also to accompany the party.

The story selected for Mr. Seitz’s first feature starring vehicle is an adaptation from a play he wrote some time ago under the title “The Golden Senorita.” In making the picture, however, Mr. Seitz made over the title also and the picture version is to be called “Rogues and Romances.”

Brunton Studios Open Scenario Department

The Brunton Studios have opened a scenario department to co-operate with the seventeen other producing concerns at the plant. It is the intention that this new department shall take care of stories or books and prepare working scripts for any producing organizations that desire the new department is in charge of Jack Cunningham who has been under contract with George Loos Tucker and who in the past three years has written twenty-six photoplays. Associated with Cunningham will be Fred Stowers and George Elwell Jenks. The fourth member of the cast is Paul Scofield.

“The Four Horsemen” to Be Made in West

Metro’s all-star production of “The Four Horsemen of the Apocalypse,” originally intended to be made at Famous Players-Lasky studios in West Sixty-first street, under the supervision of Maxwell Karger, director general, has been shifted to the West Coast studios at Hollywood, Cal.

The all-star cast of “The Four Horsemen” has not yet been selected, of course, but it has been decided that Rex Ingram will direct the production.

All Los Angeles Likes “Below the Surface”

Thomas H. Ince’s special production through Paramount, “Below the Surface,” starring Hobart Bosworth which was released June 6, proved a success and has brought an enthusiastic reception at Granum’s Rialto, Los Angeles, where it had its premiere in the middle of the second week of the run. E. G. Ballance, Famous Players-Lasky Branch Manager at Los Angeles, wired General Manager Leonard Lichman as follows: “Business far surpassing our fondest expectations. Press is unanimous in its approval of this production.”
Those Who Will Contribute to First National’s Success

A Gallery of Featured Players in First National Releases—

Left to Right, Top—Amita Stewart, Constance Talmadge, Mildred Harris Chaplin.

Center—Norma Talmadge.

Bottom—Lionel Barrymore, Charles Ray, Wesley Borry.
Year's Schedule Completed

FIFTEEN independent production units having contracts for the exhibition of their total minimum of sixty special feature attractions for the 1920-1921 season in the six thousand independent theatres which, this fall, will be franchised members of Associated First National Pictures, Inc., this week announce the list of titles of their respective releases.

This information is augmented by a detailed schedule of release dates which exhibitor officials of Associated First National Pictures have established for the sixty attractions. This schedule lists each production, the star producer or director-producer, with its release date from August 30, 1920, the start of the new season, to February 4, 1921, on which date the summer season for that year will begin.

Beginning August 30, of this year, the First National schedule opens with "Forty-Five Minutes from Broadway," on which Charles Ray is working at present. Production has already started on "Good References," the forthcoming Constance Talmadge production that will be directed by R. William Neill. Release date will be August 30th. September 6 will mark the release of "The Scoffer," an Allan Dwan production.

Louis B. Mayer's production of "Harriet and the Piper," in which Anita Stewart will be starred, is announced for release on September 15th. This story by Kathleen Norris ran serially in the Pictorial Review and is now being published in book form. Norma Talmadge in Jane Cowl's successful stage play, "Smilin' Through," will be released on September 20th.

Whitman Bennett announces that the initial Lionel Barrymore feature to be distributed by Associated First National Pictures entitled "The Master Mind," will be ready for release by September 30th. Frank Capra, now working on his initial independent production for the Circuit. This will be entitled, "Attila," and is adapted from the story by Robert W. Chambers. "The Woman," a special feature production which will be exploited in very much the same fashion that characterized First National's handling of "Auction of Souls," will be released October 4th. Arthur S. Kaye announces that "Peaceful Valley," Charles Ray's second production for release through First National, will be ready October 11th.

The initial production of R. A. Walsh and personally directed by Mr. Walsh will be ready for release on October 18th. "Old Dad," from the novel by the same name by Eleanor Hallowell Abbott, will be released later in the season, on November 1st. Charles Ray in "Ramos of the Border," a Norma Talmadge picture on February 1st, and a Charles Ray picture on January 17th; "Sowing the Wind," with Anita Stewart, on January 6th, "Jim, the Penman," with Lionel Barrymore a week later; a Norma Talmadge picture on February 7th, and a Marshall Neilan production on the same date; Katherine MacDonald in "The Notorious Miss Lisle," on February 14th; Katherine MacDonald in "The Fair," on February 19th; and a Katherine MacDonald feature for release on March 26th.

A Mildred Harris Chaplin release on March 7th, an R. A. Walsh production to be released on March 14th, and a Katherine MacDonald feature for release on March 28th, which is to be "The Devil's Garden," starring Mildred Harris Chaplin, will be released on April 11th.

A Norma Talmadge and a Charles Ray release on April 18th, a Marshall Neilan picture on April 21st and a Katherine MacDonald starring in "Mama's Affair," to be released on May 2nd, carry the Associated First National schedule almost a year in advance.
Hampton Picture Scoring
“Riders of the Dawn” Gives Evidences of Being Great Success is Report

"BACKED by Zane Grey’s literary reputation and audience power and the production and direction standards given it by Benjamin H. Hodkinson, "Riders of the Dawn," has already won its way to the forefront among the few big productions generally regarded as the highlights for the approaching summer season," says W. W. Hodkinson in a statement just issued by that organization.

Trade showings held simultaneously this week at all Hodkinson exchanges lead to the opinion that first run exhibitors throughout the country feel toward "Riders of the Dawn" as did Moe Mark of the New York Strand and Tom Moore of Washington, both of whom gave the Zane Grey production immediate presentation.

Raymond Grombach, the power behind the Liberty theatre, Spokane, Wash., where another current Hodkinson success, Louise Clcam in "Sex," just closed a week of capacity business and "Riders of the Dawn" signal tribute by booking it for early June showing and beginning his campaign with one- column teaser ads in the Spokane dailies two weeks before its first local presentation, Tobler’s Grand, Denver, has also booked "Riders of the Dawn" for a week’s engagement in mid-June.

Harper & Brothers, publishers of the Zane Grey novel, have inaugurated a bookshop link-up campaign on "Riders of the Dawn" that surpasses anything of its kind ever attempted before in the promotion of a picture, the big publishing organization having already linked up close to 18,000 bookdeallers throughout the country, whose cooperation may be had for the asking, says Hodkinson, by exhibitors in the larger cities playing the big Hodkinson release.

Bessie Love Picture Ready
Agent Brings Print to New York to Be Screened for Callaghan

IMMEDIATELY following the assembling of the completed production of "The Midlanders," Bessie Love’s first photoplay for Andrew J. Callaghan Productions, Al Rogell, a special representative of the Los Angeles company, left the Western producing center for the East with the first print. Mr. Rogell is expected to arrive in New York City within the next few days, thus giving Andrew J. Callaghan, head of the Callaghan producing company, an opportunity to see the completed version of his initial Bessie Love film prior to sailing for Europe in the interests of his concern.

Mr. Callaghan left his Los Angeles studios several weeks ago when work on "The Midlanders" was well under way. After viewing the rushes of the complete production, the film executive was satisfied to trust the assembling and titling of the film in the hands of Miss Love’s two directors, Ida May Park and Joseph De Grasse, while he came on to New York City with the principal intention of buying rights to additional famous plays and novels for his star.

This week Mr. Callaghan announced to his associates that he had practically completed all arrangements for sailing for England where he will personally supervise the preliminaries to the premiere of Charles Dickens’s "Old Curiosity Shop" to produce which Miss Love will shortly cross the seas. Mr. Callaghan will precede his star to make all necessary arrangements, and following his return to this country, he expects to send a company abroad to make this photoplay in the locale in which the original novel transpires.

 Actors’ Legion Post to Honor Capt. R. S. Gill!
Earl Metcalfe, secretary to the Robert Stowe Gill Post No. 742, American Legion, consisting of the members of the Lambs and Players’ Clubs, has issued a bulletin requesting the members of this organization to be present at a ceremony on Decoration Day. The members of the post will parade in memory of Captain Robert Stowe Gill.

New Star’s Picture Ready
Anne Cornwall Makes “The Girl in the Rain,” Universal Release

ROLLIN STURGEON, Universal studio director, has just announced the completion at Universal City of a new photoplay starring Anne Cornwall, Universal’s most recent star. The picture, "The Girl in the Rain," is a production of Varick Vanadyr’s popular novel, "The Girl By the Roadside." It will be one of the first releases under the newly established series plan of Universal bookings. "The Girl in the Rain" is Miss Cornwall’s third picture for Universal. It is a story of a potted life, played out by a tempest in a desert shack with a socially prominent young man.

Supporting Miss Cornwall in this picture are James Liddy, Lloyd Bacon, Josselyn Von Trump, James Farley, George Runkel and Neal Hardin. Both Miss Cornwall and Mr. Liddy, who plays opposite her, are newcomers in the films. Both are former musical comedy favorites. Miss Cornwall formerly was one of the chorus girls in the series of intimate musical shows presented at the Princess theatre, New York. Her principal screen debut before joining Universal, was that of the ingenue role in "The Copperhead," with Lionel Barrymore.

Mr. Liddy was a star foot-ball half-back before he went on the stage. He was a University of Arizona alumnus and made the All-Western team. "The Girl in the Rain" will be released July 12th.

McLean Picture Has Change of Title
Douglas MacLean’s recently completed Thomas H. Ince Production, announced previously under the working title of "Shakespeare Cheater," has been changed to "The Jailbird." It will be released through Paramount-Artcraft.

H. S. Lavner Resigns
According to an announcement just received, H. S. Lavner has resigned from the W. W. Hodkinson Corporation as publicity and exploitation manager. The resignation was made by Mr. Lavner as to his future plans.
Barbara Marvin took an active interest in politics for just one reason—she loved a man who wanted to be elected to something.

Did she help the man she loved to get elected? She did not.

Bab selected the most absurd candidate imaginable, and elected him in clever fashion. She conducted the campaign to defeat her fiancé because she believed politics was not his proper career, and subsequent events proved she was right.

"Bab's Candidate"

By Forrest Cissney Directed by Edward Griffith

holds many amusing scenes, all centered in an unusual and zestful love story.
Goldwyn Stars All Busy
Many Productions Prepared for Coming Season at Coast Studios

HAVING finished his work in "Cupid, the Conqueror," a story by Eleanor Gates, produced by Goldwyn Pictures Corporation at the Culver City Studios, Will Rogers, who has taken a place among the most popular comedians on the screen, is waiting for the completion of "Old Hach," Garret Smith's story that ran in The Saturday Evening Post. In the new picture, as in his previous successes, "Almost a Husband," "Jubilee," "Water, Water Everywhere" and "Jex Call Me Jim," about to be released, Rogers will be directed by Clarence Badger.

The production of Mary Roberts Rinehart's "Empire Builders," a story of "pre-Pro" school life, is progressing under the direction of E. Mason Hopper, who at present has an army of 500 colored people on an island north of Santa Monica where scenes representing life among South Sea Island savages are being filmed.

"Just Out of College," George Ade's play, has been selected as the next starring vehicle for Jack Pickford, who, directed by Al Green, is nearing the "Dliness," role of "The Man Who Had Everything." By the latter part of this week, Tom Moore will be engaged on the production of the mystery fable, "Stop Thief!" with Hazel Daly as his leading woman, Harry Beaumont is directing, Wallace Wormley has just finished editing, Gouvernor Morris' "The Penalty," a Goldwyn Eminent Authors Picture. The author has expressed his admiration at the wonderful characterization given by Lon Chaney in the part of Blizzard, a legless man.

Pathé Reports Big Business
Peak of Pathé's Feature Bookings Said to Have Been Reached in May

THE peak of Pathé's feature business, which has been growing steadily for the last year, was attained during May, according to an announcement just issued by the distributing organization. Bookings for May showed an increase of thirty-three and a third per cent over March, "Bronté Mouth," which upset all previous business in the annals of Pathé Exchange, Inc. During March the thirty-two Pathé branch offices averaged a gross increase in all business over November, December and January, of forty-five per cent, it is declared, indicating the big strides that must have been made by the Pathé feature department during May.

Elmer R. Pearson, Director of Exchanges, in making his report for May to vice-president and general-manager, Paul Brunnert, attributed the great growth of the feature business to two things:

"First, the upbuilding of a feature sales organization, which in numbers and ability, is outranked by none at this time.

"Second, to the ever increasing merit of the Pathé feature product, which, during May, was augmented by two sterling productions—Edgar Lewis' "Sherry" and "Simple Souls," Jesse D. Hampton's production starring Blanche Sweet.

"The showing being made by Rio Grande," the Edwin Carewe production, which, during the first month following its issue, was booked by 2,000 exhibitors, was also a factor in the increased bookings for May. "The Blood Barrier," "Dollar for a Dollar," and "The Miracle of Money" likewise were heavily booked during the month.

Busy Days at Ince Studios
Florence Vidor Engaged for Stellar Role of "Beau Revel" Feature

FOLLOWING a temporary halt in activities, the Thomas H. Ince Studios in Culver City, with production in full swing as four companies are at work on forthcoming Thomas H. Ince productions to be released through Famous Players-Lasky Exchanges.

Edith Bennett's newest vehicle, "I Wonder If," which marks her last picture under the supervision and banner of Thomas H. Ince, is progressing under the direction of Fred Niblo. The story is by Frank Dazey, and the scenario by Agnes Christine Johnston. Donald MacDonald appears opposite Miss Bennett in the leading masculine role.

"I Wonder If—" is said to offer many possibilities for theex-actress and director, and possesses an appeal of romance and mystery. Moreover, the production is described as a genuine fashion show.

The new Ince-Vance special, "The House of Toys," under the personal supervision of Thomas H. Ince and the direction of John Griffith Wray, is in its second week of filming.

Thomas H. Ince announces that he has engaged Florence Vidor for the leading role of "Beau Revel." In connection with the acquisition of Miss Vidor for the stellar role, the following statement has been issued from the Ince office:

"The role fits her like the proverbial glove, and her vivacious beauty and great personal charm will be seen to the utmost advantage in the settings of gay New York life, which will make "Beau Revel" one of the memorable pictures of the year."

Douglas MacLean and his company are shooting "exteriors" for "Yanoculla Yullies" under the direction of Jack Nelson. Gladys George has the principal feminine role. "Yanoculla Yullies" is bringing over with laughs, states a report from the Ince studios. "It presents the 'back to the farm' idea from a very different and modern angle, but there is genuine farm stuff in it, and the farm which is serving as the background leaves nothing to the imagination."

Phewa Owen Becomes Star
"Flying A" Says Her Latest Work Qualifies Her for That Position

THE work of Seena Owen as the star of the "Flying A" special, "The House of Toys," is the subject of a statement just issued by the American Film Company, Inc. The statement claims that the theory of Miss Owen's lack of a "camera face" is absolutely discredit in the actual results that have been achieved with her, and in the production of "The House of Toys." The statement follows:

"Seena Owen has at last come into her own, in the American Film Company special, "The House of Toys," in which she carries the role of the typical farm girl which is ideally suited to it, and it would be so romantic to marry and be poor and work together," forgetting that there is nothing poetical or inspiring about a small flat on a side street, or last year's millinery.

"Seena Owen has always been acclaimed a gifted actress, and yet a magazine article of recent date started a long article with the query, 'Why isn't Seena Owen a star?' She was described as 'vigorous, athletic, clear-skinned and clean-eyed,' with gray-blue eyes that look at you frankly from under curly lashes, finely arched eyebrows, and thick blond hair which was long and curly until the fashion of the minute bid it, and yet the idiosyncrasies of the camera never did her justice. In fact it was said the camera was cruel to her. They said she didn't have a camera face! Now a true camera face is nobody has defined, because just about the director thinks he knows, along comes a star who departs from every theory which had been culminating into rules, and photographs to perfection. So with Seena Owen, by some little trick of lighting, or as a result of some study on the part

Censors' Objection to "Sex" Wins Publicity

The objection of three women to the showing of "Sex," the Hodkinson release starring Louis Glauam, resulted in front page publicity in Lawrence, Mass., papers and led the manager of the Rialto theatre to abandon his proposed exploitation campaign.
Penn Import to Handle Hallmark Pictures

Through a contract recently consummated, the Penn Import and Export Company will handle the entire foreign distribution Hallmark Picture Corporation’s product. The contract was signed last week by Frank G. Hall, representing Hallmark, and Adolph Penn for Penn Imports, and covers all of the Hallmark projects for the next twelve months.

A number of subjects which have been released in the United States are ready for distribution in England, on the Continent and in the Far East. Included in these are “The Phantom Honeymoon” and “Wits vs Wits” with Margarette Marsh, “The Heart of a Gypsy” with Florence Billings, “High Speed” with Gladys Hulette; “The Veiled Marriage” with Anna Lehr; “What Children Will Do” with Edith Stockton; “Parted Curtains” with Henry Walthall and Mary Alden; “The Discarded Woman” and “The Common Sin” with Grace Darling. Several serials are now in preparation.

‘The Black Sheep’ Is Being Picturized

The “Black Sheep” by Will Payne, that ran as a serial in the Saturday Evening Post and published in book form under the title of “The Scared Chin,” is being produced as a special feature by the One-Off Film Corporation at the Enwood Studio, Denver, Colorado. No expense is being spared to make it one of the year’s big successes under the direction of John B. O’Brien with a well balanced cast.

Arrow Indian Picture Ready to Distribute

A five-reel special production, announced by the Arrow Film Corporation. This is an all-Indian production titled “Before the White Man Came.” The picture was made entirely by the Crow Indians of the Crow reservation in Montana. Not a single white man is seen in the entire picture. The attraction is now ready for distribution.

George Tucker Signs Contract

Suit with Mayflower Definitely Settled with Signing

Benjamin A. Prager, president of the independent Photoplay Corporation, this week received George Lorne Tucker’s signed contract, definitely and satisfactorily closing the Tucker-Mayflower litigation which has been pending for almost a year. Mr. Prager expressed himself as gratified that an amicable settlement has been reached, a sentiment echoed by the entire industry.

Immediately upon affixing his signature to the new contract, Tucker resumed the cutting and editing of “Ladies Must Live,” his second independent production to be presented by Mayflower. Actual filming of the Tucker production was completed some time ago at the Brunton Studios. According to the terms of the contract, the producer of the sensational film success, “The Miracle Man,” will make four more specials to be presented by Mayflower.

In commenting upon the Tucker settlement, Mr. Prager stated that Mayflower will give the producer of the “Ladies Must Live” contract, the resources of its organization and lend him all possible support to help him in every way possible to achieve his forthcoming production. In this connection, Mr. Prager declared that the Mayflower studio is one of the largest and most modern units in the country that made “The Miracle Man,” the greatest film sensation of the past decade. We feel that he can more than duplicate his achievement, and we will leave nothing untried in our efforts to further his success.

In characterizing Mr. Tucker as one of the screen’s master directors we are merely reflecting the opinion of the motion picture industry, the press and the public. We welcome Mr. Tucker’s return to the studio, for he has and will continue to contribute much to the artistic development of the photoplay. Film experts who have seen “Ladies Must Live” in the rough, are said to agree that the noted director has produced another epoch-making feature. In many quarters, it is predicted that the new Tucker-special is destined to surpass in box-office strength and popular appeal its notable predecessor. In story, it is said, transcends in power and emotional intensity “The Miracle Man,” while Tucker’s handling is very effective and to the penetrating mind and technical skill that found expression in his great photoplay classic.

The cast of “Ladies Must Live” includes many of the screen’s foremost players, the principal feminine role is played by Betty Compson, who leaped to stardom overnight by virtue of her performance in “The Miracle Man.” As the painted grizette of New York’s underworld who found her soul in the crucible of Faith, Miss Compson startled the film world by the consummate skill and artistry of her performance. In “Ladies Must Live,” the talented artist is entrusted with a role equally rich in opportunities for dramatic expression.

International Film Moves

Executive Offices and Other Departments Will Be Centered in Studio

In order to bring about closer coordination between the production and business departments, International Film Service Corporation has moved its executive offices and all other departments to its main studio on Second Avenue at 127th Street. This action has been found necessary, according to Vice President Henry M. Hohart, because of the rapid expansion of the company. Plans for the future call for increased activity on an unprecedented scale. The new studio building of International occupies an entire city block.

“Success can be had only by cooperation and coordination of effort,” said Mr. Hohart, “and the reason for centering our entire personnel under one roof is because we feel that in that way we will obtain better understanding between the different departments of the organization, which will, naturally, a favorable effect upon our production. Under the new system each department has close touch with the other departments without waste of time and effort. Our plans for the coming year are very voluminous and we believe that by concentrating our various departments at the studio we strengthen our organization by a considerable degree.”

International Film Service has occupied the entire sixteenth floor at 729 Seventh Avenue, for the past three years. These quarters have contained the executive department, the auditor’s department, the sales department, the finance department, the publicity and advertising department, the cartoon department where the animated cartoons were made, and the news reel department. Under the new plan these departments are moved up to the studio with the exception of the news reel department which takes up quarters at 238 William Street on the basement floor. This is our last effort so as to be in closer touch with the news of the day.

Lowell Made Special Foreign Agent

Bamberger & Levy, general sales agents to the trade, announce the appointment of Edgar Lowell as special foreign representative. Mr. Lowell leaves New York June 12 for London where he will close several big deals for Bamberger & Levy.

Louise Glama Picture on Hallmark List

Louise Glama in “Love or Justice,” one of her best early successes, is on the list of June releases announced by Frank G. Hall, president of Hallmark Pictures Corporation.
Unique Characterization in NeIan’s Picture

Marshall NeIan believes his third independent production will offer an unusual characterization in the part that “Bull” Montana, former champion middle-weight wrestler and trainer for Douglas Fairbanks. The natural assets of cauliflower ears, a fierceness of expression when he gets into action have been augmented by an effective make-up.

“Literary Dept.” for Pathe

Mary Edith Butler-Curtis Dunham Comprise New Publicity Extension

An innovation in motion picture publicity work has been initiated by Pathe Exchange, Inc., with the formation of a “literary department” as an adjunct to its publicity force. Mary Edith Butler and Curtis Dunham, well known in the newspaper and magazine syndicate field, have been added to the Pathe publicity staff and at present comprise the “literary department.”

An insistent demand from newspapers and magazines throughout the country for a grade of publicity suitable for actual syndicating led to the organization by Pathe of its “literary department.” One syndicate alone has placed with Pathe an order amounting to 180,000 words.

Mary Edith Butler, new special writer for Pathe, has been engaged in newspaper, magazine and book work for about eight years. Her experience in the writing game has been unusually varied. It ranges from campaign work and political articles on the practical side, humorous and straight feature stories in the newspapers and magazine field, to varied libre—and the production of wild-west fiction and romance in the realm allied to the literary.

Curtis Dunham was for twenty-one years associated with the Hearst newspapers as reporter, correspondent, music and dramatic critic, and special writer for the Sunday sections. During this time he published a dozen volumes of fiction with Houghton Mifflin Co., Bobbs-Merrill, R. J. Fenno and Co., and Dick and Fitzgerald. Included in this series was “The Casino Girl in London;” “Two in a Zoo;” “The Golden Goblin;” “A Legend of St. Patrick at Tara;” and “Gambling With Galatea.” He is author of the English metrical versions of the war poems of Edmond Rostand. He has produced several short plays and wrote and produced a motion picture of his own.

Mayer Purchases “The Drums of Jeopardy”

Louis B. Mayer, producer of Anita Stewart and Mildred Harris Chaplin First National attractions, has purchased the world’s motion-picture rights of Harold MacGrath’s great Saturday Evening Post story, “The Drums of Jeopardy.” It was not announced for which of his stars the story was secured. The success of “The Yellow Typhoon,” which was also written by Mr. MacGrath, prompted Mr. Mayer to secure this latest offering of Mr. MacGrath.

To Take Scenes in Frisco’s Chinatown

Chester Bennett will take his company, headed by Earle Williams, from Hollywood to San Francisco this week to spend two weeks in obtaining colorful Chinatown scenes and in filming submarine incidents in the bay. The story is “The Purple Cipher,” announced by Albert E. Smith as the next Williams release. It is taken from a popular magazine novel.
**Special Service on Georges Carpentier in “The Wonder Man”**

To the exhibitor that will play "The Wonder Man," we would recommend two exploitation angles which we feel should receive the greater measure of his selling force; first, the star as a personage of international prominence, and secondly, those scenes that set him off in his contrasting roles as a gentleman and a pugilist. The second suggestion needs a word of explanation. "The Wonder Man" proves conclusively that a clever prize-fighter can at the same time be a perfect gentleman, not only in appearance but in manners as well. This fact is somewhat opposed to the regular notion of what a "pug," ordinarily is. That this element is of supreme exploitation value in selling this picture to the public we will point out later. For the present, we would advise that the exhibitor in his display emphasize those scenes that play the star up in his "ring togs" and his dressing-room. Consequently, let the keynote of your exploitation for "The Wonder Man" be-Carpentier a figure famous on the Continent, and Carpentier the gentleman-pugilist.

That the picture is pleasant; that Carpentier shows a surprising screen personality and gives a genuinely creditable performance; that the production is really one of the big ones released this season; and that the cast represents a carefully selected line-up, including Faire Binney, sister to the better-known Constance Binney, star of "39 East," are all of comparatively small consequence to the patronage that you will bring into your house by means of your exploitation campaign. Curiosity to see the star—this figure well known to Europe and America—to watch him work in the gymnasium and the ring and thus secure a general idea of his somewhat-discussed physique and boxing prowess—these are the dominant factors that will serve to attract your audiences, especially the male element. For the men, Carpentier's reputation as a clever ringmaster and his standing as a war "vet" who saw service under fire will possess an inherent appeal, and provided you play up these two facts strong enough in connection with your exploitation of the star the male component of your patrons will be well provided for. But how to get the ladies. That is the main problem.

The idea of prize-fighting is repulsive to the average feminine mind. It smacks of brutality, of bottle-browed "beef" and of low ideals. The ring-encounter in the woman's mind takes on the aspect of a contest where brute-force alone matters; where intellect has no part to play; where all the finer and nobler sentiments of man's character must be discarded and his primitive instincts depended upon to prove his superiority over his opponent. These are the prejudices that you must seek to overcome in exploiting "The Wonder Man." First of all, make it plain to your clientele that this picture is not one where a professional "bruiser" is given the opportunity to fight his way through several reels of blood and thunder. There is no blood; there is no thunder. There are a couple of ring-encounters in which Carpentier figures as the member of a fashionable club, but these serve only to demonstrate Carpentier's slim graceful build, his ability, even temper, quick eye and rapid-calculating mind. In other words (and this is the point to drive home), Carpentier's ring-appearance in this picture is only a specimen of perfect "team-work" between the mental faculties and the physical make-up of a clean-cut, self-confident, and scientifically clever young fellow.

Moreover, let the ladies know that the star's role in the roped circle is only a small part of the action in the production, comparatively. For the greater part of the footage, Carpentier is playing the part of an agent for the French government—the resident of a fashionable hotel where he "hobs-nobs" with the gentility in evening dress, a lion with the ladies and a gentleman to the tips of his fingers. In the garb and part of a French gentleman he moves about in the most gorgeous of settings, for the greater part of the action, lending his attractive personality and winning smile to the appeal of the story itself. So, as far as the ladies are concerned, be sure to play Carpentier upon the Frenchman of France, a World-War hero, who moves and plays his part as gracefully in the ball-room as he does in the prize-ring.

In the foregoing we have tried to indicate what we feel should be the key-notes of your exploitation campaign. Now for a few suggestions that can be put over in behalf of "The Wonder Man."

**AT A GLANCE**

Subject—"The Wonder Man."

Length—Six Reels.

Star—Georges Carpentier.

Previous Hit s—European Heavy-Weight title, Champion and Hero of World-War.

Directed by—John G. Adolfi.

Story by—David Carson Goodman.

Scenario by—Joseph W. Farnham.


Locale—Washington, D. C.

Time—During the recent World War.

Thumb-Nail Theme—The story of a French secret-service agent, whose main tasks are to prove to his sweetheart that he is no "quitter" and to expose the secret forces that contrive against his country.

Educators See Special at Hotel Astor

An unusual tribute was paid to Robertson-Cole's special during its showing last week at the Hotel Astor. In the midst of an unusually successful run of "The Wonder Man" in the Grand Ball Room of the Hotel Astor, the Society for Scholastikoi, composed of the principals of the New York City High Schools, bought out the Grand Ball Room for Thursday evening, June 3, and fifteen hundred educators and others of prominence saw the Carpentier picture on that evening, it is stated.

Word-of-mouth praise of the picture reached the New York High School principals at a time when they were planning their banquet to celebrate an increase of salaries in Greater New York. It was only after much difficulty in arranging for a cancellation of the hundreds of seats sold in advance for Thursday evening that the educators arranged with the Legion, at considerable expense, it is said, for a special showing for them and their guests. Among those invited to the Thursday evening showing were Governor Smith, Mayor Hylan, members of Congress from New York City, and members of the Assembly.

The opportunity for window displays in stores that specialize in sporting goods is an excellent one. Robertson-Cole has a liberal stock of stills showing the star in gymnasium togs at various poses, attitude of defense, punching the bag, getting a rub-down, etc. These stills mounted as a series and placed on.

On the left is the elaborate balcony set in "The Wonder Man," a Robertson-Cole picture, and in the center and right, two views of Carpentier in his boxing togs.
Motion Picture News

Carpentier does a little boxing, detective work and love-making in "The Wonder Man," his Robertson-Cole release.

SYNOPSIS OF "THE WONDER MAN"

In "The Wonder Man," Georges Carpentier is given the part of Henri D'Alour, residing at a fashionable Washington hotel. His youthful appearance, gentlemanly bearing and, above all, his air of mystery excite much comment and attract the attention of the feminine complement among the younger set. He falls in love with Dorothy Stoner, daughter of a prominent business man, who holds important contracts for war supplies from the French government. Shortly after D'Alour's arrival on the scene, Mr. Stoner's office is broken into and the Stoner safe rifled. The attempted robbery of the French contracts seems to have been the motive for the crime. Who is the prominent murder?

Another issue also is involved. Mr. Gardiner, champion athlete of the fashionable club to which D'alour has received entry, is also in love with Dorothy Stoner. During a gymnasium session Gardiner easily outpoints D'Alour in an informal boxing bout. Later Gardiner angers Dorothy by his forced demonstrations of affection. D'Alour arrives in time to see Dorothy's rebuff of his rival. She requests D'Alour to thrash Gardiner for his insulting conduct. D'Alour's failure to do so at once is interpreted by the young lady as a confession of cowardice, and she leaves him in scorn.

Meanwhile, evidences of a compelling kind point to Henry D'Alour, the man of mystery, as the murderer of Mr. Stoner's secretary. Shunned by the girl he loves and suspected by his associates as the one responsible for the crime in Stoner's office, D'Alour sets about to reestablish himself in the good graces of his sweetheart and to detect the true assaulter. After an intense series of events which begins as he meets Gardiner in the big ring-scene of the picture and spurs to supreme efforts by the arrival at the last moment of an encouraging note from Dorothy, he turns a losing fight into victory. Aided by one of Stoner's servants, D'Alour lays out a plan of campaign against the secret forces that are working for the possession of the coveted French contracts. He eventually exposes them and captures the true culprit responsible for the murder in the final scenes of the picture. The mystery of D'Alour's identity is also cleared up when he is revealed in the closing moments as an agent of the French secret-service system.

delivery, cool temperament, his clean, scientific boxing, etc., being careful to avoid anything that might suggest the "brute-force" and lack of mentality so commonly associated with the professional "pug.

Basic story for press notice or program reader.

Georges Carpentier, the French World War hero and champion heavyweight of Europe, will be seen in "The Wonder Man" at the Strand Theatre on Friday of next week. "The Wonder Man," while giving the star an opportunity to demonstrate his agility, grace of action, speed and boxing science in the roped-circle and the gymnasium, is a dominantly society picture, presenting the French celebrity in the role of a gentleman who moves about amid gorgeous settings in the unfolding of an interesting story. "The Wonder Man" is no a "blood and thunder picture," in which the hero is called upon to smash his way through five-olds by force of brute-strength and clever "bruiser tactics." There is no blood in this picture, and there is no thunder. Instead you will find a gentleman playing his part in most creditable fashion and leading to an interesting story the support of a winning smile and remarkably attractive personality.

The supporting cast, led by Fair Binnen, sister of the better-known Constance Binnen, represents an array of carefully selected talent. The director, John G. Adolfi, is conceded to have realized in this production his greatest achievement since his direction of "The Casey Case" with Julia Arthur as the star. To this appeal of strong cast and clever direction is added the beauty of rare and gorgeous settings in which colorful surroundings and beautiful costumes vie for supremacy. And with it all runs a story of romance and mystery which is built to keep your interest fully aroused from start to finish. So draw a circle around the dates of and and visit the Strand Theatre to view a star, famous on two continents, supported by a cast of unusual quality in a story which under capable direction and with the help of beautiful settings is bound to give you an afternoon or evening of rare entertainment.
Tower Film Announces
Extensive Sales

The Tower Film Corporation announces the sale of the following territories on "Tilly's Funerated Romance":

Mr. Sam Grand, treasurer of the Federated Film Exchanges, Boston, Mass.,—New England States; Maurice W. Jenkins, Funston, Kau-
sas,—Missouri, Criterion Film Service, Atlanta, Ga., No. and So.
Carolinas, Georgia, Florida, Alabama and Tennessee; Equity Distribut-
ing Co., Portland, Oregon,—Washington, Oregon, Idaho and Montana; W. J. Film Service, Indianapolis, Ind.,—Indiana; Sterling Film Cor-
poration, Omaha, Neb.,—Iowa and Nebraska; Joe Fox Kansas City, Mo.,—Kansas; Cardinale Syndicate, Buffalo, N. Y.,—New York State;
Standard Film Exchange, Pitts-
burgh, Pa.,—Western Pennsylvania, and West Virginia; Twentieth Century Film Co., Philadelphia, Pa.,—Eastern Pennsylvania and
Southern New Jersey; Wisconsin Film Corporation, Milwaukee, Wis. —Wisconsin.

Pioneer Will Release
Series of Comedies

The Pioneer film editorial department which has just completed its work on "The Way We Was" with Lonnie Huff, is now busily engag-
ed in preparing the forthcoming series of the two-reel comedies, which are to be released within the next month or so.

These comedies deal with the humorous exploits of "A Modern Peck's Bad Boy!" They will be released at intervals of two weeks.

The leading part is played by Frank McGlynn, Jr., the son of Frank McGlynn, who is now appearing in the title role of "Abraham Lincoln," in New York.

Matty Roubert Pictures
To Be Shipped Soon

"Circus Day" and "She's a Vamp" are the titles selected for the first two Reelcraft pictures, starring Matty Roubert of the 12-
year-old "leading man." Sample prints of these two pictures will be in the hands of all Reelcraft exchanges shortly for screening for exhibitors.

The pictures are to be but two reels each and released one a month at the Reelcraft and al-
lied exchanges throughout the
United States.

A national advertising campaign on this series has already started in the trade papers, and Reelcraft plans to carry a separate advertising campaign for each release.

Argus Will Distribute
Fulco Products

The Argus Enterprises, Inc., of Cleveland with branches in New
York, Chicago, Boston, Denver, Omaha, Salt Lake City and Los Angeles, have been appointed exclu-
sive distributors on the Western Coast, including the states of Wash-
ington, Oregon, California, Nevada, Arizona, Idaho, for the E. E. Ful-
ton Company of Chicago, manufac-
turers of the Fulco products for the exhibitors.

Activities
of the
Independents

STATE RIGHTS EXPORT

Hallmark Has King Picture

"The Discarded Woman" Scheduled
for Early Release by F. G. Hall

"THE DISCARDED WOM-
AN," a Burton King pro-
duction in six reels, is announced as the June 15 release on the Hall-
mark Picture Corporation's pro-
gram by Frank G. Hall, its pres-
ident. The picture is in six reels and was produced under the per-
sonal direction of Mr. King whose last special production was "The
Lost Battalion."

Grace Darling and Rod La Roque are the featured players with a supporting cast including E. J.
Rolph, W. D. Corbett, Madeleine
Clare and James Cooley. Miss Darling recently completed the starring role in a Robert W. Cham-
bars novel and Mr. La Roque is one of the screen's best known leading men, his latest appearance being opposite Mary Miles Minter in the screen version of Israel Zangwill's novel, "Nurse Ma-
jorie."

"The Discarded Woman" is the story of an unhappy marriage and of a wife who would deceive her husband to safeguard the home
but sacrificed all rather than betray her.

The locale takes in the East and
West giving rise to strong dra-
matic moments and action. The
Western dance hall and the East-
ern high life are presented with a "true-to-life" faithfulness that makes the picture, according to pre-
viewers, ideal entertainment.

This King production is Hall-
mark's early summer special and
will be followed in July by the
second of King's, a screen version of an original story by William Mach.

Hemmer Finds Location
in New Jersey

Edward Hemmer, president of the
Hemmer Superior Productions, re-
ports that he had considerable diffi-
culty in finding the correct exterior for the picture he is now making. A sufficiently dilapidated farmhouse was finally discovered in New Jer-
sy.

"Isle of Destiny" Can
Be Well Exploited

Virtual exploitation pos-
sibilities as well as strong entertain-
ment values are said to be features of Character Pictures Corpora-
tion's special production that has
just been completed, "The Isle of
Destiny." Realizing the impor-
tance of exploitation, special con-
sideration was given, according to the producer, to all elements en-
tering into the making of the pro-
duction that would tend to give it the best of exploitation possibili-
ties.

Cannibals play an important part in the picture and much time was given to get the correct cannibal atmosphere. One of the freak "shots" is a scene in which it is estimated that at one time 50,000 fiddle crabs are in evidence. In trying to get scenes and locations that were different, the company had great difficulties and only se-
cured them at the expense of much
time and money.

Christie Studio to the
Fore in News Reels

The Motion Picture Magazine Screen Supplement has photo-
graphed a scene at the Christie studio showing members of the Bankers' Association taking part with Al Christie, Bobby Vern-
on and Dorothy Devore in a com-
edy.

Screen Snap Shots, another novelty reel, shows scenes of Ray Tim-
cher, Christie, and Al Christie at
home. It will also show in one edition a back-stage view of putting on a special Christie comedy with the Christie Folies girls.

The Paley Weekly has another view of the Christie studios, with Dr. Neal Dodd addressing players in his campaign for a Motion-Pic-
ture Church in Hollywood.

Booklet Helps Boost
Reelcraft Pictures

Reelcraft Pictures Corporation has issued an attractive booklet of twenty-four pages, entitled "An-
alyst's Lamp for the Industry," it is
set forth interesting statistics giv-
ning the number of theatres in the United States and their estimated daily attendance, as well as the in-
vestments in the industry. It also
contains, under the heading "Pic-
tures Owned or Distributed Gen-
erally or Sectionally," a complete list of all Reelcraft subjects. The
booklet is attractively gotten up and
contains pictures of Reelcraft
laugh makers.

Annette Kellerman's
Premier in West

"What Women Love," starring Annette Kellerman, was given its initial showing at Santa Ana, Cal-
ifornia, on June 1st. The premiere has been the source of great satis-
faction to the producer and the mem-
bers of his organization. The new picture does not emphasize her ac-
quatic skills but presents her in the
comedy held as an American girl of the out-door, athletic type.
George Beban is also reported as putting the finishing touches on his "One Man in a Million."
**Reelcraft for Independents**

**Deals Directly With Twenty-five Exchanges Throughout the Country**

In response to the present popular query from the Exhibitors "Where Do You Stand?" comes the report from the Reelcraft Pictures Corporation declaring for the independent exhibitor and the independent exchange the history of Reelcraft is dealing directly with more than twenty-five independent exchanges throughout the United States at the present time, and attributes a big measure of the present success of Reelcraft to the close co-operation maintained by this independent distributing organization. There is no desire to interfere in any manner with those independents selling Reelcraft releases, each independent takes those releases he wants for his territory, and permits Reelcraft to sell those he cannot place among his releases to any other independent exchange in the territory.

That the present plan is an ideal one is said to be proven by the cor-

dial and successful relations established between Reelcraft and the R. D. Marion Attractions Company of Boston; the Arrow Film Company of Denver; the Standard Film Service of Cleveland, Detroit and Cincinnati; The Dooley Exchanges of Syracuse and Buffalo; the Consolidated Film Company of Los Angeles and San Francisco; the Greater Features of Seattle; R. D. Lewis Film Company of Dallas, San Antonio and Little Rock; the Supreme Photoplay Company of Denver; the E. & H. Distributing Company of Atlanta; the S. & S. Film Supply Company of Pittsburgh; the United Film Company of St. Louis; the Magnet Film Company of Davenport and Omaha; the First National Film Company of Kansas City; the Arrow Film Company of Boston; the Exhibitors Exchange of Washington; and the Alterman Film Company of Knoxville.

**Chatkin on Way to Coast**

**Secretary of Kohn Productions Returns After New York Meeting**

David J. Chatkin, secretary of the Marion H. Kohn Productions, who has been in New York for the past week attending the independent producers convention, has just left for the coast, before leaving New York Mr. Chatkin was asked about the market for short subjects, in which the Kohn Productions specialize.

He expressed himself as very optimistic regarding the future for two-reel and single-reel pictures. "I believe," said Chatkin, "that the coming fall and winter will mark the greatest point in the history of the short reel pictures. Time, effort and money are being put into these pictures on a scale never anticipated. All the energy that is put into producing a five-reel production is now concentrated in the making of two-reelers. Short subjects were formerly program fillers. They were flashed on the screen without main titles and swept off in the same manner. "Times are different now. The finest houses in the country are actually featuring the two-reelers. They appear in electric lights along with the big features on the theatre signs. As a result managers are scoring the market for really good short subjects." While in New York Mr. Chatkin arranged for the sale of all Marion H. Kohn Productions to the Federal Film exchanges.

**Radin Subjects Bought by Exhibitors Film**

The Exhibitors Film Company of Pittsburg has purchased the rights from Radin Pictures on the "Zip Comedies," featuring Chris Rub and Enrique E. Turner, and the two-part series of "Real Star Dramas," for the Pennsylvania and West Virginia territory.
Frank Losee Will Support Farrar

With the engagement of Frank Losee for an important part in support of Geraldine Farrar in her first Associated Exhibitors Production, "The Riddle: Woman" to be produced by Pauline Director Edward J. Goodwin, rapid progress during the last week in the filming of the great stage play. The addition of Frank Losee to the cast, gives the production a trio of excellent players in support of the star. Adele Blood and Montague Love are members of the company, and Farrar is expected to make "The Riddle: Woman" a great contribution to the silent drama.

Mr. Losee is a veteran of stage and screen, and his work is known to motion picture exhibitors throughout the land. For twenty-five years he appeared in many of the great stage plays, under the direction of Belasco, Frohman, Klaw & Erlanger, the Shuberts and John Curt. For three years the actor appeared in Famous Players' productions, numbered among which were "La Rosca," "The Spiders of the North," "Helen of the World," and "In Full." The Egyptian set upon which Mr. Losee is now engaged in filming the scenes of "The Riddle: Woman," is said to be one of the most pretentious ever built for a motion picture.

Exhibitors Said to Be Seizing Pictures

With the idea that they can force somebody to make good for the losses they have sustained through the failure of United Theatres, a number of exhibitors are said to have seized United pictures received from the Halmark Exchanges, formerly operated by United. They have held these, it is alleged, without regard for the bookings of other theatres which are scheduled to play the same features.

Hallmark has issued a statement calling attention to the fact that such seizure is illegal and that the United States District Court, which appointed the receiver, will not permit such seizure of property in the possession of the court. The exhibitors, it is said, will be held responsible.

Lesser Will Not Make Underwater Picture

So! Lesser wishes to deny any reports which have been circulating to the effect that he would star Annette Kellerman in a sensational underwater serial. Mr. Lesser is now busy engaged in having his staff put the finishing touches to the latest Annette Kellerman comedy drama, "What Women Love," on which he will soon announce distribution policy.

Independent Field Is Strong

That "The Independent Exhibitor, exchange man and distributor are now individuals of prominence in the picture art and that the independent field was never in a better state of progressiveness and stability," are phrases containing the essence of a statement made by W. E. Shallenberger, president of the Arrow Film Corporation, who five weeks earlier in the week for the Cleveland convention.

Mr. Shallenberger is head of one of the largest dist"ributing organizations in the film industry and has the authority to speak on subjects vital to the independent film man. He has offered the following statement to the trade press for publication:

1. Have a two-fold purpose in attending the exhibitors' convention in Cleveland. One is to watch the actual convention proceedings and the other one, the major reason, to meet all the independent exhibitors and exchanges that attend.

This convention is a time when the independent man is reap- ing the deserved harvest of his straightforward business policies. The independent exhibitor, exchange man and distributor are new individuals of prominence in the picture art. By the same token, they are considered in a more serious manner than ever before.

While the larger distributing organizations have been progressing and carrying on an internal war, the independent organizations have been working together for the purpose of bettering their condition.

In discussing the condition of the independent field Mr. Shallenberger pointed out in detail the stability of the organizations themselves. He said, "As proof of the stability of the independent field I point to the men in the independent organization. They are among the most capable in the entire industry and in many cases more so. They are level-headed individuals imbued with the earnest desire to provide the public with real screen drama of high character."

The independent field was never in a better state of progressiveness or stability. At least twenty to thirty buyers visit our office here each week, seeking as it were, the highest class of attractions. They are not seeking ordinary pictures—pictures which go over because of a starting title or a lurid appeal, but pictures that contain clean dramatic action or wholesome humor.

Mr. Shallenberger and Mr. Dana and Shallenberger expected to go to Chicago after the Cleveland convention, where they will hold discussions with the independent executives in that territory.

Washburn Picture Last of Kremer Revivals

With "Skinner's Dress Suit" Victor Kremer Film Features close their revival. This is chiefly due to the lack of "Big Beats" among reissues. In other words the climax of this branch of the business offers no attraction big enough to suit Mr. Kremer.

Most extensive new press matter has been prepared, the novel combination "Dress-Suit-Suit," especially designed for the purpose being most in demand. Judging from the "Skinner's Dress Suit" is booking where the feature has been released, Mr. Kremer is sanguine that "Skinner's Dress Suit" will suppress all competition with the exit of "Revivals" Victor Kremer makes his debut as producer and distributor of New Independent Big Feature Attractions.
To Executives and Advertising Managers:

I am bringing before you, somewhat bluntly, the following facts because they seem worthy of your very serious consideration:

The subscription circulation of the News, issue of May 29th, was

10,327

guaranteed, every single subscription.

Subscription circulation is the only circulation test. If a paper includes newsstand circulation in its circulation figures you can subtract just that amount.

If, therefore, any other paper is lower in subscription circulation by 20% or 30% or 50% your advertising in that paper, compared with the "NEWS," is just 20% or 30% or 50% less effective.

If, furthermore, a paper has not selected its subscriptions and confined them strictly to trade prospects (as the News has, returning over a thousand non-trade subscriptions), then you can subtract another 10%, at least, from the effectiveness of your advertising.

Do you think it fair to yourself, or fair to us, then, to put all papers in this field upon the same basis of advertising effectiveness—by giving to each the same amount of copy either by duplication or alternation?

You would not expect pictures to be rented on such a basis.

We are not asking you a higher advertising rate—higher by 20% or 30% or 50%, because of our greater circulation.

We simply ask that, in your own business interest, you place your advertising upon a basis pro rata with circulation quantity and quality—

—And to arrive at this, that you ask all trade papers for an analysis of circulation—by subscriptions.

Sincerely,

[Signature]

P. S.—An A. B. C. audit report will shortly verify and analyze the above figures
News Notes from the West Coast

By J. C. Jessen

CECIL B. DeMille is now doing the preparatory work on his next production which will be started the latter part of June, and a significant feature concerning this is that a number of new people are being engaged to play in this subject. Recent DeMille productions have had Gloria Swanson, Bebe Daniels and Wanda Hawley in leading roles, but as Miss Hawley and Miss Daniels are to be started for Realart, and Miss Swanson is to retire from the screen temporarily, Mr. DeMille has found it necessary to find a new leading woman for his production.

It has been definitely decided that Ethel Clayton is to make but one picture for Paramount-Arcaft at the West Coast studios. This, "Rosie de Janeiro" now in the making under the direction of Tom Forman from script written by Mary H. O'Connor. Immediately following the completion of this play Miss Clayton will take a vacation, and will then go to the London Famous Players-Lasky studio for the making of at least two films.

Tom Geraghty has completed the scenario for the "Charms School" to star Wallace Reid, and Director James Cruze will begin the filming of this next week.

Wallace Woods is at work on scenario for Roscoe Arbuckle, "The Traveling Salesman," to be directed by Joseph Henabery; and William DeMille expects to begin the filming of "His Friend and His Wife," within the next week.

The George Melford company, making "The Judge's," is working in superior locations near some large settings are being built at the studio; and the Bryant Washburn unit filming, "Wanted a Blemish," from scenario by Douglas Bronston, is working under the direction of Maurice Campbell at the Morosco Studios.

Under her contract which she renewed for five years with Mr. Laskey, Gloria Swanson will be starred in a number of productions. Last year she made a tremendous hit by her work in "Male and Female," and "Why Change Your Wife?" both Cecil B. DeMille productions, and under the new arrangement she will work under Mr. DeMille, who will select her stories and supervise all details of production. Another feature of the new season will be George Loane Tucker's picture, "Ladies Must Live," a Mayflower Production.

Billie Burke will be starred in four pictures next year, according to the terms of her new long-term contract. The first of these, "The Frisky Mrs. Johnson," an adaptation of Clyde Fitch's play, is already in production and will be released late in November. It is announced by Mr. Laskey that the new plays for Miss Burke will be of a somewhat more serious nature than those in which she has appeared in the past. All will be from well known books or plays.

Thomas Meighan, whose work in Cecil B. DeMille's "Male and Female" and George Loane Tucker's "The Miracle Man" won him stardom, will be starred in six pictures next season. Five pictures from the Saturday Evening Post story by Charles B. Alcorn, will next do "Jeanne of the Marshes" from the novel by E. Phillips Oppenheim.

Wallace Reid, who is making "The Charms School," a lively comedy from the novel by Alice Duer Miller, will be starred in seven pictures during the coming season. Ethel Clayton, who is completing "A City Sparrow" by Kate Jordan, also will be starred in seven pictures.

Douglas MacLean, Thomas H. Ince star, is expected further to increase his popularity though the six pictures which will be released under the Paramount banner next season. MacLean already has completed "Laced Interiors" and "The Jailbird" and is now at work on "Yancon Yellies."" The first picture to be released in November Post story by Herschel S. Hall.

Six pictures starring Enid Bennett, Thomas H. Ince star, will be released, coming on schedule. These include "The Inebriates," "I Wonder If," "Her Husband's Friends," which already have been completed or are in work.

Dorothy Gish will be seen in four new productions, the first of which "Little Miss Rebellen" will be released in September. "The Princess of New York," one of Cosmo Hamilton's stories, probably will be the first picture to be made next season by Violet Heming.

Maurice Tourneur will make two productions for release next season by Famous Players-Lasky. The first of these, "Cayley West," from the story by P. Hopkinsmith, will be released in November.

With the vast literary reservoir of the Hearst publications to draw upon, the Cosmopolitan Productions are unusually well equipped to provide twelve pictures during the year. Four pictures featuring Bryant Washburn will be released next season, "Murder Proof," and "A Full House" already have been completed and "Wanted, A Blemish," the screening of which is scheduled.

Two pictures starring Charles Ray, Thomas H. Ince star, will be released during the coming year, "The Village Heirloom," and "An Old Fashioned Boy." Sydney Chaplin has completed the
GOLDWYN

DIRECTOR Frank Lloyd this week made the first scenes for the Leo Dietrichstein play "The Great Western Caper" at his John McCormack, who was in Los Angeles on a concert tour. The scenes were written for the grand opera night at a metropolita
tian theatre and the noted tenor was invited by Director Lloyd to write
the tenor's own arias and use his proper atmosphere. The complete
for this production has been "selected" in addition to the
Saindais will consist of Sylvia Breamer, Mme. Rose Dion, Lynel
Belmore, Richard Tucker, Jean
Cory, Alec Hulme, John Dawson and others.
In addition to Mary Alden who will
play the part of Mrs. Hutch in the Will Rogers play "Old
Hutch," the cast will include Priscilla Bonner, Tullie Marshall, Nick
Coagley, and the Trebeaol children, Eddie Ynes and Jeanette.
A week will be needed for build-
ing, setting and preparing for the
the play. The scene at "Just Out of College," from the
Ade which will be directed by Al Green, and the Mabel Nomand
subject will be added with those of

Basil King, the author, who has been
an art director in the Goldwyn plant assist-
ing Director T. Hayes Hunter in
Making "Earthbound," left for the
East this week with the intention of bringing Mrs. King to the Coast
in Los Angeles their future home.

SELIG

COLONEL William N. Selig has
produced organizations at work at his mammoth studio here. One unit is making "Kazan," the
wolf dog story of Canadian woods by James Oliver Curwood.

VITAGRAPH

DIRECTOR Tom Terriss left
New York this week after
the Vitagraph production.
"The Girl of the Sky," which is from the Gouverneur Motion
story "Trumpet Island." Director
Terriss took the film to the Vitag-
graph studios at Brooklyn where
it will be directed by George Ram-
dolph Chester, Marguerite De-
Motte and Wallace MacDonald are
leads in this all star production.
Earle Williams, Viola Vare, Al-
lan Forrest, Ernest Shields and
other members of Director Chester
Brunton's company at San Fran-
cisco filming many shipyard scenes
for "The Purple Hieroglyph" and
following completion of the work they will go to San Diego to get
submarine scenes.
William Duncan will require but
two weeks more for the making of
the final episode for "The Silent
Avenger" serial. This week he
directed and played in the fire
scene which destroyed the mammo-
ent street settings built especially for
this episode. The "Hidden Dan-
gers" serial company is
headed by Joe Ryan and Jean Page
is now working on the 7th episode
and Antonio Moreno and Pauline
Culley under direction of Webster
Cullison are busy with the 4th ep-
isode of the "Veiled Mystery"
serial. Director Jess Robbins has
made the fifth of a series of comedi-
dies featuring Jimmy Aubrey in
which the comedian plays the role of a paper hanger. Production on
this was delayed because of injury
Aubrey received in making the pre-
ceding comedy when he fell about
2 feet from a tree, dislocating his
shoulder. Director Robbins will
introduce a number of new comedy
features in this subject.

General Western Manager W. S.
Smith has completed plans for a
number of improvements at the
Vitagraph plant which include new
star dressing rooms and additional
stage space and a number of per-
sonell changes. This week Mr.
Smith appointed Douglas Dawson
casting director for the Western

BRUNTON

THE initial Betty Compson pro-
duction made at the Robert
Brunton studios under the working
title of "The Test" is nearing com-
pletion under the direction of Ar-
thur Rosson and has been given the
final title of "Prisoners of Love"
A new story has been selected as
Miss Compson's next starring
vehicle and work of filming that
will start shortly. Lindsay McK-
enna who came to the coast from
New York where he served as
newspaper and magazine writer, to
supervise publicity of the Selenick
West Coast forces, has been en-
aged as director of publicity of the
Compson company.

The scenario staff of B. B.
Brunton productions is now work-
ing on the continuity of the William
Allen White novel, "A Certain Rich Man," and this script will be
ready for filming in the near future.

FOX

I F William Fox should come to
his West Coast studios he
would find every unit save that
headed by William Russell at work
on new productions. It is reported
in numerous quarters of Los Ange-
les that Mr. Fox will arrive in Los
Angeles during the coming week, it
being his intention to come West
immediately following the Fox con-
vention. At the studio, however,
this report could not be verified.
The only statement that was there was that Mr. Fox expects to
visit the studios during June or July but the exact date that he will
come West is not definitely known
to the executives.
Isracl Zangwill's play "Merely
Mary Ann," is now in the making
for the screen and will star Shirley
Mason under the direction of Edward LeSaint. Raymond McKee is leading man and other principals of the cast up to date are Harry Springer, George Woodthorpe and Babe London. The play will have additional members for its cast but the scenes now being made do not require the players for a week or more.

Lyn F. Reynolds, who for the past year has been directing for Universal following eighteen months with the Fox organization, has returned to the William Fox studio and is to direct Tom Mix. During Reynolds' previous engagement with Fox he directed Tom Mix, Madeline Traverse and Peggy Hyland and his present work will be the filming of "Three Gold Coins." Reynolds has specialized on out door pictures for the past several years and by Fox executives he is considered most capable for directing pictures of the type best suited for Mix.

William Russell has made the last scenes for "The Twins of Suffering Creek" and while supervising the editing of this subject he is working with the scenario department in the preparation of his next production. Scott Dunlap was the director of the Russell picture just finished and it is very likely he will continue with this star.

The Fox scenario department have prepared continuity for the Eileen Percy vehicle which will be entitled "The Husband Hunter." It is an adaptation from the magazine story, "Myra Meets His Family," by F. Scott Fitzgerald. Howard Mitchell is to direct the new Fox star and the cast selected to support her in her initial vehicle includes Emery Johnson as leading man, James Miller, Harry Dunkin, Evans Kirk, Edward McWade and John Stephing.

Three glimpses of Beessie Love, as she will look in "The Midlanders," an A. J. Callaghan production

FIRST NATIONAL

PRESIDENT Sam Rork has purchased two novels to be used as starring vehicles for Katherine MacDonald. One of these is "The Brass Bowl" by Louis Joseph Vance, and the other, "The Second Latch Key" by C. N. and A. M. Williamson. "The Brass Bowl" will probably be filmed next, production work being taken up upon the completion of the present subject, "Curtain" by Rita Weiman, which was directed by James Young, and who is now in charge of editing the film. Director Young is to be retained for the filming of additional MacDonald subjects.

The administration offices of the King Vidor Productions are being moved to the new studio at 720 Santa Monica Boulevard, and all will be in readiness there in about two weeks for the filming of Vidor's third production for First National.

HERE AND THERE

THE American Film Company is next to produce a screen version of the Robert Browning poem, "A Little Woman," which is to be made under the direction of George L. Cox. Helen Jerome Eddy and Charles Clary have been selected to play the leading parts.

Maurice Tourneur is taking the final scenes for "Caleb West, Master Diver," and has selected as his next film, "The Tiger Lady," which will be the second film made by this producer with Hope Hampton in the featured part. The continuity for this is to be written by H. H. Van Loan and Catherine Carr.

The Monroe Salisbury Players have begun the filming of "The Barbarian," and will make the Brunom studios their headquarters.

Salisbury and Director Donald Crisp have just returned from a two weeks trip in Northern California where they selected locations for the exterior scenes that will require two or three weeks for filming.

Only a Motion Picture Producer with a Vision of the Future of the Screen Will Be Interested in This—

With all its fine progress, the motion picture holds possibilities at present scarcely realized. The greater evolution of the screen art will come within the next few years.

Much more dramatic truth, plausibility and expressiveness can be attained in the motion picture than in anything so far achieved.

The public knows this, and is becoming more exacting and discriminating in its taste.

Within two years there will be a non-theatrical field for certain types of films that will more than double the size of the theatrical field.

This announcement is addressed to motion picture producers interested in broadening the art, the appeal and the influence of the screen.

I want to be associated with a motion picture producer who has the vision to see the splendid future of the screen, and plans to proceed as such a vision dictates.

A long and important experience qualifies me to render a valuable and unique service. I have the knowledge and intuition to do distinctive things. My work has received international recognition.

If you are a motion picture producer with the vision to want such a man associated with you, address AUTHOR. Room 715, 4 East 26th Street, New York.

The Buffum Process

OF ART TITLE MAKING

J. H. BUFFUM

514 Union League Building

Los Angeles, Calif.

SAM POLO

Playing "Pinchers"

IN THE CURRENT

Vitagraph Serial

"HIDDEN DANGERS."

Both Box-Office Reports and Advance Release Information

will be found

IN THIS ISSUE
Author Acquired Fame in Seven Years

No writer in America has risen to the heights of popularity more rapidly than Zane Grey. His first novel appeared in 1913 and won instant recognition. No other writer of American fiction has won so large a public in seven years. "Desert Gold," produced by Ben-J. B. Hampton, from the book of that name and "Riders of the Dawn" based on Zane Grey's novel, "The Desert of Wheat," are claimed to be representative of a new development in the screen drama.

Pathe Traces Serial's Rise

Present Roster Shows Ten Stars Engaged in Making Serial Films

The proportions to which the Pathe serial program has been built since the days when "The Perils of Pauline" was brought forward by that organization find its best illustration in the Pathe serial-star roster for this year. Ten celebrities of the screen plays appear on the 1920 schedule.

Of the ten listed for starring honors, which include Ruth Roland, Juanita Hansen, Marguerite Courtot, Eileen Percy, Frankie Mann, George B. Seitz, Warner Oland, Charles Hutchison, Jack Dempsey, Stuart Holmes, there are four whose names feature in two releases each for the year. Ruth Roland, whose "Adventures of Ruth" was running when 1920 was ushered in, will be seen again in the vehicle she is now producing at the Astra Studios at Glendale, as it is planned to release "Ruth of the Rockies" during the summer months.

George B. Seitz and Marguerite Courtot are listed for two appearances in serial plays, "Pirate Gold," and the picture now in production at the Seitz plant in New York, "Violet Fingers." Warner Oland, starred with Eileen Percy in "The Third Eye," Pathe's most recent serial offering, released May 23d, is now playing in "The Phantom Poe," in which Juanita Hansen is to make her bow as a Pathe star and which is on the 1920 list of offerings.

The working title of the serial Charles Hutchison is doing for Pathe at the Bruniom Studios, is "The Double Adventure." The picture will be Mr. Hutchison's first since his return to the Pathe organization under a new contract with Jack Dempsey, it is generally conceded, has measured up to the mark set for him by Pathe when it was decided to make him a serial star in "Daredevil Jack." Stewart Holmes and Frankie Mann co-star in the Faye serial production of Charles Turner Daze's story, "Trail of the Three." "The Third Eye," in which Warner Oland and Eileen Percy are featured, is reported to be listing enormous bookings.

Meighan and Warfield Traveling East

When Thomas Meighan comes East shortly he will be accompanied by no less a celebrity than David Warfield, who has recovered from his recent accident in Los Angeles, sufficiently to travel. Mr. Meighan and Mr. Warfield are warm friends. The former worked with the latter in "Return of Peter Grimm."
Projection – Camera – Music Hints and Ideas About

"New Theatres"

Pages 4985-5004

Consolidated Film Exchange Building, Cleveland, Ohio. Described on page 4990.
Good Illumination Helps to Make the Barbee Beautiful
Why the “Barbee” in Chicago is Called The “Theatre Beautiful”

A Theatre Where the Illumination Was Placed in the Hands of Experts

By Darwin Curtis

Last Week’s Blue-Print Section

A

SPECIAL, blueprint section in last week’s issue of the N. B. S., was devoted to the design of the Le Rose Theatre, owned by the Jeffersonville Amusement Company of Jeffersonville, Indiana. This theatre, which cost $75,000 to build, has a seating capacity of 1,000, and was designed by Temple and Epping, Architects of Louisville, Kentucky. Mr. M. Swinou is the President of the firm owning the building and Mr. John F. Gillooly, Jr., is the Manager of the house.

The interior color scheme, as carried out by the architect, consists of grey, cream and blue harmonized throughout. There is no balcony, but twelve mezzanine boxes occupy the balcony position. The Manager of this theatre calls it the perfect ventilated amusement place.

Above the ceiling line there are 24 Louvres, 6 x 8 feet, and in the auditorium proper, there are 30 windows. By means of these two sets of ventilating ports the air is changed without artificial help of any kind.

An equal amount of thought was given to the question of illumination. In the ceiling there are 38 glass domes containing forty 150-watt nitrogen lamps backed by reflectors. These are controlled through dimmers which make it possible to throw away any degree of illumination into the auditorium proper.

In addition to the foregoing there are 38 lights arranged above colored glass panels in the ceiling and the light shining through these panels produces one of the interior effects found in any theatre in the country.

A lattice work effect with hand-painted flowers has been arranged over the proscenium arch. This decorative matter is illuminated by 78 15-watt lamps of all colors shining through diffusers. A beautiful rainbow effect is the result. These lights burn throughout the show.

As for equipment the Le Rose is well placed. The projection room, with dimensions of 15 x 12, contains two motor-driven Powers, 6-18, arches. A throw of 80 feet carries the beam of light to a gold fibre screen 15 x 18. The theatre is equipped throughout with intercommunicating phonographs, and the aisles are illuminated by aisle lights.

Cross-section of Cove, Barbee’s Loop theatre

After fifty per cent of the capital invested is spent on interior decoration the cost of operating the lighting system (probably less than an hour per evening) does not deserve consideration here. It is sufficient to say that the current consumption is only slightly more, if any, than in the case of any other system. At the same time, the expense of operation is interesting to us all in the case of any subject and to minimize this expense is the ambition of the man who pays the bills.

Like the rest of us, Mr. Barbee is ambitious, and after deciding to adopt “lighting from concealed sources” in his new theatre he called in an expert illuminating engineer for advice on the most efficient equipment, or in other words, the system which would direct the maximum amount of light to the ceiling. When finally laid out the complete extending a long each side of the auditorium were equipped with lamps spaced at a uniform distance apart from the front to the rear. Each lamp was equipped with its own individual reflector, a reflector made of glass with a mirrored backing, and of correct design to deliver the flux of light from the lamp outward and upward from the cornice to the ceiling. The peculiar shape of the reflector used can be easily seen in the accompanying illustration, and the cross-sectional diagram of the cornice shows its installation. The back of the reflector which is nearest the wall is curved to prevent “splash” or white streaks above each lamp.

may be blended, in fact almost any shade of color found in the spectrum may be had by using the primary colors, red, blue, green, and the combination which results in white, arranged alternately in the cornice. Now, by the use of a dimmer, any intensity of any color, or combination of two or more colors, makes these variations possible.
When This Theatre Was Remodelled it Was Practically Rebuilt

The New Gardner (Mass.) Theatre Not Recognized By Old Patrons

The original Gardner theatre was built many years ago at a time when the thrifty New Englander tried to combine business and pleasure and was content to force his audience to go up stairs to a theatre so that he could rent the ground floor for income. Such a combination is so contrary to the public convenience and safety that when the Gardner theatre property was acquired by Mr. George A. Giles about one year ago he immediately decided to throw away the return from the stores and to reconstruct the theatre on the ground level, thus doing away with an extreme fire hazard and at the same time making the theatre easy of access, modern and up to date in its general arrangement. Advantage was taken of the opportunity also to make a number of changes in the arrangement, greatly improving the sight lines, the acoustics and the means of egress, also giving a far better stage and modernizing the whole structure. In the alterations the old ceiling line was retained, the balcony dropped down approximately to the former second story and the parquet level dropped to the approximate grade of the street. It was thought at first this would mean an unnecessarily high auditorium, but the proportions of the revised house have been so carefully studied that the appearance of height is even less now than it was in the old house, while the comfort of the audience, the sight lines and the exits are far more attractive than they were before, so that in every way the theatre is roomier without losing its comfortable, intimate quality and the problems of heating and ventilation are very much simplified and improved.

The entrance to the theatre is, as before, from the main street, under a new marquee projecting over the sidewalk. The recessed outer vestibule is panelled in mahogany and has a cornice and ceiling carried out in dull gold with a light stencil work beneath the cornice. Inside of the doors is a ticket office and a few steps lead up to the foyer on a level with the rear of the parquet. From this foyer a double stairway leads up to the right and left to the mezzanine lobby. This foyer is carried out in a Colonial style with white and mahogany woodwork and a very simple panelled wall Colonial treatment. Beyond it is an ample coat room and a manager's office.

The mezzanine lobby is one of the features of the theatre. The stairs lead directly into it from each side, the ceiling is covered by a broad arch with a light stencil ornament carried around for a cornice, and from this lobby steps lead up into the centre of the balcony so that there is easy access from the lobby floor to the seats of the balcony without any long flights of steps. Opening off from the mezzanine lobby at each end are the men's and ladies' rooms and lavatories, all strictly first class in their appointments.

The balcony is entirely new in plan and in its sight lines. The parquet is greatly improved by the elimination of columns and the change in the lines of the soffits so that as at present arranged every seat in the house is a good one and commands an uninterrupted view of the stage.

The quality which has been most sought in the finish and decorations of the theatre is comfort and intimacy. The scheme of the decoration is a very simple one, following the general tones of Symphony Hall in Boston, the walls of the parquet being painted a strong, rich antique red, and the walls about the balcony and the upper part of the prosenium on each side carried out in tones of stone color, with a pale blue ceiling, the blue, however, being so dull as not to introduce a discordant note.

The front of the balcony and the soffit immediately adjoining is finished in a simple treatment of dull, rich gold, enlightened by a delicate checker stencil, this stencil being repeated in various parts of the house and being a feature of the whole scheme. The draperies are a deep, rich rose damask in harmony with the colors of the first story and contrasting with the colors of the balcony, and the electric fixtures are all carried out in rich dull gold and red and were supplied and installed by McKenney & Waterbury Co., of Boston. The chairs, manufactured by Heywood Brothers and Wakefield Co., are of Spanish leather and mahogany. The whole effect of the interior is quiet, home-like and intimate and the deliberate intention was to keep away from the merely theatrical type. It will be a home-going theatre, where the audience can hear, see and enjoy either pictures, drama or comedy, the theatre being fully equipped for any form of theatrical entertainment.

In connection with the alterations an entire new heating and ventilating plant has been installed which will insure comfortable conditions at all times for the audience. The heating work was carried out by McLean & Cousens, of Boston, heating contractors. The electric work, which is also new throughout, was installed by Mr. A. L. Hinds, of Gardner, Mass. The theatre alterations and finish were carried out by general contractors, John McGaw & Sons, of Boston, from the plans and under the direction of Blackall, Clapp & Whittemore, architects.
A Hot, Stuffy, Ill-Ventilated Theatre is the Greatest Drawback to Summer Business

During the summer months you may get by with pictures that are only fair, and perhaps music that is just passable, but — with a theatre that is hot and uncomfortable — NEVER. To experiment and test the correctness of this statement during the summer will cost you hundreds, perhaps thousands of dollars, therefore why not start right now to save this money and put in a

TYPHOON COOLING SYSTEM

assuring yourself of a big box-office return all during the hottest weather.

A delightfully cool and comfortable theatre is the one big feature that will satisfy your patrons.

It's still early with lots of hot weather yet to come.

Orders placed now can be filled immediately.

Write for Catalog “N”

Typhoon Fan Company
ERNST GLANTZBERG, President
345 W. 39th Street, New York, N. Y.

1044 CAMP STREET
NEW ORLEANS, LA.

255 NO. 13th STREET
PHILADELPHIA, PA.

64 W. RANDOLPH STREET
CHICAGO, ILL.
Cleveland's New Film Exchange Building

(See front cover Equipment Section)

The site selected for the future home of all Cleveland film exchanges and their allied industries is at the southwest corner of Payne Avenue and East 21st Street, on a lot 136 feet front by 143 feet deep. The building covers almost the entire lot, and is being erected in 1 shape, so as to provide better lighting facilities. It will have a basement and eight stories, being constructed of reinforced concrete, brick and terra cotta. Every new fireproof equipment of value is being used in the construction of the Cleveland Film Exchange Building, including fire doors, stroll stair, fireproof vaults, and the latest model of sprinkler system. The entire area of floor space of the building available to the motion picture industry is 131,400 square feet.

At the present time Cleveland has twenty-eight film exchanges, located in scattered sections of the city. All of them have executed five-year leases in the new film building. The exchanges and allied industries who have committed themselves for space at this time, and who, by their support, have made the building an actuality, will pay $1.15 per square foot. Those who will execute leases in the future will pay from $1.25 a square foot up, depending upon location.

It will be a great saving to those doing business with the film interests, to find all branches of the industry all in the same building. Beside the exchanges, there will be the poster concerns, printing companies, motion picture supply industries, developing companies, and any side interests that are in any way allied to the motion picture industry.

The Film Exchange Building will be ready for occupancy by November 1st. The William Dunbar Company, of Cleveland, are general contractors for the Film Exchange Building. It is being financed by a company of Cleveland capitalists incorporated under the laws of Ohio. The directors of this company are: J. D. Patton, of the Empire Rolling Mills Company; H. H. Conaghan, of the Franklin Oil and Gas Company; W. W. Taylor, of the Taylor Machine Company; C. Clay Nims, of the William Dunbar Company; George T. Bander, attorney; F. R. Blakeslee, insurance, and J. I. Callahan, of the James E. Milliken Company.

The Cleveland Film Exchange Building will provide every convenience possible for the exchanges, and to this end, the exchange managers have been consulted as to their requirements. According to present plans, each floor will have two completely equipped projection rooms. Each floor will have four fireproof vaults. This is said to be ample space for the purpose, and will give each exchange independent vault space.

Among the exchanges which have already signed leases for space in the Film Exchange Building are: Vitagraph, Incorporated; Goldwyn Pictures Corporation, First National Exhibitors' Corporation, Metro Pictures Corporation, Robertson-Cole Distributing Corporation, Universal Film Exchange, Select Pictures Corporation, Republic Film Company, Famous Players-Lasky Corporation, Realart, Wernor Films and Standard Film Service. Elsie Llew.

Holmstrom Joins Monsoon

Gustave Holmstrom

Technical Data on the Barbee's Lighting

The auditorium of this theatre is illuminated by means of X-Ray indirect lighting from concealed sources. Hanging ceiling fixtures are entirely absent. The illumination comes from special reflector equipment placed in the cornice or cove extending along two sides of the room.

The notable feature in connection with this installation is the use of color lighting. By the use of special color mediums of red, blue and green, in connection with white, many very striking and unusual effects may be produced in the auditorium.

The equipment producing the colored illumination consists of 169 specially designed X-Ray E65 reflectors with 100 watt Mazda "C" lamps.

New Theatres

VIRGINIA

Richmond—Plans for the new Colonial theatre at 8th and Broad streets, were filled with the authorities a few days ago.

WASHINGTON

Anchorage—Walter Craft, present manager of the Terminal theatre, has purchased a lot on First street and will commence the erection of a new motion picture theatre some time in April. The seating capacity will be approximately 700.

Tulsa—The electrical works on the new Jensen and Von Herberg theatre have been awarded to the Electrical Power and Appliance Company of this city. A. L. Schroeder is President.

WISCONSIN

Ashland—The Majestic theatre in this town will be entirely remodeled and re-equipped.

Feminino—John W. Bledding is having plans prepared for a new theatre. Seating capacity to be 650.

OKLAHOMA

Tulsa—Fred. G. Weis has announced the probability of a new theatre to be erected in Tulsa. Further details are not available.

PENNSYLVANIA

Philadelphia—Plans are being prepared by H. C. Hodgens for a moving picture theatre at 6310 Woodland avenue for M. A. Bern.

Pittsburgh—The new Triangle theatre on Frankstown avenue near Penn at East Liberty will open within a few days.
SECURITY

You have no security for either your tickets or your cash receipts unless you have a

1920 Perfected
AUTOMATICKET REGISTER

It costs you money to guess that your tickets and cash are safe. You save money by installing an AUTOMATICKET REGISTER. Send for catalogue.

DEALERS

Active dealers everywhere can do a profitable business with the AUTOMATICKET REGISTER.

The AUTOMATIC TICKET SELLING
AND CASH REGISTER Co.
1762 BROADWAY - NEW YORK CITY

IN HARMONY IN ANY THEATRE
REVERSIBLE FABRIC THEATRE
CHAIR COVERS

In theatres where D. B. Chair Covers are installed there is established an air of cleanliness and refinement. Designed right and made right, easily attached or detached and laundered inexpensive—Write for samples and prices.

Manufacturers and Sole Distributors
THE DWYER BROS. & CO.
Broadway Film Bldg. 725 Seventh Ave.
Cincinnati, Ohio New York City

"NEWMAN" BRASS FRAMES AND RAILS

Mr. Exhibitor—

Don’t you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY? We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

You will eventually use brass frames. WHY not now?

Get our Latest 1920 Catalogue.
It is yours for the asking.

717-19 Sycomore Street, Cincinnati, Ohio
62 W. Washington Street, Chicago, Illinois
Established 1882

Canadian Distributors—Perkins Electric Company, Toronto, Montreal and Winnipeg
Pacifie Coast—G. A. MelaVie, San Francisco, Cal.

Frames, Easels, Rails, Grills, Signs, Choppers, Rich Pictures, Door Bars.

We manufacture the frames in various styles which do not require polishing.

A Big Summer Business for You

We'll gladly show you how.

The quickest way is for you first to get our booklet, fully describing the Monsoon Cooling and Ventilating System.

Just say the word—a postcard will do the trick—and the booklet will come to you by return mail.

MONSOON COOLING SYSTEM
INCORPORATED
Dept. 761, 70 W. 45th St. New York

HEADQUARTERS for Motion Picture Cameras
NOW IN STOCK
GENUINE IMPORTED DEBRIE CAMERAS

New Model Precision Ball-Bearing Tripod $165

Pathe Professional
Cameras with automatic shutters and all other attachments
Get our quotations before purchasing
Everything for the Production of Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET NEW YORK CITY
Practical Electricity—XIV
Study Lessons for the Projectionist

Storage Batteries Cont.

The electrolyte for a lead-acid cell should be made up from sulphuric acid and water. The sulphuric acid need not be chemically pure but must be free from any impurity which is injurious to the lead plates.

In the construction of a storage battery a space is left between the bottom of the plates and the jar in allowing for any sediment or active material which might fall from the plates. This space is designed to take care of all the sediment which may accumulate during the life of the cell for should it touch the plates there would be danger of short circuit.

In order to obtain a large capacity for a storage battery it is necessary to connect a group of plates in parallel since the total capacity depends on the surface area exposed to electrolyte. The plates for a single cell are sandwiched together being separated by wooden and rubber separators. In order to protect the wood from the action of the acid the separators must be specially treated. They are also grooved in order to allow the escape of gases during charges.

When an excessive current is drawn from a battery there is danger of buckling the plates due to the rapid action in the plates. A short circuit will cause such violent action because of the evolution of gas, that there is danger of forcing out the active material where pasted plates are used in the construction of the cell.

When replacing electrolyte due to evaporation pure water only should be used. The sulphuric acid is not used up in the chemical action so that when the water is kept at such a height as to cover the plates a uniform strength of electrolyte is maintained.

(To be continued)

Compare This With Your Projection Room

L. C. Martin, Orpheum theatre, Terre Haute, Ind., sends in a complete description of his room and accessories. He says:

As I am quite a reader of your Projection Department News, I am sending you an outline of my booth and equipment. Am sending under separate cover a blueprint or drawing of same. It is of asbestos board, quarter-inch thick, half-inch floor, quarter-inch by 2½-2½ L. angle groove. Size of booth, 8 by 8 by 12 feet. Am using two Moliograph De Luxe Machines and a Knittel Spotlight. Have a Transverter two phase 440 volts with a 50-50 split for the two lamps. Also have connected to the two lamps for emergency use a Mercury Rectifier 220 volts and a Compensator 110 volts. All three facts are on different transformers the alley, so if there is any power in the city at all I will get it. And all I have to do to change currents is to throw a few switches as they are all so connected that two lamps ready for use at any time in a minute's notice. I have three double throw two blade switches, four single throw two blade switches and one four blade switch single throw, and this amount of switches does the work perfect and you can't throw one juice into the other by this plan of switches. All wire is in conduit. I control all light in front of the booth by three way switches. All lights can also be used on the stage switch box also as well as in the booth if so wished. I have a 16 inch exhaust fan which goes through the roof to open air, also an 8 inch vent pipe through the roof to open air over each lamp which you will note by the blue print. Hope this will or may be of service to the operator. On the Mercury Rectifier and Compensator you have to steal from one lamp to the other. But on the Transverter you can light up both lamps 50/50. I believe it is a wonderful improvement over the motor generator set. Both machines are motor driven, also motor driven rewind. All port holes have asbestos slides and slots fuse link attachments, also fuse link and spring door if you wish to leave door open while running. In my next letter to you I will try and tell you a little about our projection. Thank you in advance for the good will of your paper by letting us operators express our opinion on a few things that would never get out if it were not for the Motion Picture News.

Reply

The blue print of Mr. Martin's projection room not having come to light we are publishing the letter without it. The blue print will be printed as soon as it is received.

It is evident from the description alone that Mr. Martin is well protected from all chance of loss of power supply. While his room is none too large for two machines and a spotlight it is well equipped otherwise. The ventilation is ample to take care of considerable of the heat from the arcs and the high 12-foot ceiling will make many another projectionist envious.
Universal Film Uses Power's Exclusively and Explains Why

OFFICES OF
Universal Film Manufacturing Company
Pacific Coast Studios
Universal City, California

February 11, 1920

Nicholas Power Company
90 Gold street
New York, N. Y.

95% of the Machines used by the Studios and Laboratories of Los Angeles and vicinity are Power’s Projectors

Gentlemen:

We are using your projectors exclusively, ten in number, and they are giving us excellent results. Our work is very exacting, more so, in fact, than in any studio I know of. We must have perfect projection in order to judge photography and printing; poor projection would be worse than nothing. In addition, owing to the large number of companies at work, the machines are used constantly all day long, and a large part of the night—a severe strain that only mechanical perfection can meet.

The fact that we are using Power's Cameragraphs exclusively speaks for itself.

Yours very truly,

[Signature]
Film editor-in-chief, Universal.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
Ninety Gold St. New York, N.Y.
Manager Boosts Projectionist

There has always been considerable talk about the non-concern of Managers regarding Projection. In a large percentage of cases this attitude of the Manager was correctly described. He cared no more for the projectorist's part in the box office returns than if the projectionist had been a soul-less automaton.

It is with pleasure, then, that there comes to our attention a real honest-to-gosh Manager who recognizes the immense value of good projection and the man who makes it possible. Not only does this Manager recognize these things, but he thinks so well of them himself that he calls them to the attention of his trade paper.

Mr. E. B. Raifstanger, manager of the Mahaiwe Theatre at Great Barrington, Massachusetts, is the gentleman who has called our attention to the wonderfully fine work done by his projectionist (Mr. Raifstanger calls him “operator” but that makes no difference when the “operator” is better than many projectionists). The letter reads:

I have an operator here who is one of the most enthusiastic operators I have ever met and he puts his whole heart and soul into his work. Every minute he is conscious of the fact that the audience knows he is running the show and he endeavors to give them the best that is in him every minute.

With the year ending today he has kept a record of the number of reels he has run and number of breaks and has given them to me.

We run one show in the afternoon and two in the evening and are not open Sundays.

During the year he has run 8,080 reels through his machines and has had just thirty breaks during the year, or rather, stops of any kind, whether it was a belt breaking, power being cut off or whatever it might have been—thirty was the number of stops for the whole year.

He has allowed 900 feet to the reel and this figures up to 5,454,000 feet, and with sixteen pictures on a foot he has run 87,254,000 separate pictures through his machines.

He has done such good work for us that I think such a thing should be encouraged and if you will publish this article it will help him to do better work by being encouraged and it will also give other operators something to think about.

He has kept a complete record, as follows:

Operator's Name—James Tracy, Mahaiwe Theatre, Great Barrington, Mass.

Has been operating here about two and one-half years.

Uses two 6 B motor drive Powers Machines and considers them the best thing that he can find or hopes to find.

<table>
<thead>
<tr>
<th>Month</th>
<th>Total Reels</th>
<th>Total Stops</th>
</tr>
</thead>
<tbody>
<tr>
<td>June</td>
<td>690</td>
<td>4</td>
</tr>
<tr>
<td>July</td>
<td>762</td>
<td>3</td>
</tr>
<tr>
<td>Aug.</td>
<td>590</td>
<td>2</td>
</tr>
<tr>
<td>Sept.</td>
<td>722</td>
<td>0</td>
</tr>
<tr>
<td>Oct.</td>
<td>695</td>
<td>1</td>
</tr>
<tr>
<td>Nov.</td>
<td>634</td>
<td>2</td>
</tr>
<tr>
<td>Dec.</td>
<td>748</td>
<td>3</td>
</tr>
<tr>
<td>Jan.</td>
<td>601</td>
<td>2</td>
</tr>
<tr>
<td>Feb.</td>
<td>600</td>
<td>4</td>
</tr>
<tr>
<td>Mar.</td>
<td>676</td>
<td>1</td>
</tr>
<tr>
<td>April</td>
<td>594</td>
<td>4</td>
</tr>
<tr>
<td>May</td>
<td>756</td>
<td>4</td>
</tr>
<tr>
<td>Total Ses</td>
<td>8,080</td>
<td>30</td>
</tr>
</tbody>
</table>

In about every 269 reels he had a break.

Allowing 900 feet average to a reel he ran 5,454,000 feet.

World's Largest Projection Room

The projection room of the Fox Film Corporation is the largest in the world, devoted solely to motion picture machines, containing a battery of eight Power's projectors. The immense projection room which is part of the splendid new Fox Studios is nearly sixty feet long and about twelve feet wide.

The projection room, which is one of several in the Fox Studio, is used for showing films, but the full projection installation is not yet in operation. It is hoped that the laboratory projection equipment will be ready in the near future. Power's machines will be used exclusively and the projection is in charge of a corps of expert operators, Dean J. DeZitter is in charge of Mr. Fox's private projection room and projection in other parts of the building is looked after by J. Lefante, Theo. Kidder and Fred Bochner.

As the room is so narrow in proportion to its length that it is impossible to secure in the photograph the full effect of the "squad" of Powers lined up ready for action. The Fox projection room of course is equipped with all the modern ventilating and lighting devices which are a part of the carefully worked out plans for the entire Fox building.
Trade Announcement

Every exhibitor and manager is advised that the manufacturing rights of the WORLD FAMOUS

MIRROROID SCREENS have been purchased from the J. H. Genter Co., Inc. by

UNITED MIRROROID MANUFACTURING CORP.

who will continue to manufacture and distribute on an enlarged scale.
The advantages of MIRROROID SCREENS demonstrated and sold to 10,000 exhibitors over a period of years are known to showmen throughout the world, and it shall be our object to maintain, and if possible improve quality, at the same time offering a Service which does not cease with the sale.

MIRROROID SCREENS are guaranteed not to crack, peel or turn black for a period of 5 years, they can be washed with soap and water.

Built by automatic machinery, they cost less and wear better

Write for literature at once

United Mirroroid Manufacturing Corp., 725 Seventh Avenue, New York City

FOR SALE

Motion Picture Studio equipment consisting as follows:

9-ton Traveling Crane equipped with
6—Cooper Hewitt Skylights, 8 tubes each.
6—Cooper Hewitt Skylights, 5 tubes each.
Wiring Switches, Plugs and Panel Board.
1—Cooper Hewitt Floor Stand, 4 tubes each.
4—Cooper Hewitt Floor Stands, 8 tubes each.
1—Powers 6-A Projecting Machine, Lens and Compensarc.
1—Film Measuring Machine.
1—U. S. No. 2 Cinematograph Camera.
Laboratory Equipment: 30-foot washing tank.
600-foot drying drums.
Polishing drum 48-200 foot racks; four 2 and one 1 rack tanks.
1—Title Stand, with 2 Cooper Hewitt U-tubes.
Miscellaneous lot of 10-foot Scenery painted and unpainted.

Will sell as a unit or part.

Address J. L. HEFFNER, Peoria, Ill.
M. H. Thoreau, of Victoria, Writes Interest-
ingly on Several Projection Subjects

Has Something to Say About Examination as Practised in Province of B. C.

Says Mr. Thoreau:

In answer to W. B. Allen of Edmonton in the Feb. 31 issue (rather late but I have been very busy working on several of my inventions pertaining to projection) I might say that I also believe that the censors do a lot of damage to films, since often when a subtitle has been removed (their favorite pastime up here) the splice will be an awful crude affair and make one half of a picture passing the intermittent sprocket. But why didn’t the exchange or the Projectionist (I who ran the picture before me, remove the offending splice?) I get pictures from theatres where I am personally acquainted with the men in the projection room and how they can run a picture with some of the splices in them that they do is more than I can understand.

New pictures which as a whole are perfect except for a few bad splices, yet they didn’t have the ambition to cut them out. These men do not work in Victoria (as this house is a first run house here) but in near-by points.

I have visited their projection rooms and watched their work and wondered how they “not away with it.”

Bro. Allen says “today I received the ‘Lone Star Ranger,’ funny, was that because the day I received the “News” with his letter in it I also received the ‘Lone- Star Ranger’ to project. It would have been a good picture had it had a good over-hanging as it was far from worn-out but as it was certainly was not fit for projection.

In blaming censors for some of the film damage I don’t believe we can include the British Columbia board. They have a member of Local 348, Vancouver, B. C. projecting their pictures on two “Taylors” and a Simplex or two.

Mr. Oswald (the Ass. Censor and theatre inspector) is well versed on projection and I don’t believe he would permit such outrages as Bro. Allen says are practised in the eastern provinces.

I am sending the Feb. 21 issue to Mr. Oswald and possibly he will have something to add to what I have said. In the March 27 issue Bro. Allen says Mr. Hayas and their local City Electrician would probably think I was crazy if they read my examination article. Well, maybe I am crazy, but when the Vancouver local (of which I was a member) and hope to transfer back to some of their present examination, they too had some interesting sessions with the City Electrician and most of the theatre managers.

Some of the managers became quite panicky but still the examination was held.

But today I believe that all the managers in Victoria and Vancouver realize that it was to their benefit that the examination was held. The men who were not able to pass were given ninety days’ permission to allow them to study and try it again. Oh, boy, how some did study too! The result was that with the exception of three or four, they all passed and the managers received Better and More Economical Projection. Of course B. C. could certainly be improved upon, but still I believe the projectionists here average better than in any other Province or State.

Most of the B. C. projectionists quit their studies as soon as they passed the examination,

but the knowledge they gained in their studies will be a long time deserting them.

I would certainly like to hear what Bro. Allen has to say regarding the Alberta’s Examination and should there be anything that he wouldn’t like to publish—well my address is at the end of this letter. (Take the hint Bro. Allen?)

Some of these fine days, I hope to write my experience with examinations as I have been given four or five. Some bad, some good points, but most of them were a joke.

In the April 3 issue Xyatron E. York illustrates a shutter which I believe is useless. As you say the teeth are either wasting light or causing slight travel ghost, which possibly he can’t see from a distance and causing a general loss of definition.

His statement that he can get as good results as D. C. as with D. C., answers itself when he says “although I have never used D. C.”

York’s take-up tension is causing that grinding noise at the lower sprocket the first few minutes of every reel, although a worn sprocket or improperly set idler would tend to increase the noise. I hope others won’t take him too seriously when he says “it don’t hurt the film any.” Excessive take-up tension wears out many lower sprockets and lots of film in the course of a year.

The description of the Projection Room of the Allen theatre in Winnipeg was interesting. I wish more would publish a description of their equipment.

I remain,

Yours truly,

MARVIN H. THOREAU,
Projectionist, Royal Victoria theatre, Address St. James Hotel, Victoria, B. C.

Out-of-Focus Effect

D. J. B., Conn., writes:

I guess I will blurt into the department and ask one little question which has been puzzling me for some time.

I am running two of the latest type of Simplex motor driven projectors with a throw of 70 feet. Both are on a perfect level with the screen. The right-hand machine throws a perfect picture, but the other seems to be out of focus on the left of the picture, not very much, in fact, hardly noticeable, but it annoys me very much. When I get the left side in perfect focus the right side is out. Could you tell me the cause of this?

Reply: We believe that some element of your optical system is out of alignment. It may be the condenser, a sprung aperture plate or the objective. Line up the various elements and see if the out-of-focus effect does not disappear.

It might be a good idea before going to the foregoing trouble to exchange objectives if this has not already been done.

The Secret of Success

In a letter received from Walter W. Gilreath, chief of projection, Isis Theatre, Alice Theatre, Mr. Gilreath gives the formula for success in any profession when he says, “I like the work and take an interest in it.” The absence of this feeling is the main reason why there are so many operators and so few projectionists. His letter reads:

I get the Motion Picture News and several other trade magazines. The Projection Department of the News beats them all, according to my opinion. Although I seldom run up against a problem that I can’t work out myself (that is with the help of a good handbook) I often pick up some good idea from my brother projectionists.

I am not such an old hand in the projection game, I guess about three years I have been in the game.

I like the work and take an interest in it, and have done quite a bit of studying the past three or four years.
The advantages of

EASTMAN

footage numbered negative film will immediately assert themselves in the final cutting and assembling of successive scenes.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

"YOU'LL wonder why!" After you've installed a Velvet Gold-Fibre Screen and watched the happy faces of your patrons, witnessing pictures so clear, so soothing and delightful to their eyes— you'll wonder why you didn't get a wiggle on you and install a Gardiner Screen long ago. Exhibitors say:

"The Gardiner Velvet Gold-Fibre Screen is the greatest and quickest little box office recent builder ever offered the theatre man."

After you've read our booklet on screens you'll wonder why you didn't send for it long ago.

Send for it to-day.

For Sale by Leading Dealers

133 EAST CHESTNUT STREET COLUMBUS, OHIO

STEADY!

That describes the D. C. arc when the Speer "Hold-Ark" Carbon is used as a lower. Did you ever notice how it holds the arc to the tip? Any old carbon will do for any old screen, but if you want to put on the best show in town go to your dealer and say

SPEER HOLD-ARKS

Speer "Directo" Carbons
For D.C. Projection

Speer "Alterno" White Combination Carbons
For A.C. Projection

SPEER CARBON COMPANY
St. Marys, Pa.
Making Exchanges Behave

The following letter from J. H. Keough, of Williamsport, Pa., is on the subject of "Who's to blame?" It is addressed to all projectionists--yes, and operators--who have ever had to wrestle with misframed, thick splices and punch holes.

To The Projector:

Thank you for your second letter appearing in your issue of April 17th, 1920.

Let us start the fight right. Subject: Why have we not perfect projection today?

Because we have so many operators that are bum ones--yes, everyone blames the poor operator and everyone knocks him to the bone until he is reduced to nothing. Well now let us see if we can't get rid of those bum operators and make projection better. Where will we start? That is what we want to know. If we are wrong give us your opinion, don't be afraid, you won't harm anyone. This country will not send you up because you try to do good. You have as much right, or I have as much right, to tell some exchange they do rotten work as it has to send you a piece of impossible projection and have your boss tell you that you know nothing. It would do just as much good for the boss to write the exchange a letter as send you that copy so I think it's about time the operators or projectionists got together and rid ourselves of this reputation. Then, and not till them, will projection be perfect.

Can we do it? Yes, it can and a word of co-operation from every operator would make a big change in one week or a month.

Let us start telling the exchanges we want better work so we can give our boys the results and so he can't come back and say 'You're not worth half what I pay you, your projection is so bad. The people all kick and tell me to fire you, you're no good.' If you want to stand by this, say nothing and 20 years from now you will have the same old story and the same old wage and the others will be getting more than you for working six hours and you will be in the coop for eleven hours.

Let us tell the exchanges we do not want those defects which we get today: out of focus, misframes in the picture which would mean the cutting out of the film to eliminate the trouble; or that slimmy all over the screen and make the people walk out wishing the operator good luck. Is this not enough to make the best operator in that business throw up his hands, and say, "Never again!"

What's the use of good sharp lens, good steady machines and spending a thousand or so of your boss' money in telling him of the wonderful projection you're going to have? Is it go for an increase in your salary two or so months later. He looks at you and tells you, why man, you're not worth it, you don't know how his hands up, and say, you got a bad film and burnt or ruined some of their film. Your boss or you would have to pay for it. Why don't they do the same in this case in place of having the blame lodged on the poor operator by the [illegible] people of his trade.

This is why there are so many good operators driven to carelessness, who don't care what their projection is like or how they handle the film because the exchanges work against him.

We are far enough ahead in the booth. Let us stop and wait until the exchanges and film producers catch up with us. This is where the improvement is needed. It is only a waste of money to get this, that and the other thing and have one copy of such junk come in and spoil the name of your house after your hard work, sleep lost and time wasted fitting it up.

Listen to this--try to run a picture called "The Tiger Girl." That picture knocked all the spirit out of me and made me feel like getting out. It's got fins like a rubber ball in it. I imagine if I owned it I would cut those parts out and make a new one. If you cut all I had. This picture has got a man's name on it has done a great deal for the picture game. I wonder if he knows it. If he does, I don't think he would be so keen to have his name taken away that he has a chance to do any good work, when the money comes in and to lay down his tools. Some guy will say I should not have run it. I would if I were not a thousand miles from nowhere. You can't shut your box up and break him. Let the film exchanges send good copy and get the good work started, then we operators will help them more, while they work to kill us never will be perfect projection.

Give the operator a chance and after a short period there will be no bum ones. It's the bum stuff they get acts like bum drink on them.

Comment: Although there is nothing entirely new in this letter, it presents conditions such a way as to cause the reader to think about his work. Without doubt the exchange of today presents the most fertile field for the improvement in projection. It is said, there has always been talk, on the subject of "Better and more Costly Projectors." The fact of the matter is, that projectors as now manufactured are good enough for the quality of film they are called upon to present. The costliest motor car in the world will do a poor job of motoring on a poor grade of gas. The best projector that can be manufactured cannot rectify misframed splices and punch holes. A picture can never be any better than the physical condition of the film although some managers seem to think otherwise. And as for exchanges, they seem to have the idea that the condition of the film has nothing to do with the quality of the picture thrown on the screen. When these things are considered it is easy to see that the step first in improving projection must start with the Exchange.

The Exchange in every case may not be the culprit who's responsible; or the operator, but the Exchange. It may be the Censors, as some correspondents think. It probably is the projectionist, careless, unthinking and heedless. But the Exchange is the place where the fault must be corrected as they who use the film previous to their handling it last and if they know but do not act, it is proof enough that they care not one whit for the Manager's business.

If all of the others who happen to read these columns can add anything pro or con to this argument let the ideas come.

Typhoon President On Western Trip

Ernst Glatzenberg, president of the Typhoon Fan Company, has left New York on a two to three weeks trip during which time he will visit all the western cities.

Notwithstanding the late spring, farsighted exhibitors throughout the country continue to prepare their theatres to meet the demands of the coming hot weather. The Typhoon Fan Company of New York have contracted during the last week to equip the following houses:

- Winter Garden Theatre, 98th Street, New York City;
- Strand Theatre, Monroe, N. C.;
- Minerva Theatre, Jersey City, N. J.;
- Capitol Theatre, Pekin, Ill.;
- Star Theatre, Rockingham, N. C.;
- Columbia City Theatre, Columbia City, Ind.

Boston Supply House Has Grand Opening

The Boston Motion Picture Supply Co., on June 1st, moved into its new quarters at 60 Church St. A program of entertainment including a buffet lunch was provided for the event by S. Y. Merchant, manager of the firm.

WHAT

ARE YOU INTERESTED IN? WE WILL BE GLAD TO SEND YOU SPECIAL LITERATURE AND PRICES ON ANY ARTICLE OF MERIT PERTAINING TO THEATRE EQUIPMENT OR ACCESSORIES. OUR 200 PAGE CATALOGUE WITH A THOUSAND ILLUSTRATIONS WILL BE READY FOR DISTRIBUTION IN ABOUT 30 DAYS. BE SURE AND GET ONE.
THE FOUNDATION OF PRESENT-DAY MOTION PICTURES

STANDARDIZED CAMERAS
PERFORATOR PRINTERS
SPLICER ACCESSORIES

FACULTY DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY

NEW YORK BELL & HOWELL CO. LOS ANGELES
1601-11 Larchmont Ave., CHICAGO

CASH SAVERS

The talk and action of today in Motion Pictures. "Everybody doing it," and so should you. Buy your outfit where it is positively guaranteed and sold to you far below its market value.

Bass Bargains

490-ft. Pathe $250.00
490-ft. Universal $250.00

Used Specials

490-ft. Universal regular and trick, absolutely perfect mechanical condition, $250.00.

A Perfect Service. Write Your Wants.

Spectro Studio Lights. Telephoto Lenses, Etc.

SEND FOR CATALOG

BASS CAMERA COMPANY
CHARLES BASS, President
111 North Dearborn Street, Chicago, Ill.

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will not go to pieces in the projector.

Made by

THE EAGLE ROCK MANUFACTURING CO.
VERONA, NEW JERSEY

THE ACME PORTABLE PROJECTOR

FOR THE
Studio, The Editor, Cutting Room, Home, School or Church
Demonstrated to you Anywhere

HOWELLS CINE EQUIPMENT CO.
729-731 AVENUE NEW YORK, U.S.A.
EVERYTHING FROM THE STREET TO THE SHEET

SOME COMING ARTICLES in THE EQUIPMENT SECTION

Complete plans of an Austin, Texas, Theatre
How to adjust a Power's Intermittent Electrical Systems for Studios and many others
Motion Pictures in Natural Colors
Recent Development of French Process Soon to Be Demonstrated Here

By GEORGE M. RECLUS, Ingénieur des Arts et Manufactures

Motion pictures in natural colors are today an accomplished fact. Mr. Léon Gaumont, director of the large French motion picture firm, is the inventor of this remarkable process. He gave the first demonstration in Paris on November 10, of last year, before the Académie des Sciences, and he received from this illustrious society the official recognition of his discovery.

A few days later the general public was invited to visit and judge the exhibition. The first picture presented in natural colors showed the Victory Parade. The enthusiasm throughout France, which greeted the production of this historic film, bore witness to the great progress which the new development had brought to motion picture art. For here we saw the boys who marched behind Pershing through the Arc de Triomphe, no longer in black and white, but real boys in khakis with the real red-white-and-blue of Old Glory floating above their ranks.

The perfection of this discovery is called for veritable inventive genius and a vast amount of patience. It called also for a highly scientific mind, guided by a thoroughly artistic spirit.

Mr. Léon Gaumont had begun his researches several years before the war. In 1913 he had given his attention to the development of the process, demonstrating, both in France and in America. He was applying himself to the perfecting of his process when the war came, and interrupted his researches. Immediately after the armistice, he returned to his work and event permits later his efforts were crowned with success.

The principle of Mr. Gaumont’s color motion picture presents a certain analogy with the three-color process employed in making of color engravings. It is well known that in the making of a color engraving three plates are applied to the paper—a blue, a yellow and a red plate. Suppose that instead of having three solid plates one had the idea of three transparent plates—blue, yellow and red. If these three colors were simultaneously projected on a screen, one upon the other, with the greatest exactness, the result would be the same as that which is obtained upon paper by the successive application of three plates. The problem to solve consisted, therefore, in obtaining these three single colored photographs by direct impression, and then to accomplish their simultaneous projection upon the screen. In order to explain how this result was obtained, it may be well to recall, briefly, a few simple facts about light and color.

The white light which we get from the sun is, in reality, composed of the entire scale of colors; this is proved by making a ray of sunlight pass through a prism of glass. We see the same colors in the rainbow, where the raindrops act on the sunlight just as does the glass prism. The things that surround us and that receive the light of the sun, absorb a part of the color rays contained in this light and reflect the others which our eyes see. That which we call the color of an object is the color of the rays of light which it reflects. Thus an object which absorbs all the rays of the sunlight, except the red rays, appears red to us. An object which does not absorb any of the color rays appears white, and that which absorbs all of them appears black. We must remember, too, that light rays of its own color is to filter through it. If one looks through a blue glass at a green object (a color composed of yellow and blue), the yellow rays will be stopped and the blue rays alone will pass. If, through the same blue glass, we look at a red object, no rays will pass through and the object will appear black.

Reprinted by permission of La France.

Illustrations by courtesy of L’Illustration, Paris

Leon Gaumont, director of the large French motion picture firm and inventor of a remarkable process of color motion pictures

Reprinted by permission of La France.

Gaumont cinema camera in operation
Electric Installation at Fox Studio
Specially Designed for New Building

Eleven Foot Switchboard, Complete Fire Alarm System
and New Light Control Methods Are Some of Features

The advances in studio construction and equipment during the last year or so have been the best indications of the growth of the industry. So rapidly has studio technique gone forward that the studio pre-eminent today is probably superseded tomorrow by a new structure with far greater possibilities and with equipment of later types.

When the new Fox studio at Tenth Avenue and Fifty-fifth Street, New York City, was opened for inspection a few days ago, any man interested in the technical side of picture production was struck by a lay-out that represented as advanced an accomplishment as can be found among such buildings anywhere.

From time to time as the various departments at the Fox Studio are completed separate articles will be carried in this publication. At present the electrical system has progressed to a point where it merits an extended treatment.

The huge studio building houses three separate sections divided into laboratory, studio and administration. To supply these establishments requires a number of direct current and alternating current supply lines. An indication of the immensity of the current demand may be gauged from the statement that when being employed at its maximum the studio itself may draw from 18,000 to 20,000 amperes.

The administrative offices are equipped throughout with duplexities for general illumination. Projection rooms are supplied with both a. c. and d. c. for either arc or incandescent lamps. All parts of the building are in communication with each other by dictaphones, while a 500-line P. R. X. exchange forms the connecting between the outside world and the offices within the studio walls. A complete fire alarm and central station watchman's system protects the entire building. On the studio floor a unique pilot system has been devised by the E. J. Electric Co., who also laid out the entire electric layout throughout the studio. This pilot system makes it possible for watchmen to turn on pilot lights ahead of them and then to switch them off after passing the various corridors.

It is the studio floor itself that will prove to be of the greatest interest to studio technicians. At the Fox studio the floor is divided into 7 stages, 55 x 100 feet. Each stage has its complete electrical system for controlling all lighting within its area. The switchboard are each 11 feet long by 10 feet high, and for purposes of protection are enclosed in heavy mesh partitions.

On these switchboards are mounted the heavy duty, contactors which comprise the heart of the remote control system evolved at this studio. These contactors were developed by the Sundh Elec. Co., and were selected because of their ruggedness, ample rating and general satisfactory design. By means of a vacuum dash pot the noise usually accompanying contactors of this sort is practically eliminated.

The contactors are actuated either from push buttons at the switchboard or from small push button stations placed near the director. Mr. J. A. Marronbeim, of the E. J. Electric Co., in describing the equipment at the Fox Studio took special pride in the unique push button arrangement worked out for this installation. By its means any one or any number of lights on a "set" may be controlled at the will of the director by simply manipulating the "on" or "off" buttons.

In selecting, testing out and accepting much of the equipment and the new devices used in the electrical system of this studio, the word of Walter Quinlan, the chief studio electrician, had considerable weight. Mr. Quinlan has been in the technical end of the motion picture industry for a number of years, the last four with William Fox. So varied has been his experience that a large amount of the equipment at the Fox Studio was selected from his suggestions.

Devises Baby Arc

A "baby" arc light, designed to take the place of a tallow candle, to be used in fire-place scenes and also as a wall bracket or table lamp in place of the ordinary incandescent light, is the ingenious device perfected by Mr. Houck after more than five years' research and labor. The new light will be given its initial test in a forthcoming production at the Fox Studios.

The arc is of 1000 candle power and in cases where more than one light to a setting is necessary all can be illuminated through one switch, instead of by individual operation as heretofore. It is the smallest baby automatic arc ever used in studio lighting. The arc which takes the place of a match in the hands of an actor lighting a cigar is but seven-eighths of an inch in diameter and but four and one-half inches in length.

As an example of the arc's illuminating powers a test was recently made with a player lighting his cigar in a dark room. With the arc secreted in the palm of his hand and the connecting wire extended invisibly through his sleeve and down his trouser legs out of focus of the camera, the performer pressed a small button which brought the carbon collector, providing a 1000 candle power light on his face.

Mr. Houck has been connected with studio electrical work for several years. Previous to studio connections he was in charge of the arc lighting system in El Paso, Texas, and for five years was connected with the Stone and Weber company of Boston.

Cooper-Hewitt Reports
Good Business

Since control of the Cooper Hewitt Electric Company, Hoboken, N. J., was assumed last June by the General Electric Company, new business of the Company has more than doubled. The plant has been running to capacity and working overtime in effort to catch up with orders.

In order to meet the increased demand for industrial lighting outfits as well as motion picture apparatus, the Cooper Hewitt Electric Company has recently purchased some adjoining property. This will eventually give more than double the present floor space.

Rapid strides have been made in the improvement and development of the Cooper Hewitt lamp, chief among which is the standardization of the new 85% power factor outfit. Some radical improvements are under way which will materially increase the efficiency of this lamp.

The Engineering and Sales Departments have been materially increased by the acquisition of new men.

Abbot Invents Studio
Appliances

Two inventions of paramount importance to the motion picture industry have been developed in the research laboratories of the National Film Corporation of America. Lenwood Abbott, superintendent of National's laboratories, has perfected an enlarging camera, which will make a clear-cut print from a motion picture negative. This machine will make it possible to reproduce pictures for publicity purposes without the use of a Grafex camera.

THE CARBON FOR PERFECT PROJECTION

ELECTRA

PINK LABEL

CARBONS

HUGO REISINGER,
11 Broadway, New York
Music for Your Theatre

By Charles D. Isaacson

I CHOOSE to take the oldest stunt of the motion picture drama. The exciting chase. The plot has thickened and the cat is out of the bag. The villain is exposed for what he is, the heroine realizes all—that she has been duped; that the hero was another man, and that she is in the clutches of an individual not entirely a gentleman. The hero is on the trail, with outraged parents of the heroine in his party. Various villagers are there, to assist in the capture of the villain, who has committed such nefarious deeds that the constable, the sheriff, the chief of police and the fire department are after him.

It is not a comedy, but a real old-fashioned melodrama.

Music? Where will we use music?

To make the entertainment more exciting. Yes! To make the audience feel the excitement more. Yes! To bring out the inner meanings of the plot. Yes! To give voice to the characters in the action. Yes!

You will remember the early days when a brilliant showman conceived the idea of using a pistol shot where a pistol was fired in the picture. It thrilled the audience, because it gave a feeling of realism. You didn't only see the shot—you heard it.

When you put music into the chase, you not only see it but you hear it. You not only hear it, but you feel it. Hearing the right kind of music is almost as exciting as being in the chase yourself. The rhythm of music has an effect on your system—your blood runs faster, your pulses beat quicker.

Where is the man whose foot doesn't start to tap when he hears a certain kind of music? Where is the man who doesn't want to march when he hears a military band? Where is the woman—and to man too—who doesn't want to get up and dance when a dreamy waltz is playing?

Do you think that it is only an idea which reacts in the intelligence when a band plays? No sir, it is a physical thing first of all. I mean that your body is acted on by some music, that the effect is unconscious, and nothing can stop it. If you hit a blow sharply on the knee, the leg jumps. Try it. The scientist tells you this is a natural phenomenon. If you rub your hands together, you generate some electricity—and if you then touch your finger to some thin paper, it sticks. If you play a note on a violin and hold it close to a piano, the note in the piano vibrates as if by a sympathetic response.

Music is all vibration. Watch the violin string and see how it vibrates. Watch the piano strings—the same thing happens. When the music is playing, the air is vibrated—that is how you hear—you understand voice, by the vibrations which hit your ear-drums.

Scientists are beginning to use vibrations to cure disease. I have personally brought musical concerts to convalescent soldiers, suffering from shell-shock, and it had a marked effect on them. Some kinds of music would drive them mad; some music had a softening, soothing effect, like a gentle massage. I have gone to insane asylums for the purpose of seeing how far a simple piece of music might go in its effect. Melancholy patients have smiled at some music; violent patients have been made calm by certain chords. I have put insomnia patients to sleep with certain kinds of calm, restful music; I have calmed and relieved nervous patients with soft music; I have aroused dulled, lethargic patients with exciting music.

(I fancy I can hear the busy motion picture executive saying: "What's the use of all this discussion? What has it to do with the box office?" But, my dear sir, let me assure you, that it has a great deal to do with the money you make; for when you get the right viewpoint on music's powers, you will then see how you can use it for your gain. Remember, last week we agreed that you must think further than the individual feature you're programming this week. You must be able to look ahead—a little bit away for the moment, from the pocketbook.)

The vibrations of music, then, you will agree, are able to affect your audience physically. You can excite them by using the proper effects. You can hash them into a fury as if you were whipping them, if you build up the correct and appropriate musical atmosphere.

On with that chase! Now hear that rushing, presto music. Notes pour over notes, racing onwards. There is a breathlessness in the style of the composition. You hear chord after chord piling on the ear. Oh, will the music cease? You can scarcely keep up with it. Almost you feel as if you are running too, after the villain. You can feel the speed of the horses; you had only seen them before, but now you are in the chase.

The beautiful heroine is distressed. What is she saying? Nothing. But what is she feeling? Ah, heart-breaking harmonies in the music show you that her spirit is crying out for pity. You are not concerned in the audience with how it is done, but you know that something has stolen into your heart and made you feel like that beautiful lass.

See the villain smiling. But do not think that he is all smiles. Listen! The jerky, guilty notes in the music give you an insight into his real self.

The hero is spied. Yes, he is brave. But how brave! Hear the bold, true, majestic strokes of the notes, they inspire you with faith in the youth.

Now the chase grows wilder. The hero is almost upon the villain, almost within reach of his sweetheart. You, Mr. Exhibitor, must use this moment to get the maximum thrill in the audience. Are you going to let the moment go by tamely? Whip the auditorium into a frenzy. Now, out with it, orchestra; now use your skill, pianist or organist; now, with all the art in you, Mr. Showman, take advantage of the pictures on the screen to make your audience wild with excitement. This is the art of showmanship. This is the moment when the right chord, the right com-

(Continued on page 5004)
"WHAT WOMEN WANT"
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Lover's Enchantment" (Intermezzo D'Amour)

1—"May Dreams" (And. con moto), by Borch (3 minutes and 45 seconds), until-S: At Screening.
2—"Adolescence" (Allegro), by Collinge (2 minutes and 15 seconds), until—T: "The home coming.
3—Theme (1 minute and 40 seconds), until—T: "Father, just before I left.
4—"Serenade Romantique" (And. con moto), by Borch (3 minutes and 15 seconds), until—T: "Meanwhile Francine waits.
5—"Dramatic Recitative," by Levy (2 minutes), until—T: "What's this I hear.
6—Continue pp (1 minute and 15 seconds), until—T: "Father, I tell you I can't.
7—"Clematis" (From Bouquetiere Suite), by Tonning (3 minutes and 20 seconds), until—T: "On American soil.
8—Theme (2 minutes and 40 seconds), until—S: Close up of newspaper clipping.
9—"Dramatic Reprise," by Berge (4 minutes and 30 seconds), until—T: "Of all the gifts.
10—"Camelies" (From Bouquetiere Suite), by Tonning (4 minutes and 30 seconds), until—T: "But fearing that I'll die.
11—"Entrée" (a song poem), by Colby (2 minutes and 20 seconds), until—T: "It looks like trouble.
12—"Conspirators" (Sinister Characteristic), by Santos (1 minute and 50 seconds), until—T: "Late into the night.
13—"Dramatic Suspense," by Winkler (5 minutes and 15 seconds), until—T: "Francine's plan.
14—Theme, ff (5 minutes and 20 seconds), until—T: "I am holding you to your word.
15—"Pizzicato Maestoso" (for burglar and stealth), by Minot (1 minute and 35 seconds), until—S: Old man at safe.
16—"Kiss A King" (Value Changes), by Baron (1 minute and 40 seconds), until—T: "The Countess entertains.
17—"Dramatic Tension," by Andino (3 minutes and 55 seconds), until—T: "Let me introduce.

NOTE: Watch shots to action pp or ff.
18—"Rêllets Du Lince" (3/4 Moderato), by Baron (2 minutes and 5 seconds), until—T: "And in the name of the.
19—"Dramatic Tension" (for general lust), by Levy (1 minute and 45 seconds), until—T: "You thief, give me back.
20—Theme ff (1 minute and 30 seconds), until—T: "You have been robbed.

THE END

"MISS HOBBS"
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Adolescence" (Allegretto), Collinge

1—Theme (2 minutes and 50 seconds), until—S: At Screening.
2—"Bolero" (Entr' Acte), by Castillo (2 minutes and 40 seconds), until—T: "Behold, my lucky children.
3—"Scherezette" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "After a peaceful interval.
4—"Mamiselle Caprice" (Intermezzo Piano), by Baron (1 minute and 50 seconds), until—T: "Also influenced by.
5—Theme (1 minute), until—T: "I'll be happy that this is.
6—"Birds and Butterflies" (Intermezzo), by Vely (50 seconds), until—T: "In the chilly dawn.
7—Continue to action (3 minutes and 30 seconds), until—T: "And that same morning.
8—"Mignonette" (Moderato), by Raynard (3 minutes and 50 seconds), until—T: "Breakfast on the terrace.
9—Theme (3 minutes and 20 seconds), until—T: "Let's try it, Miss Hobbs.
10—"Moonlight Shadows" (3/4 Moderato), by Baron (1 minute and 50 seconds), until—T: "I am Miss Hobbs' maid.

NOTE: To be produced as piano solo.
12—"Spring Song," by Mendelssohn (20 seconds), until—S: Close up of trees.

NOTE: To be produced as piano solo.
13—Theme (1 minute and 35 seconds), until—T: "My heart, my heart."
14—"Budding Sentiments" (And. Moderato), by Plasenz (3 minutes and 30 seconds), until—T: "Is that still.
15—"Kiss A Min" (Value Changes), by Baron (2 minutes and 40 seconds), until—T: "Let's eat that alive.
16—"Flirty Flirts" (Mel. Rubato), by Levy (1 minute and 10 seconds), until—T: "That girl pinched not.
17—"Laughing Beauties" (Caprice), by Berge (1 minute and 10 seconds), until—T: "Good Bye.
18—Continue to action (1 minute and 30 seconds), until—T: "As the long week passes.
19—"Dancing Nymphs," by Braine (4 minutes), until—T: "That same afternoon finds.
20—"Impish Elves" (Intermezzo), by Borch (3 minutes and 20 seconds), until—T: "Then at the very first.
21—Theme (4 minutes and 45 seconds), until—T: "Why do you have to.
22—"Flirtation," by Halmun (2 minutes and 10 seconds), until—T: "The very idea of.
23—Theme (4 minutes 20 seconds), until—T: "Sick at heart.

THE END

"THE DISCARDED WOMAN"
A Hallmark Picture
NOTE: To action pp or ff.
Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Theodora at Twilight" (Reverie), Castillo

1—Theme (1 minute and 35 seconds), until—S: At Screening.
2—Continue to action (3 minutes and 5 seconds), until—T: "Esther Wallis, a delicate.
3—"Vampires" (A dramatic theme), by Levy (1 minute and 50 seconds), until—T: "Cress Montague, an.
4—"Dramatic Reprise," by Berge (3 minutes), until—T: "The evening train for the.

NOTE: To action pp or ff.
1—Theme (5 minutes), until—T: "The swing of New York.
11—"Chant Erotique" (Dram. Andante Moderato), by Berge (4 minutes and 20 seconds), until—T: "In an effort to look up.
12—Continue pp (1 minute and 30 seconds), until—T: "Are you looking for work.
13—Theme (4 minutes and 15 seconds), until—T: "Elis Graeber.
14—"Dramatic Suspense," by Winkler (4 minutes and 55 seconds), until—T: "The hastily summoned.
15—"Adolescence" (Light Entr' Acte), by Collinge (1 minute and 25 seconds), until—T: "And later through the.
16—"Entrée" (A tone poem), by Colby (3 minutes and 25 seconds), until—S: Interior of Graeber's office.
17—"Conspirators" (Sinister characteristic), by Santos (40 seconds), until—T: "I've got enough evidence.

NOTE: To action pp or ff.
18—Continue to action (55 seconds), until—T: "In the West. Gorman's.
19—Theme (2 minutes and 30 seconds), until—T: "Days of busy planning.
20—"Dramatic Tension," by Andino (4 minutes and 55 seconds), until—S: Shadow on office door.
21—"Dramatic Reprise," (No. 2), by Levy (4 minutes and 40 seconds), until—T: "I am going to tell you.
22—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (4 minutes and 15 seconds), until—S: Mrs. Radburn telephoning.
23—"Misterioso Dramatique," by Borch (2 minutes and 45 seconds), until—T: "Close-up of revolver in draw.
24—"Andante Appassionato," by Castillo (3 minutes and 5 seconds), until—T: "Burn those papers, dammit you.

NOTE: Begin with ad. lib, tapolly rolls.
25—Theme ff (1 minute and 20 seconds), until—S: Radburn returns home.

THE END

Do you know that
PICTUROLLS
enable you to follow a picture just as accurately as an organist or orchestra?

WELL! THEY DO.
Business Offerings

PROJECTOR—Ten years' experience, desire permanent position. Theatre only whose projection is appreciated. "PROJECTOR," Box 123, Maywood, Kcunde.

A COMPANY, owner of allowed applications for United States patents for important motion picture accessories, highly concentrated by film technique, and other users, is willing to sell its charter, stock on hand, patents, etc. Address H. E. Keeling, 212 Clinton Bldg., St. Louis, Mo.

FOR RENT—Movie Picture Theatre, fully equipped, sitting capacity about 250. Apply to Mr. G. Perrone, Port Huron, New Jersey.

FOR SALE—2 Halliburg 21th Century Motor Generators, 2 phases, 60 cycles, perfect condition, 75 amperes capacity, $100.00 each. 2 Watten Motor Generators, 225 volt, single phase, 2 lamp, 18 amperes, $145.00. INDEPENDENT MOVIE SUPPLY CO., 729 7th Ave., New York City, N. Y.

DEBBIE CAMERA FOR SALE
Will sell at bargain brand new Debbie Camera, Kraus Lens, and all attachments. Debbie tripod, 8 magazines, 5 extra reels, etc. Box 490, Motion Picture News, New York City.

FOR SALE—Two Sunshine projectors, guaranteed to be in FIRST CLASS CONDITION, Palace Theatre, Champaign, Ill.

GIHAT BARGAINS in all kinds of motion picture equipment Joseph Golden, 1444 Broadway, New York City.

WANTED—PIANISTS AND ORGANISTS, with picture organ experience, good personality. DARFOILA MUSICAL INSTRUMENT CO., 314 Malters Building, Chicago.

Highest Quality Lowest Prices
Sixth Floor, Telephone Bryant 1246-1137
INDEPENDENT MOVIE SUPPLY CO.
729 SEVENTH AVE. NEW YORK

"THE BIOSCOPE"
The representative weekly journal of the British Film Industry.
Of special interest to all who buy or sell films.
Office, 83 Shaftesbury Ave., London, W. 1
Specify copy free on request.
Foreign subscriptions: One pound ten shillings (Gold)

UNDER ONE HEAD
You will find every technical subject having to do with the M. P. industry fully and accurately treated under one head—the Equipment Section.
20 PAGES THIS WEEK

Write for our list of Guaranteed Rebuilt Machines.
AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the
MOVIE PICTURE TRADE
300-392 Malters Building
8 So. Wabash Avenue. CHICAGO, ILLINOIS
Dealers in New, Used and Standard Moving Picture Machines, National Carbons, Magneto Scopes and Everything for the Theatre.
WE SELL ON THE INSTALMENT PLAN

(Continued from page 5002)

position, will turn the blood cold and pull
the listeners to their feet. Realism comes
through the voice of the screen.

The silent screen calls for a voice, and
that voice is music.

Why, I could take you into a room,
with only a piano for an equivalent, and
without a picture, without a play-stage, I could
make you feel the excitement of that chase.

Just with the piano. Just with
the all-powerful compositions which have
been written to excite listeners. There
are bits of music which, staged with only
amateur sense, would make you want to
scream for fear! There are bits of music
so realistic that you would be afraid to
look about you.

The chase in your picture—now, Mr.
Exhibitor, do you begin to understand,
and to see more clearly, how you can
apply music to bring out the hidden
meanings of the action, to accentuate and itenify
the emotions? You are dealing with
an audience of individuals, who are moved
emotionally, physically, intellectually.

And as we have just barely touched, there
is a profit to be made in using every
art to have your audiences get as much as
possible in every way, out of your pictures.

We will come back again to the analysis
of the musical language. But next week
I want to show you the opportunity
which is at your door, if you will capitalize
the vast interest in good music.

(Mr. Isaacson will be glad to hear
from exhibitors who have any questions
or suggestions to present to him.

ASK ISAACSON WHAT TO DO

These articles tell a continuous story of
music which can be turned into
money in motion picture theatres.

If you are ahead of the story—if you
have some specific music problem, if you
have a special music query—ask
Mr. Isaacson. He will answer you personally.

Information about instruments, kinds of
music, musicians, scores, operas, symphoniues,
optueas, travelling companies, etc., will be gladly supplied as part of
the NEWS Music Service.

Address CHARLES D. ISAACSON,
care of the MOTION PICTURE NEWS.

FOR BETTER MUSIC
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY
NEW YORK CITY

THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
64 E. JACKSON BOULEVARD
CHICAGO, ILL.
109 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

Your patrons appreciate
good music as much as they do
good pictures. Install an Estey
Organ.

The Estey Organ Co.
Brattleboro, Vt.

See our page ad in the July 10
issue of the Motion Picture News.

Keep
Them
Cool
Buy
Fans

All Styles
Prompt
Delivery
and
Low Prices

Fidelity Electric Co.
Lancaster, Pa.

TREY

Hoods

FOR SIGNS, STAGE OR CANOPY LIGHTS
They Cover the Bulb and Show Brilliant Loading Colors
Have Every Advantage—Save Your Dollars in Lamp Renewals, No Batteries Dipping
Easily Put On or Taken Off

CAL. 5-10 W. and
25-40 W. Lamps
REYNOLDS ELECTRIC CO.
3920 W. CONGRESS ST.
CHICAGO, ILL.

THEATRE AND EXCHANGE MAILING LIST SERVICE
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. You save a saving of from 20 to 50% in postage, etc.

MOVIE PICTURE DIRECTORY CO.
244 West 42nd St. Phone, Bryant 1716 New York
Addressing Typewriting

PEARCE FILMS
608 Canal Street
NEW ORLEANS, LA.
Largest Independent Exchange South

Transverter
Automatically supplies only such voltage as are required. No waste of current in ballast.
HERTNER ELECTRIC MFG. CO.
W. 116th St., Cleveland, Ohio, U. S. A.
Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with the top 10 releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.
**FLYING "A" SPECIALS**
- The House of Toys (Serna Owners)
- The Thirteenth (Margaret Fisher)
- Slam Bang Jim (William Russell)
- Ruthless Robin (Margaret Fisher)
- The Dangerous Talent (Margaret Fisher)
- The Valley of the Giants (Jackie Russell)
- Eve in Exile (Charlie Walker)

ARROW FILM CORPORATION
- Love's Protest (Ora Carew)
- Woman's Man (Romaine Fielding)
- The Bromley Game (Mike White)
- The Trail of the Chieftain (Glen White)
- The Unseen Witness (Glen White)
- The Will Street Mystery (Glen White)

SERIALS
- The Lost Ark (Albert Heath and Lurline)
- The Fatal Sign (Clure Anderson-Harry Carter)
- The Midshipman
- Lightning Breeze (Jack Hoxie-Annie Little)
- The Ghost Ring (Annie Little)
- Blazed Trail Trods (one every other week)
- That Smiling Face (one every other week)

ONE AND TWO REEL COMEDIES
- Hank Mann Comedies (one every other week)
- Arrow (Edgar Weston-Lillian Verra)
- Sunbeam (Fatty Fite-Harry Tracey)
- Hank Mann (Hank Mann-Hodge Kirby)

AYWON FILM CORP.
- Blind Love (Lacy Cotton)
- Days of Daring (Tom Mix)
- Enthusiastic People (Roy Hildebrand)
- Eternal Penalty (Henry Kolker)
- Run and Rehearse (Lanham Hild)
- She Pays (Julia Dean-Dennis Hull)
- The Silent One (Cyril Moke)
- The Guilty Woman (Mary Emery)

CELEBRATED PLAYERS CORP.
- At State Right Exchanges
  **THE GUMPS**
  - Andy and Sally in Love
  - Andy and Sally in Love
  - Andy Visits the Osteopath
  - Andy and Min at the Theatre
  - Andy's Night Out
  - Andy's Wash Day
  - Andy on a Diary
  - Andy Plays Golf
  - Andy Spends His Money
  - Andy Visits His Mammas-in-Law
  - Andy Goes Fishing
  - Andy's Dancing Lesson

CHRISTIE FILM COMEDIES
- **(At State Right Exchanges)**
- **CHRISTIE TWO REALERS**
  - Mar.—Betty Mark and Patsy
  - Feb.—Her Birthday Nightmare
  - March.—A Home Made Honeymoon
  - April.—Your Step-Mother
  - May.—Nearby Neighbours
  - June.—Fair Tale False
  - July.—Cavey Comedies
  - August.—The Cyclone
  - September.—Canyon Pictures Corp.
  - October.—Vanishing Trails
  - November.—Commonwealth Picts.
  - December.—Spanuht's Vod A VIL MOVIES
  - January.—Billy Wickers (Comedy)

EDUCATIONAL FILMS CORP.
- Educational Films (Institutional Film Exchanges)

CHESTER COMEDIES
- **An Overall Hero**

CHRISTIE COMEDIES
- Kiss Me, Carolina (Bobby Vernon)
- The Happy Guy (Bobby Vernon)

TORCHY COMEDIES
- Torchy (Johnny Hines)
- Torchy Bluff (Johnny Hines)
- Torchy Bumps Again (Johnny Hines)

MERMAID COMEDIES
- A Fresh Start (Marie Rael)
- The Twin (Lloyd Hines)

SPECIALS
- The Whirl-a-Windo...
- The Valley of Ten Thousand Smokes
- The Day With Carranza

ROBERT C. BRUCE SCENES
- The Promise
- The Great Sea
- The Hope of Adventure
- Falling Down the Path
- Solitude
- By Schooner in South America
- The Song of the Paddle
- The Grasshopper
- The Wanderlust
- The Field of the Law

CHESTERTOWN SCENIC
- In Boardboard
- Evening Song
- Bear With Us
- Field of Flowers
- Dreams
- Pigs and Kava
- Wasnd, an Elevator
- Adam and Eve in the Andes

FILM MARKET, INC.
- **(At State Right Exchanges)**
  - The House Without Children
  - The City of Purple Dreams
  - Zouan, the Tarot Devil of Romance
  - The Grain of Dust
  - Let Sleeping Brothars Lie!
  - Has a Man the Right to Kill?
  - Beware the Strangers
  - Persuasive Puzzles

FIRST NATIONAL EXCHANGES
- 45 Minutes from Broadway (Charles Ray)
  - The Jackman Man (King Vidor)
  - Curtain (Katherine MacDonald)
  - Yes or No (Norma Talmadge)
  - The Yellow Tycoon (Anita Stewart)
  - Picasso's Playground (Katherine MacDonald)
  - The Love Expert (Constance Talmadge)
  - The Truth Hurts (Charles King)
  - Polly of the Stone Country (M. Harris)
  - The Woman Grows (M. Harris)
  - The Family Honor (King Vidor)
  - Fighting Shepherds (Anita Stewart)
  - The River's Edge (Marshall Neilan)

FOXTAIL EXCHANGES
- BIG PRODUCTIONS
  - The Night Time Show (Special Cast)
  - The Strongest (Special Cast)
  - The Devil's Stampede (Special Cast)
  - Evangelist (Special Cast)

WILLIAM FARMER SERIES
- The Joad Troublemakers
- The Orphan
- The Adventurer
- Wings of the Morning
- The Green Light (Special Cast)
- The Lure of Ambition
- La Belle Russe
**Advance Information on All Film Releases**

(Continued from page 5005)

| TOM MIX SERIES | Three Gold Coins | April 20 | 5 |
| JESUS | Heaven And Earth | April 20 | 5 |
| TERRI | The Hermit | April 20 | 5 |
| DUKE | The Darkest Hour | April 20 | 5 |

**FOX ENTERTAINMENTS**

| A World Of Folly (Vivien Leigh) | April 20 | 5 |
| THE TWINS OF SUFFERING CREEK (Wm. Russell) | April 20 | 5 |
| THE LION'S HEART (Madam Devereux) | April 20 | 5 |
| THE SPIRIT OF THE RED CROSS (Mackenzie) | April 20 | 5 |
| THE FORBIDDEN TRAILS (Black Jones) | April 20 | 5 |
| LOUISE'S HUSBAND (Kennedy) | April 20 | 5 |
| THE DEATH LINE (George Walsh) | April 20 | 5 |
| THE MOTHER OF ALL CHILDREN (Gaby's Diary) | April 20 | 5 |
| THE TATTERS (Madame Devereux) | April 20 | 5 |
| "Le Flambeau" (Vivien Leigh) | April 20 | 5 |
| Leave It To Me (Wm. Russell) | April 20 | 5 |
| "Black Shadows" (Peggy Hyland) | April 20 | 5 |
| "Molly And I" (Shirley Mason) | April 20 | 5 |
| "A Manhattan Knight" (George Walsh) | April 20 | 5 |

**SUNSHINE COMEDIES**

| HIS MUSICAL SPREE | April 20 | 5 |
| MARY'S LITTLE LAMB | April 20 | 5 |
| OH, WHAT A KNIGHT | April 20 | 5 |
| "MOTHER IN LAW" | April 20 | 5 |
| GIRLS AND COMPOSITIONALISTS | April 20 | 5 |
| SHOULDER SHAKES | April 20 | 5 |
| DANGEROUS | April 20 | 5 |

**MUTT AND JEFF CARTOONS**

| THE BREAKFAST FOOD INDUSTRY | April 20 | 5 |
| THE MYSTERY OF THE SUBMARINE | April 20 | 5 |
| DEPARTED SPIRITS | April 20 | 5 |
| "A BALD HEAD" | April 20 | 5 |
| "A ONE ROUND JIFF" | April 20 | 5 |
| THE TUNER DANCE | April 20 | 5 |
| THE DAY STRIKERS | April 20 | 5 |

**FROHMEN AMUSEMENT CORP.**

| (AT STATE RIGHT EXCHANGES) | April 20 | 5 |
| TEXAS GUINAN SERIES | April 20 | 5 |
| JESSIE BROWN'S | April 20 | 5 |
| "THE BOSS OF THE RANGE" | April 20 | 5 |
| "THE SPIRIT" | April 20 | 5 |
| "THE HEART OF TEXAS" | April 20 | 5 |

**MACK SWAIN SERIES**

| NATURAL HABITATS | April 20 | 5 |
| AMUSEMENT AND THE BATHING GIRLS | April 20 | 5 |
| AMUSEMENT AND THE BATHING GIRLS | April 20 | 5 |
| AMUSEMENT AND THE BATHING GIRLS | April 20 | 5 |

**GARDINER SYNDICATE**

| (AT STATE RIGHT EXCHANGES, ALBANY AND BUFFALO) | April 20 | 5 |
| "APRIL IN PARIS" (Elyse Knox) | April 20 | 5 |
| "A RIDDLE OF THE HEAVENS" | April 20 | 5 |
| "THE TOWER OF IVORY" (Gertrude Astoria) | April 20 | 5 |
| "DANGEROUS" (Mary Roberts Randgill) | April 20 | 5 |
| "PARTNERS OF THE NIGHT" (Lesty Scott) | April 20 | 5 |

**CAPITOL COMEDIES**

| APR. 15—"A FLY TO THE OINTMENT" (Neil Burns) | April 20 | 5 |
| MAR. 14—"MARRIOTT" (Neil Burns) | April 20 | 5 |
| "BODIES OF THE BEACH" | April 20 | 5 |
| "THE TOWER OF IVORY" (Gertrude Astoria) | April 20 | 5 |
| "DANGEROUS" (Mary Roberts Randgill) | April 20 | 5 |
| "PARTNERS OF THE NIGHT" (Lesty Scott) | April 20 | 5 |
| "THE TOWER OF IVORY" (Gertrude Astoria) | April 20 | 5 |
| "DANGEROUS" (Mary Roberts Randgill) | April 20 | 5 |
| "PARTNERS OF THE NIGHT" (Lesty Scott) | April 20 | 5 |

**FORD EDUCATIONAL WEEKLY**

| MAR. 14—"THE ALLIANT HUNTING" | April 20 | 5 |
| MAY 16—"WINDS OF THE TIDES" | April 20 | 5 |
| JULY 7—"TICK TOCK" | April 20 | 5 |
| JULY 22—"SILVERWARE" | April 20 | 5 |
| JULY 29—"DE LIGHT" | April 20 | 5 |

**GRAPHIC FILM CORPORATION**

| MURAL SUICIDE (Mason-Bajou) | April 20 | 5 |
| ASHES OF LOVE (Clackett-Durant) | April 20 | 5 |
| WHEN MEN BREATHE (Gail Kane-Stuart Holmes) | April 20 | 5 |
| GODS OF THE BEACH (Baxter-Shapiro) | April 20 | 5 |
| SOMEONE MUST PAY (Gail Kane-Stuart Holmes) | April 20 | 5 |
| "A CHILD FOR SALE" (Leila-Hale Company) | April 20 | 5 |

**GREYER'S EDUCATIONALS (CHICAGO)**

| SPEEDING THROUGH BLUE | April 20 | 5 |
| SEDUCTION | April 20 | 5 |
| "THE SPIRIT OF THE AMERICANS" | April 20 | 5 |
| "THE SPIRIT OF THE AMERICANS" | April 20 | 5 |
| "THE SPIRIT OF THE AMERICANS" | April 20 | 5 |
| "THE SPIRIT OF THE AMERICANS" | April 20 | 5 |
| "THE SPIRIT OF THE AMERICANS" | April 20 | 5 |

**HALL ROOM BOYS PHO. PLAYS**

| APR. 10—"A SKIRT" | April 20 | 5 |
| APR. 10—"A WAY OUT" | April 20 | 5 |
| MAR. 25—"A BABY" | April 20 | 5 |
| MAR. 28—"BREAKING INTO SHADOWS" | April 20 | 5 |
| MAR. 29—"NOTHING BUT THE TRUTH" | April 20 | 5 |
| JUN. 25—"NECK AND NECK" | April 20 | 5 |
| DEC. 29—"THE MILLIONAIRE PLAGUE" | April 20 | 5 |

**HALLMARK PICTURES CORP.**

| FAMOUS DIRECTORS SERIES | April 20 | 5 |
| "A VEILED MARRIAGE" (Lester Kelso) | April 20 | 5 |
| "A MARRIAGE" (Wm. North) | April 20 | 5 |
| "A VEILED MARRIAGE" (Lester Kelso) | April 20 | 5 |
| "A VEILED MARRIAGE" (Lester Kelso) | April 20 | 5 |
| "A VEILED MARRIAGE" (Lester Kelso) | April 20 | 5 |
| "A VEILED MARRIAGE" (Lester Kelso) | April 20 | 5 |

**GARSON-NELAN PRODUCTIONS**

| PRODUCTION (FOR OPEN MARKET) | April 20 | 5 |
| "THE UNPOISED" (Shining Star) | April 20 | 5 |
| "THE HUSTLED HOUR" (Blanche Sweet) | April 20 | 5 |

**GAUMONT COMPANY**

| (AT STATE RIGHT EXCHANGES) | April 20 | 5 |
| HUSTLE AND STRIKE (Vivien Leigh) | April 20 | 5 |
| Tuesdays—Gaumont News | April 20 | 5 |
| FRIDAYS—Gaumont News | April 20 | 5 |
| "THE REAL ROOSEVELT" | April 20 | 5 |

**MERIT FILM CORP.**

| "FOOKS GOLD" (Minna Lewis) | April 20 | 5 |
| "THE WOLF" (Texas Guinan) | April 20 | 5 |
| "THE WOLF" (Texas Guinan) | April 20 | 5 |
| "THE WOLF" (Texas Guinan) | April 20 | 5 |
| "THE WOLF" (Texas Guinan) | April 20 | 5 |
| "THE WOLF" (Texas Guinan) | April 20 | 5 |
| "THE WOLF" (Texas Guinan) | April 20 | 5 |

**METRO EXCHANGES**

| SCREEN CLASSICS, INC., SPECIALS | April 20 | 5 |
| "APR. 16—"THE ANTHROPUS" | April 20 | 5 |
| APR. 17—"THE FIX" | April 20 | 5 |
| APR. 18—"THE CHERRY" | April 20 | 5 |
| APR. 19—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 20—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 21—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 22—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 23—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 24—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 25—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 26—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 27—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 28—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 29—"THE CHERRY PLUM" | April 20 | 5 |
| APR. 30—"THE CHERRY PLUM" | April 20 | 5 |

**HOPE HAMPTON PRODUCTIONS**

| MAR. 15—"A MODERN SATIRE" (Hope Hampton) | April 20 | 5 |

Release Information continued on page 5008
"Edgar's Jonah Day"
(Booth Tarkington Comedy—Goldwyn—Two Reels)

BOOTH TARKINGTON's series of "Edgar" comedies have created quite a stir in the film world because of their natural plots and characterizations, not forgetting the human touches of the author, who is in a class by himself as a painter of young boyhood. The latest entitled "Edgar's Jonah Day" is quite up to the standard of the two previous essays. While it doesn't carry the same amount of mirth-provoking incident and the Ridolavenport accepted it in silence, Drunken buttonos and trick photography have lost their novelty.—LAURENCE REID.

"The Bromley Case"
(Produced by Steiner—Released by Arrow—Five Reels)

THIS is the fifth picture of the "Tex, the Educator of Mysteries" series. It follows much along the lines of its predecessors. There is the usual murder and the usual mystery enveloping it. Only in this case there are about five suspects and some audiences may get a little confused. Tex, the detective, played by Glenn White, solves the mystery in the end, clears the innocent party under the shadow of suspicion, and quietly smokes his pipe to await another murder and mystery.

Ethel Russell appears as the girl, and Joseph Striker plays opposite. The love interest is well maintained despite the fact that the picture is essentially one of mystery, and this helps a lot to keep it from becoming too strained and overdone. Production is satisfactory and the entire cast is up to the average. It may not quite equal The Trail of a Cigarette, falling a little behind in gripping interest, but it is better than the earlier picture of this series, and can be served to any audience unless they are on a purely "love story" diet.—MATTHEW A. TAYLOR.

"The Dangerous Hero"
(Five-Reel Feature Starring Owen Moore—Selznick)

THIS picture won't create any unusual comment, being what might be termed an average feature. It will interest and please, however, and give entertainment to those who witness it. The story is of the comedy variety and although it runs along smoothly and has its bright moments, it never sparkles. Still, it could have had the characters and situations been stretched a little.

The story runs for about a couple of reels before the author reveals that it is to be a comedy and when the idea suddenly dawns upon us we feel that we have been misled and have to re-set our minds to fit the scenes that follow.

Owen Moore plays his opening scenes in a convincing manner, but when he strikes the comedy situation, he is entirely too timid.

If he had gone right into them with comedy uppermost in his mind, he would have had his audience with him and caused many laughs. Instead, he seemed to drag through the important scenes while you were expecting and waiting all the time for something funny to develop.

But he is not entirely to blame for this, for the director should have known the tempo of the scenes and should have suggested "business" for him to do.

Moore is seen as a young man in a penniless condition who is loved by a wealthy young lady. He is still possessed of a second-hand car, which he raffles off at a picnic in the hope of gaining a few extra dollars to pay his debts. He gains the requisite calisthenics in a thoroughly white uniform, when he is informed by a friend that his tailor is becoming impatient for the money owed him.

He hands over the money to the impecunious one, and begins to feel a bit relieved as it seems the lady will now be quite satisfied with his return. The picture's director seems to have set his heart and is useless.

In order to make good the loss to the one possessing the winning ticket, Moore promises to work two weeks for nothing and to do anything his lady will have him do.

An enemy of his secures the ticket, whereupon he takes our hero home with him and proceeds to make the unfortunate one the family drudge.

If this is unsuccessful, for Moore takes no interest in the work allotted to him and in the end is ordered from the house. But not before a calous rival has tried to concoct a scheme by which to gain the heroine's love.

Her, too, is unsuccessful, and after many exciting and farcical scenes in which the two "villains," the young ladies' father, a "vamp," and hero and heroine are concerned, the final showdown exposes the lovers in each other's arms.

This picture is a good one and includes Gloria Hope, Emmett King, Henry Miller, Jr., Virginia Cadwell, Charles Arling and Neil Craig.

The picture contains many beautiful exterior shots.—FRANK LEONARD.

"Monkey Business"
(Sunshine Comedy-Fox—Two Reels)

DESPITE the title, the Fox monkey does not monopolize the picture, although both he and the dog get in some effective work. The plot is simply that of a husband who tries to outwit his clever and slyly wife who pursues him, leaving a very pretty baby to get into trouble while she is away. There is not so much slapstick in the two reels as there is real good gags, some of them novel, and all of them good for a big laugh.

Almost all of the regular Sunshine troupe appear, not forgetting the score or so of girls who romp and dance to their hearts content in the cabaret scenes. This set is quite elaborate and is the center of considerable of the action.

The second reel is the better of the two, containing some unique and side-splitting bits of action on the beach, when the supposed baby is strangled on a rock some distance from shore. The player who dives in ankle-deep water should get a big laugh.—MATTHEW A. TAYLOR.
Advance Information on All Film Releases
(Continued from page 5006)

NAZIMHOV PRODUCTIONS
The Heart of a Child (Nazimov)

Stranger Than Death (Nazimov)

The Heat of the Day

The Red Lantern (Nazimov)

TAYLOR LAMBERT PRODUCTIONS
May 1—Nothing But Lies (Taylor Holmes)

Mar. 28—The Last of the Mohicans

Dec.—Nothing But Truth (Taylor Holmes)

MISCELLANEOUS

(Staff Right Features)
The Isle of Devils (Paul Gilmore) Character Pieces

The Art of Love

What Women Love (Amiette Kellerman)

The Invisible Man (E. K. Lincoln) American Classics

Our Virginia Girl (Billie Burke) C. E. Parks Inc.

Witches' Gold (Philippe-Gaumier) Capital Film

A Common Level (Greene-Wynne) Transatlantic

Film Club (Billie Bader)

Why Women Sin (Audra Luthier) Wystria Pictures

A Dream of Fear (Darby Cameron)

Dimentions Many Owners (Neriy Cassarino) Re

Democracy (Special Cast) Democracy Photopla

Libraries, Inc.

COMEDIES

Tinkle's Niger (Derek Tower) Tower Film Corp.

Dragon Companion (Robert Kerr) Chas. King Com.

Super Film Co.

Up in Smoke (Robert Fos) Classic Pictures

Trouble (Allan Dwan) Womack Pictures

Mack Sennett Comedies (Majestic Pictures)

Comedy Acts (May Cooney, Los Angeles)

Tar Comedies (Cinema Film, Chicago)

Juggling Comedies (One Reel a Week) Double-A Pictures

Jolly Comedies (Film Specials)

MONOPOL PICTURES

Crimson Shells (Francis Ford)

Alma Where Do You Live (MacTumney Larkin)

NATIONAL FILM CORP.

(At State Right Exchanges)

No Exceptions

Kentucky Colonel (Special Cast)

Cantoni's Feature Issue

PATTER CHANCES

Anm. 15—The Girl in the Web (Blanche Sweet)

Aug. 1—Call It a Week (H. B. Warner)

July 4—A Broadway Cowboy (Wm. Desmond)

June 28—The Little Colonel (Herbert Readfield)

June 20—The Wrongs of Women (Jack Holt)

May 30—Sherry (Pat O'Malley)

May 16—The Ghosts of Webers (Joseph P. Eaton)

May 5—The Miracle of Money (Seddon Morrisson)

May 1—The Wilderness Trail (Jack Holt)

April 25—Rio Grande (Bert Lytell)

PIRATE GOLD

(Ten Two-Reel Episodgs Starring Groe, B. Steele, and Marquart's Courter)

Anm. 15—First, In Which Hoey Buys a Map

THE THIRD EYE

(Fifteen Two-Reel Episodgs Starring Warner, Cland and Elmer Percy)

Anm. 15—Thirteen, The Blind Trails of Justice. (Elmer Percy)

Aug. 8—The 13th Man. (Elmer Percy)

Aug. 1—Eleven, The Long Arm of Vengeance.

July 25—Ten Million Men of Terror.


July 10—Nineteen, Dangerous Trails.

July 6—Eight, The Man of the Edge.

June 11—Seventeen, Daring Damsels.

June 25—Sixteen, The Death Song.


YOUNG BUFFALO SERIES

Anm. 8—The Hold-Up Man

July 8—The Horsemen of the Plains

July 25—The Law of the Border

July 18—Horse Power

July 11—Tea of the Timberlands

TRAILED BY THREE

Anm. 11—Fifteen, The women of The Reckoning

July 4—Forty, The Hidden Crime

June 15—Twenty, The Silent Man

June 20—Twenty, The Burning Faze

June 15—Eleven, The Trouble Tramp

June 6—Teeth, The Slave Market

May 20—The 9th of the Pawn's Revenge

May 23—Eighteen, On the Prowl

May 16—Seventeen, In the Pawn's Harrow

May 9—Six, The Pawn's Pledge

May 2—Fifth, Buried Alive

THE ADVENTURES OF RUTH

May 11—The Key of Ruthland

April 7—A Ruthland Romance

March 28—Fourteenth, The Fighting Chance

DAREDEVIL JACK

June 27—The Triple Chase

May 16—Fourteenth, Terrible Vengeance

April 11—Twelfth, The Hellbound Man

March 24—Twelfth, The Unseen Harrow

Jan. 20—Blood Houses of Ruthland

April 16—Twelfth, Path of Destruction

BRINGING UP FATHER

June 22—Third, Jigs and the Social Lion

May 16—Second, Father's Close Shave

Apr. 1—First, Jigs in Society

AFTER THIRTY

(A Special Romance starring Mrs. Sydney Drew and John Cunningham)

May 10—The Thirtieth Year

April 16—Second, The Stimulating Mrs. Barton

ROLIN COMEDIES

Anm. 1—Little Miss Mars (Beatrice La Plante)

June 27—Any Old Port (Saundra Polk)

May 18—The Happy Honeymoon (Saundra Polk)

July 16—Hello Uncle (Beatrice La Plante)

May 11—Granny (Saundra Polk)

May 22—All Dressed Up (Saundra Polk)

June 14—Jolly (Beatrice La Plante)

May 19—Trotting Trips (Saundra Polk)

June 15—Crimson (Saundra Polk)

April 11—Snoo on Sight (Saundra Polk)

ROLLIN TWO REELERS

July 1—Nine and Dry (Harold Lloyd)

May 15—A Woman's Wayward (Harold Lloyd)

Feb. 8—My Royal Shyness (Harold Lloyd-Mildred

THE BLACK STORK PRODUCTIONS

July 16—Soul and Body (Herbert Readfield)

June 17—The Miracle of Money (Seddon Morrisson)

May 19—The Bloodhound (Beatrice La Plante)

May 13—My Father's Courage (Beatrice La Plante)

April 2—My Father's Courage

THE POLITICS OF MONEY (Nazimova)

The Girl From Nowhere (Madison Lucas)

THE BATTERIES OF TERENCE

Babes in Arms

Two's Company, A Show (Oliver Gordon)

Call Me Daddy

Knead Me

Down Beside the Sentries

Professor Was Right

Running Romances

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seensom)

REAL ART PRODUCTIONS

SPECIAL FEATURES

The Black Spot and A Wald's

The Law of the Yukon (Charlton Miller's)

The Block (Sessue Hayakawa)

Soldiers of Fortune (Allan Dwan's)

The Mystery of the Yellow Room (Chauveau's)

STAR PRODUCTIONS

Jean Be Good (Mary Miles Minter)

Nancy Merton (Mary Miles Minter)

Stunners (Alles Brudy)

The Dixie Devils

Judy of Ruggles Harbor (Marla Logan)

This Market (Alice Brady)

Prince of Green Brothers (Miles Minter)

Entirely Susan (Constance Clancy)

Release Information continued on page 5010

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES

What Next?

Gimme the Goods

The Artist

Dead End

Hard Luck

Brass Buttons

The Dodger

Poised

Cleaning Up

Strike Breaker

TEXAS GUINAN WESTERNS

A Moonshine Pond

The White Squaw

The Night Raider

Wild Cat

My Lady Robin Hood

Gunsmith

Letters of Fire

Not Guilty

The Lady of the Law

Bopping Billiganter

ALICE HOWELL COMEDIES

Cinderella Containers

The Brand of Love

Her Bargay Day

Her Guardsman

Disdained Love

WILLIAM FRANZ COMEDIES

The Paper Hanger

Burro (Sunset) Scenics

The Mountain That Was God.

Lark Circle

MILTON PETERS ART COMEDIES

Jealousy

Wild Wild West

Instalment Plan

Not Your Ballad

The Kid

His First Love

One Big Night

Agenda Call Us

Their First Friver

GALE HENRY COMEDIES

Herdrooms

The Movies

This Way Out

Chickens A La King

Her First Flame

Her Honor, the Scrub Lady

MARGARET PEACE

ELIZABETH LEWIS

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

ROBERTSON-COLE PRODS

SUPERIOR PICTURES

Bright Skies (Brentwood)

The Benefactor (Selznick)

The Notorious Mrs. Spade (Bessie Barracke)

A Woman Who Understood (Bessie Barracke)

The Woman's Special (Cast)

The Flame of Darkness (Beatrice Michelsohn)

Life's a Joke Through (Zaza Pitts)

The Lone Gallestier Lark (Bessie Michelsohn)

The Bigger Prince (Bessie Hayakawa)

SPECIALS

The Voice Man (Dempsey Carpentier)

The Fortune Teller (First Television)

The Bottom Line (Low Cey)

SUPREME COMEDIES

 Mohammad

The Taylor Made Wife

Why Be Jealous

Her Half
carriage

Her Half
carriage

A Bungalow Bandit

Release Information continued on page 5010
"SCRATCH MY BACK"
(Eminent Authors-Goldwyn)

Scintillating Comedy Is a Sure-Hit Fire

For a feature which simulates from inception to conclusion—which sparkles with genuine flashes of humor and wit—which travels along breezily and occasionally kidding itself—which doesn't carry a single dull moment—which presents a new and refreshing type of comedian, "Scratch My Back," a picture of Rupert Hughes' humorous story, is entitled to be called "the comedy hit of the season." In the first place it contains a genuine gag which is treated in an ideal manner. In fact it is a model of its kind because there is no attempt to embellish it with serious touches. Most farce-comedies fail on the screen because the directors think that the action must be reinforced with bits of melodramatic incident. "Scratch My Back" is the antithesis to any element. It simply relies upon its original idea which is elaborate enough to furnish sixty minutes of solid entertainment. But taking into consideration the humorous situations and the spirited acting of T. Roy Barnes and his assistants, it is the subtleties which bring out the values of the offering. No finer sample of wit and satire his ever flashed on the screen. Each caption is a gem. One in particular brought forth a sal de amusement to the Capitol. Which is an unheard of incident at a picture theatre. It expressed the idea that "in the history of the Drama and Movia, this is the first time that a girl refused to go unaccompanied to a man's room."

Perhaps Rupert Hughes wrote them. Why not? He is versatile enough.

Mr. Barnes comes to the screen with a full stage experience and introduces a breezy and refreshing manner. His style is rather unique. The role he assumes—that of a young man "who always did what he wanted to" is cut exactly for his personality. He is kidding and being kicked about in equal measure. The girl of the story is his courage to scratch a woman's back at a theatre. Seated in the stalls he comes to the rescue with his soothing fingers, and from this novel situation arises a friendship which carries a deal of humorous complications. He is not exactly the hero since she is married to another. But he has his reward when the conclusion brings her scratching his back. The picture is well directed by Sidney Olcott and the backgrounds are delightful. Helene Chadwick as the heroine, Lloyd Whitlock as the husband, and Cesare Gravina in a character study lend admirable assistance. The offering should be a knockout with any audience. —Length, 5 reels. —Laurence Reid.

THE CAST

Val Romney — T. Roy Barnes
Loretta — Lloyd T. Whitlock
Madeline — Helene Chadwick
Mr. Secor — Andrew Robson
Jaykob — By Rupert Hughes
Directed by Sidney Olcott. Photographed by Steve Round.

PRESS NOTICE—STORY

T. Roy Barnes, one of the foremost comedians on the stage, is making his debut in motion pictures as Val Romney in the screen comedy "Scratch My Back," written by Rupert Hughes and directed by Sidney Olcott. This is one of the merriest of back stage comedies. The man who writes this story has a ten-act "as the man who always did what he wanted to." He is the comedy genius who has just got out of the graveyard of the comedy and melodrama picture through the inspiration of "Scratch My Back" and "escape.

Val Romney in his early life is shown. He is a professional man-in-a-runaway-convent girl who becomes a professional dancer. But she gives up this profession when her dancing partner insists on knowing his affection upon her. She goes home and shortly after marries the American consul, Lorton. What of Romney? Well, he comes into her life when visiting the theatre. Seated immediately behind her he notices that she is having trouble in keeping quiet due to the itching of her back. Val, living up to his theory, scratches it for her. And she adores his tact and courage. Complications develop which make her husband suspicious in the end she requests Romney's assistance by scratching his back as it itches. There is a sparkle to this picture which is spontaneous throughout. The titles are perfect gems of satire and wit. And the players assisting Mr. Barnes have caught the spirit of the comedy in splendid fashion. "Scratch My Back" doesn't carry a dull moment. It is screen comedy at its best.

PROGRAM READER

What is considered by impartial critics the brightest and brightest farce-comedy of the year will come to the screen. It is under the title of "Scratch My Back." This Goldwyn offering is written by Rupert Hughes and directed by Sidney Olcott and features the screen debut of T. Roy Barnes, one of the most genial and able performers of stage comedy. Mr. Barnes will outline this scintillating story. It must be seen to be appreciated. But rest assured that one of the most surprising pictures to have been seen is for you see "Scratch My Back." The subtleties are as rich as the comedy situations. And Mr. Barnes and his excellent company take full advantage of the humorous possibilities.

SUGGESTIONS

Don't fail to go after the crowds with this one. Bill it as the brightest and funniest farce-comedy of the year. Tell that it introduces T. Roy Barnes to the screen. He is destined to be a long time a star. The setting is a stage comedy. The scene is a humorous fashion and use catch lines, stills, and posters. Use a teaser campaign, advising your patrons that the chance is the to have the laugh of the season. Emphasize particularly that you stake your reputation as an exhibitor on this picture. Mention that Sidney Olcott directed and that Helene Chadwick

"BELOW THE SURFACE"
(Ince-Paramount)

Bosworth's Active and Graphic Incidents Make Entertaining Picture

The vivid personality of Hobart Bosworth—his ability to dominate his scenes through sheer dramatic power call for stories of strong ingredients. His sponsors have not missed "Below the Surface," an original contribution by J. L. Rein and J. B. Howard. And they need look no further than material based upon plots of the briny deep. He can represent the stern, resolute sea-farer better than any other actor of the screen. But instead of depicting him sailing before the mast, this picture offers him the role of a deep-sees diver. It may be called a character study, because every element of dramatic conflict is established to bring out his dominant personality.

The plot here is rather weak and won't carry truth in several instances, and much of the action is of an arbitrary kind. But there is no denying that it holds the attention. The picture starts with a punch, loses its dramatic effect, follows, but finally has a powerful climax.Romney is subordinated in a Bosworth offering and its introduction here only capitalizes some theatrical melodrama. The conflict is presented in the attempt of get-rich-quick promoters to engage the diver and his son in a fraudulent enterprise. Their scheme is to use the two men as divers in lieu of the third, much to the deep-sees man's disapproval. The son willfully entertains the project. A woman is introduced whose object is to intrigue the young man into matrimony. This incident is too buried to expect it.

The boy becomes delirious when he leaves him and the father goes to an underworld dance to bring the money. But there he gets lost and during a collision with a decaplet and the promoters perishes. The boy refuses to believe his father's story that the woman is worthless, until he puts on his diving suit and locates her watery grave. And thus his sehen behind in the embrace of her lover. The picture is rich in the sub-marine scenes—several views are presented the divers carrying on their work in a life-like manner. The illusion is so perfect that Irvin Willatt, the director, deserves full credit in making this part of the picture vivid. Bosworth's emotion and restraint are so compelling that the operator is always held at attention despite any story weakness of his pictures. The action, the novel incident and suspense give "Below the Surface," an adequate punch. Length, 5 reels. —Laurence Reid.

THE CAST

Martin Flint — Hobart Bosworth
Grace Darmond — Grace Ogden
Luther — Lloyd Hughes
James Arnold — George Webb
Alice — Miss Alice
Dagget — J. P. Locke
Martha Flint — Estelle Vidges
Geb Qual — By Luther Reed.

Directed by Irvin V. Willat. Photographed by J. O. Taylor.

PRESS NOTICE—STORY

The sea again furnishes the background for a strongly dramatic story in Hobart Bosworth's "Below the Surface," which will be seen at the Palace week of April 19, in the Fishing village on the rocky coast of Maine and the star has the role of a stern old New England deep-sees diver. His partner is his son. Luther. The two are approached by a fraudulent enterprise to extract treasure from a sunken wreck. The old diver declines, but Luther, attracted by the pretty girl who accompanies the promoter, accepts the proposition, marrying the young woman at the same time. The old man is left to his fate. "Below the Surface" is a story of exciting interest. It is a vivid graphic document—one entirely suited to the screen personality of Mr. Bosworth. The plot is filled with tremendous punch which thrill, while the heart appeal is sufficient to give it balance. Luther Reed, who wrote the story has given it all the value of his wide experience, and Irvin V. Willat, the director, has endowed it with the necessary action. The star and his assistants have provided excellent performances.

PROGRAM READER

When "Below the Surface" comes to the — theatre next — you will see Hobart Bosworth, then there is no better actor on the screen, in a vivid love story of the sea. You will look upon underwater heroes and deep-sees figures. You will be identified with a father's love for a widowed son, a boy's love for an unworthy woman, a girl's love that wins, the narrow escape scenes, it is a picture of tremendous action. Some of its starling scenes disclose a fog, a wreck and a rescue. And to give this story its small town charm is exploited. The most exciting sub-sea events are declared to be the most vivid and pictures of this presented in a phantasmagoria. Don't fail to see this pulsetting drama.

CATCH LINES

They were dying down there like rats in a flood! No man could reach them until — See Hobart Bosworth in "Below the Surface," the most gorgeous photopty ever written.

A picture of redoubled action—a picture of tremendous punches and thrills, a picture of romance and heart interest. That is "Below the Surface" Don't miss it.
"ALIAS MISS DODD" (Universal)

Little Entertainment Value in This Short Story

There is a semblance of a story within a story here which sort of compensates for the slight idea upon which it is founded and the mass of extraneous detail which composes the action. "Alias Miss Dodd" is episodic and lacks point and construction and carries very little story interest, the chief point of attraction being the presence of the personable Edith Roberts in the title role. There can be neither rhyme nor reason in the idea of a timid old bachelor expressing romance through the employment of his imagination. He takes his diary to a hidey and the heroine, an employee, believes that which is brought to the shop by Thomas Dodd, she decides to give up her work and begin other out of chaos in the old man's imagination.

In this activity, he took upon himself the task of incorporating on paper what he would have liked to accomplish in real life. So it happens that the factory girl enters his domicile and palms herself off as his daughter. After a series of confrontations, it is decided that the old man has a niece and her nephew are a couple of rogues, the truth is established and the girl is happy because of her newly found romance with Kent, the nephew. The picture may be called a satire on sentiment and it offers the star plentiful opportunities to score her delightful touches. Harry Franklin's direction is entirely capable and the other members of the cast contribute good performances.

Program Reader

She picked up the rough manuscript of a diary and what she read made her blood run cold. What was the reason of the author's trouble? She would go and investigate. She would put his house in order. And so she became Alias Miss Dodd. What happens in this delightful story cannot be told here but suffice to state that it presents a novel entertainment. The picture is rich in romance and sentiment and Edith Roberts is united throughout the action. There are scenes such as Mrs. Bessie McVade and Harry Van Meter, also a scene which is memorable for its own sake. The screen sensation Ruth Ford is to be seen in this picture.

"Remodeling Her Husband" (New Art-Paramount)

Moth-Eaten Story Lifted by Dorothy Gish's Inimitable Charm

Only the presence of Dorothy Gish, with her unforgettable charm and inimitable comedy, saves this piece from becoming a tiresome entertainment. We can think of no other actress who can endow the tried and true role of the young bride, whose object is to tame her husband, with much originality. Whatever appeal this picture has is found in her performance. She proves that her leading man, James Rennie, a newcomer to the screen, gives a distinctive bit of acting. He catches the spirit of the part with true comedy insight—never for a moment losing his balance and overstepping the mark.

The idea is indexed in the pigeon-holes of producer-directors, and it makes one wonder why the plot was adopted. It is hardly big enough for feature expression, but the Continuity is so even, the direction so spontaneous, the acting so spirited, that the lapses are not unduly noticeable. Lilian Gish shows her versatility as the director and her ability to make the most of the story is a creditable achievement.

Program Reader

Would you marry a good looking flirt on the chance of reforming him? Gish—yes it is a risk to marry any man to reform him of certain habits! If you have any doubts on the question go and see Dorothy Gish in her latest screen comedy, "Remodeling Her Husband." This is a delightful story about a young girl who marries a man and finally decides that it is time to reform him. His weakness for a pretty face gets him into repeated difficulties, until finally she forces him to make a speech which makes him a power in the business world. Later, however, she decides that hubby is worth while and she marries him. She is a most submissive and repentant husband.

The piece is a jolly comedy of domestic adventure and the action is light and rapid. Scene follows scene in which Miss Gish scores her points with the comicality which made her "Little Darner" famous. James Rennie, a promising leading man on the stage, makes his debut in pictures here and he gives a good account of himself. In fact he proves an excellent foil for the star's quaint touches. Lilian Gish, who is also a star, has shown some progress as a director. The offering is said to be on a par with "Heart of the Hills," Out of Luck," and similar Gish vehicles which have made the picture public laugh and which have brought the star a worthy following.

Suggestions

A Dorothy Gish picture should be exploited on the personality of the star. Miss Gish is popularly called the Little Darner and all of her recent features have been "Dorothy Gish." The star is a "Dorothy Gish," and in "Remodeling Her Husband" is declared to be one of the liveliest and most entertaining of the recent Gish feature productions. Miss Gish is a newcomer to the screen, in the leading man's role. His ability and personality will bring him a large following.
<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVENTURER, THE</td>
<td>FOX</td>
<td>WILLIAM FARNUM</td>
<td>MAY 6</td>
<td></td>
</tr>
<tr>
<td>ALARM CLOCK ANDY</td>
<td>INCE-PARAMOUNT-ARTCRAFT</td>
<td>CHARLES BAY</td>
<td>MAY 27</td>
<td></td>
</tr>
<tr>
<td>CAPTAIN SWIFT (VITAGRAPH)</td>
<td>WILLIAM J. PRESS</td>
<td>EARL WILLIAMS</td>
<td>APR 24</td>
<td></td>
</tr>
<tr>
<td>CHAINS OF RYDENCE (HALLMARK)</td>
<td>EDMUND BRESEE</td>
<td>MAY 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHILD FOR SALE</td>
<td>IVAN ABRAMSON</td>
<td>GLADYS LEESE</td>
<td>APR 3</td>
<td></td>
</tr>
<tr>
<td>CLINTON DAVIES (DIXON)</td>
<td>JAMES DAVIES</td>
<td>MAY 31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMON LEVEL (TRANSATLANTIC)</td>
<td>EDMUND BRESEE</td>
<td>MAY 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COPPERNADIR, THE</td>
<td>PUM-ARTCRAFT</td>
<td>LIONEL BARRY</td>
<td>FEB 21</td>
<td></td>
</tr>
<tr>
<td>COURAGE OF MARGE DODGE, THE (VITAGRAPH)</td>
<td>SPECIAL CAST</td>
<td>JUNE 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COURAGEOUS (PARAMOUNT-ARTCRAFT)</td>
<td>SPECIAL CAST</td>
<td>JAN 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CYCLONE, THE</td>
<td>FOX</td>
<td>TOM MIX</td>
<td>JAN 26</td>
<td></td>
</tr>
<tr>
<td>DANGIEL FOOL</td>
<td>BLACK-JANE PICTURES</td>
<td>WALLACE RED</td>
<td>MAY 15</td>
<td></td>
</tr>
<tr>
<td>DANGEROUS TALENT, THE</td>
<td>AMERICAN-PATHS</td>
<td>MAY 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DANGEROUS TO MEN (METRO)</td>
<td>VIOLA DANA</td>
<td>APR 24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DARK HORSE, THE</td>
<td>FOX</td>
<td>WALTER MILLER</td>
<td>MAR 20</td>
<td></td>
</tr>
<tr>
<td>DARLING, THE</td>
<td>INCE-PARAMOUNT</td>
<td>DOROTHY DALTON</td>
<td>MAY 22</td>
<td></td>
</tr>
</tbody>
</table>

Box Office Reports continued on page 5014
"THE NOTORIOUS MRS. SANDS"
(Robertson-Cole)

A trite story with interesting and dramatic moments

An average feature which is mildly entertaining. It is of the society-drama variety, with a theme which has been used many times—the sacrifice of a young society girl by her mother to a wealthy man whose society is used as an aid to pay off old debts.

The picture, however, has its share of interesting and dramatic moments and contains enough suspense to excite the emotions. But its weaknesses lie in the fact that the story has no new twist.

The heroine is seen falling in love with a young man who has lost his fortune and is in the employ of his rival to retrieve it. Meanwhile the latter marries the girl. He is unable to hold her, because of his jealous conduct. The big scene between the two shows the husband choking and then roughly throwing the wife to the floor—a rather strong and exciting moment.

Scenes in the courtroom follow. The husband accuses his rival of robbing his safe.

The wife's testimony clears the accused and another separation in which hero goes to South America and heroine becomes a school teacher, they are brought together again in the final scenes.

Bessie Barriscale is in her usual role, wearing many beautiful gowns to set off the character. She is supported by an excellent cast.

The carefulness in both the planning of the sets, the selection of exteriors and detail in action is a notable feature of the picture.—Length, 5 reels.—Frank Leonard.

THE CAST

Mary Wale—Bessie Barriscale
Ronald Wolfe—Robertson Cole
Dorothy Curtin—Dorothy Curtin
Gray Sands—Gray Sands
Child—Dorothy Curtin

BESSIE BARRISCALE, in her usual role, Robertson-Cole's success, "The Notorious Mrs. Sands," will appear at this theatre next week.

In this society-drama, Miss Barriscale has a role that should please her many followers and give them interesting and dramatic moments. As Mary Wale, a society girl, she falls in love with Robertson Cole, a young man who has squandered his fortune.

Her mother, however, is desirous of her marriage to Gray Sands, a wealthy man, whose fortune would help to pay off some of the old debts. Robertson secures a position in the employ of his rival, goes west and is succeeded in his new job, when he marry Miss Barriscale.

But the marriage did not turn out as Sands had hoped to have it. For Mary did not love him. In a jealous rage he attempts to choke her and finds this has no effect, accuses that he did not marry her.

Our heroine, however, comes to the rescue and proves his innocence.

After a separation in which hero goes to South America and heroine becomes a school teacher, they are brought together again for a beautiful finish.

PRESS NOTICE—STORY

Manager announces that "The Notorious Mrs. Sands," Robertson-Cole's picture starring Miss Barriscale, will be the attraction at this house on the 22nd of this week.

In this picture Miss Barriscale will be seen in a new and entirely different role, from any she has ever portrayed before. She is a society girl, and as Mary Wale, in love with Robertson Cole, a young man who has squandered his fortune.

Her mother, however, is desirous of her marriage to Gray Sands, a wealthy man, whose fortune would help to pay off some of the old debts. Robertson secures a position in the employ of his rival, goes west and is succeeded in his new job, when he marry Miss Barriscale.

But the marriage did not turn out as Sands had hoped to have it. For Mary did not love him. In a jealous rage he attempts to choke her and finds this has no effect, accuses that he did not marry her.

Our heroine, however, comes to the rescue and proves his innocence.

After a separation in which hero goes to South America and heroine becomes a school teacher, they are brought together again for a beautiful finish.

PROGRAM READER

Manager announces that "The Notorious Mrs. Sands," Robertson-Cole's picture starring Miss Barriscale, will be the attraction at this house on the 22nd of this week.

In this picture Miss Barriscale will be seen in a new and entirely different role, from any she has ever portrayed before. She is a society girl, and as Mary Wale, in love with Robertson Cole, a young man who has squandered his fortune.

Her mother, however, is desirous of her marriage to Gray Sands, a wealthy man, whose fortune would help to pay off some of the old debts. Robertson secures a position in the employ of his rival, goes west and is succeeded in his new job, when he marry Miss Barriscale.

But the marriage did not turn out as Sands had hoped to have it. For Mary did not love him. In a jealous rage he attempts to choke her and finds this has no effect, accuses that he did not marry her.

Our heroine, however, comes to the rescue and proves his innocence.

After a separation in which hero goes to South America and heroine becomes a school teacher, they are brought together again for a beautiful finish.

SUGGESTIONS

This is just an average feature and should not be played up too strongly with the idea of misleading your patrons into the belief that it is excellent entertainment.

In houses where they are given to society-dramas, it will of course go much better than in the others.

Bessie Barriscale will be seen in a new and entirely different role, from any she has ever portrayed before. Tell them that she will be seen in a new and entirely different role, from any she has ever portrayed before. She is a society girl, and as Mary Wale, in love with Robertson Cole, a young man who has squandered his fortune.

Her mother, however, is desirous of her marriage to Gray Sands, a wealthy man, whose fortune would help to pay off some of the old debts. Robertson secures a position in the employ of his rival, goes west and is succeeded in his new job, when he marry Miss Barriscale.

But the marriage did not turn out as Sands had hoped to have it. For Mary did not love him. In a jealous rage he attempts to choke her and finds this has no effect, accuses that he did not marry her.

Our heroine, however, comes to the rescue and proves his innocence.

After a separation in which hero goes to South America and heroine becomes a school teacher, they are brought together again for a beautiful finish.

CATCH LINES

She loved him and yet she did not marry him. Why? See Bessie Barriscale in "The Notorious Mrs. Sands."

What was her mother's object in forcing her to marry the wealthy man? See "The Notorious Mrs. Sands."

"The Notorious Mrs. Sands." will it tell you.

What was the reason that caused husband and wife to separate? See "The Notorious Mrs. Sands."


"The Notorious Mrs. Sands." was her mother right in wishing to marry a wealthy man? See "The Notorious Mrs. Sands."

"WHITE LIES"
(Fox)

Story of France in Wartimes Is Strong in Plot

No one can say that "White Lies" is lacking in plot material. The complications are woven into the narrative almost to the point of being tragic. The interest is held by the many tense situations and the pleasing glimpses of French uniformity. It shows an attractive dramatic for the fans that like the heavy stuff. Gladys Brockwell is the star. The character is sympathetic and Miss Brockwell gets past the emotional spots without being sentimental or maudlin. She does better work in this than in her past pictures.

There is no psychological picture about the story. Character development is not emphasized and is subordinate to the weighty plot. The overlooked prayer, and the mis-taken-for-dead ideas are worked in, and the intrigue of the situation is carried up to climax.

A French baroness has two daughters who try to keep from her husband their secret of the marriage. Once he discovers that they are not a traitor, when her husband is reported lost at sea, the two are married. Therefore the first husband returns to prove that he was not lost at sea. A younger sister claims the bars and her own romance is shattered.

Everything seems to be in the right place until the chivalrous husband number one strand of hair is shown. The man does not show any delusive effect. Rather it creates a romantic and picturesque support. Direction and detail hit one hundred per cent.—Length, 5 reels.—Arthur H. Taylor.

THE CAST

Josephine—Gladys Brockwell
Lieut. Cernelle Du Jardin—William Scott
Baron De Beaurepaire—Edouard Riviere
Rose—Mae Kirk
Count du Raynal—Violet Scharn
Colonel Jean Raynal—Charles K. French
Montariou Perrin—Howard Scott
Jacinto—Lyle Warrenne

From the novel of Charles Reade. Scenio by Charles Wilson. Direction by Charles Reade. Photograph by Harry Harris.

PRESS NOTICE—STORY

Once said that "White Lies" is a picture to be the attraction at the theatre at the theatre. Gladys Brockwell, who already has a large and enthusiastic following of pictures in this picture is the star—the story in France during and after the Great War. It shows no gruesome battle scenes, and the romance of the women who stayed at home during the struggle.

A picture of the beautiful and romantic war scenes found to be the war scenes in the charming picture. And the charming place where Baron Du Beaurepaire and his two daughters were allowed to keep up a little romance after the Battle of the Marne. The story is of the romance of the women who stayed at home during the struggle.

William Scott plays opposite Miss Brockwell, and Josephine Crowell and Charles K. French help to make the picture one of the most interesting of the year. The picture is a beautiful and romantic one. It has been faithfully represented in the scenes. Besides the star there is a host of other beautiful actors; all of whom will be recognized by all picture lovers.

The plot is well constructed and the photography of the beautiful scenes in uniform and that of the war scenes is fine. It is filled with the tale of love and beauty and the romance of the beautiful and romantic war scenes.

PROGRAM READER

Once in a blue moon they make a picture so well filled with strong dramatic interest and real gripping plot situations as "White Lies," the ghastly circus which will be shown this theatre on the 22nd of this week.

Gladys Brockwell, well known through our faithful one of the leading emotional actresses of to-day, is the star, and she is supported by a cast who see that none of the drama of this unique story is lost in the picturesque and sentimental illustrations. The story in France during the Great War is not for the romantic pictures, but for a man's picture. The picture is well constructed and well done. The story is good and the photography of the beautiful scenes in uniform and that of the war scenes is fine. It is filled with the tale of love and beauty and the romance of the beautiful and romantic war scenes.

SUGGESTIONS

Do not give your patrons the impression that they are going to see a ghastly circus which will be shown this theatre on the 22nd of this week. Gladys Brockwell, well known through our faithful one of the leading emotional actresses of to-day, is the star, and she is supported by a cast who see that none of the drama of this unique story is lost in the picturesque and sentimental illustrations. The story in France during the Great War is not for the romantic pictures, but for a man's picture. The picture is well constructed and well done. The story is good and the photography of the beautiful scenes in uniform and that of the war scenes is fine. It is filled with the tale of love and beauty and the romance of the beautiful and romantic war scenes.

SUGGESTIONS

Do not give your patrons the impression that they are going to see a ghastly circus which will be shown this theatre on the 22nd of this week. Gladys Brockwell, well known through our faithful one of the leading emotional actresses of to-day, is the star, and she is supported by a cast who see that none of the drama of this unique story is lost in the picturesque and sentimental illustrations. The story in France during the Great War is not for the romantic pictures, but for a man's picture. The picture is well constructed and well done. The story is good and the photography of the beautiful scenes in uniform and that of the war scenes is fine. It is filled with the tale of love and beauty and the romance of the beautiful and romantic war scenes.
### The Index to The Complete Plan Book

(Continued from page 5013)

<table>
<thead>
<tr>
<th>PICTURE</th>
<th>BRAND</th>
<th>STAR</th>
<th>RELEASED</th>
<th>PLAN BOOK</th>
</tr>
</thead>
</table>
| PARS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY MAY 3 1
| "Interesting momenta in suspense story despite humor." — M. P. News. |
| SIMPSON & PARTNERS (INCE-PARAMOUNT-ARTCRAFT) ELIZABETH WYATT MAY 14 1
| "Interesting story of a man who becomes a detective. The story is well told." |
| PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) ELSA JAHNSEN FEB 25 1
| "Entertaining story with character acting." |
| PADDLED TO DEATH (UNIVERSAL) FRANK MOYOWAY 29 2
| "A splendid picture with a good performance by all." |
| PICADILLY DOLLS (SANGSTER-FOX) OWEN MOORE FEB 21 1
| "Interesting light comedy." |
| DESTRUCTIBLE BY PROXY (BLACKSTON-PATHE) SLYVIA BRENNER-ROBERT GORDON FEB 1 1
| "A good picture with a clever idea." |
| RETURN OF TARZAN (THE NUNA-GOLDWYN) GENE POL- LAX JUNE 12 1
| "An entertaining adventure story." |
| RIDE OF THE DAWN (BRADLEY-HODKINSON) JAMES THOMPSON MAY 15 1
| "An exciting adventure story." |
| RIGHT OF WAY (THE METRO) BERT TAYLOR FEB 1 1
| "A good picture with a clever idea." |
| RIVER'S END (THE NELM-NEILL-NATIONAL) SPECIAL CAST FEB 11 1
| "A fine production given with Northwest story." |
| ROMANCE (UNITED-AMERICAN) MARY MCLAREN MAY 29 1
| "An interesting picture which should be appreciated." — M. P. News. |
| SEA FEEDER (UNITED-AMERICAN) HUGO BAVN JUNE 5 1
| "A modern picture with a fresh idea." |
| SEEN IN THE CROWD (MULHOLLAND-COLES) SPECIAL CAST MAY 29 1
| "An interesting story of the underworld." |
| SEENITY THROUGH (BRENTWOOD-MORRISON-COLE) ZASU PITTS FEB 21 1
| "Heart interest story carries boisterous detail." — M. P. News. |
| SEX (J. PARKER READ-LEICESTER) LOUISE GLAUD APR 10 1
| "Universal theme, clever acting and fine production." — M. P. News. |
| SHOOT THE FOX (FOX) WILLIAM RUSSELL FEB 26 1
| "A good picture with a clever idea." |
| SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE FEB 13 1
| "A splendid picture with a good performance by all." |
| SLENDER SEX (HAROLD-LEICESTER) THE SWEET JUNE 27 1
| "An interesting story of romance and mystery." |
| SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET MAY 8 1
| "A fine picture with a good performance by all." |
| SINGING TELEPATHY (SANGSTER-FOX) ANNE CORNELIS FEB 27 1
| "A splendid picture with a good performance by all." |
| SIX BEST CELLS, THE (PARAMOUNT-ARTCRAFT) BRYANT JUNE 10 1
| "A fine picture with a good performance by all." |
| SLEEPING SEMINAR (PARAMOUNT-ARTCRAFT) SANDRA ROBINSON JUN 14 1
| "A splendid picture with a good performance by all." |
| SIXTH FLOOR, THE (UNITED-AMERICAN) JOHN HEWITT MAY 15 1
| "A good picture with a clever idea." |
| SMALL HUSBANDS (AMERICAN-PATHE) WILLIAM HAYS MAR 1 1
| "A good picture with a clever idea." |
| SMALL BOX (AMERICAN) FRED WYATT APR 21 1
| "A good picture with a clever idea." |
| SMOKING TORDS (AMERICAN-PATHE) ALICE JOYCE MAR 13 1
| "A fine picture with a clever idea." |
| SPOILERS AND LATTER (SANGSTER-FOX) OWEN MOORE MAR 5 1
| "A good picture with a clever idea." |
| STOLEN KISS, THE (REAL) CONSTANCE BISNEY MAR 20 1
| "A fine picture with a clever idea." |
| STRANGE BODERER, THE (GOLDWYN) WILL ROGERS MAY 1 1
| "A fine picture with a clever idea." |
| STREET CALLED STRAIGHT (THE EMINENT AUTHORS-GOLDWYN) SPECIAL CAST MAR 20 1
| "A fine picture with a clever idea." |
| STREET WILLIAM (AMERICAN) PETER WINK MAR 5 1
| "A good picture with a clever idea." |
| STREET'S END (AMERICAN) JOSEPH RUSSELL MAR 13 1
| "A good picture with a clever idea." |
| STUFF (AMERICAN) EUGENE COOGAN MAY 12 1
| "A fine picture with a clever idea." |
| THREE GENERATIONS (THE ROBERTSON-COLE) SPECIAL CAST JAN 24 1
| THREE WOMAN (THE ROBERTSON-COLE) SPECIAL CAST MAR 27 1
| "A fine picture with a clever idea." |
| THRIFTY PIECE OF SILVER (THE AMERICANS) MARGARET FISHER JUNE 5 1
| "A good picture with a clever idea." |
| THREE GENERATIONS, THE (PARKER-HODGSON) RICHARD WARWICK JUNE 12 1
| "A good picture with a clever idea." |
| FRIEND'S BONNIE (BRUNTON-HODGSON) EDWARD KERRIGAN FEB 21 1
| "A fine picture with a clever idea." |
| TOLL GATE, THE (PARAMOUNT-ARTCRAFT) BILL BORDEN MAY 1 1
| "A good picture with a clever idea." |
| TOO MUCH JOHNSON (PARAMOUNT-ARTCRAFT) BRYANT MAR 6 1
| "A good picture with a clever idea." |
| TOOLS OF THE TRADE (AMERICAN) DONALD GIBB APR 9 1
| "A good picture with a clever idea." |

**Box Office Reports continued on page 5017**
Eight Ready for Reelcraft

Short Subjects Are Delivered to General Office in New York City

Eight more pictures have been completed for the exclusive short-subject program of the Reelcraft Pictures Corporation, and delivered to the general office in New York.

Alice Housat completed "Rubies and Romance" at the Chicago studio of Reelcraft, produced under the direction of Frederick J. Ireland and Dick Smith, who also plays a prominent part in the picture.


Texas Guinan has completed her twelfth two-reel Western drama under the direction of Jay Hunt, titled, "The Girl of the Range."

With the completion of this picture Miss Guinan left on a week's vacation at her home in New York.

Milburn Moranti has finished another two-reel farce comedy which he has titled "Barber Shop Gossip," making a total of nine pictures ready in advance of release date which has been set for June 20.

The Matty Rourtbiert producing unit has completed the simple print of "Circus Day," which is in the general office for screening for exhibitors.

All of the above-mentioned pictures are released by the thirty-six Reelcraft and allied exchanges throughout the United States, covering every principal city and territory.

Southern Rights Sold on Fine Arts Pictures

Fine Art Pictures, Inc., announces that they have acquired the rights to their six-reel super-comedy "Up in Mary's Attic" for the six southern states, consisting of North Carolina, Georgia, Florida, Alabama and Tennessee to the E. & H. Film Distributing Co.

As a part of the campaign of this release, a song has been written, entitled "Up in Mary's Attic," which will be linked up to the presentation of the picture in all sections of the country.

Charles F. Schreiber, treasurer and general sales manager of the company, attended the convention of exhibitors in Cleveland, O., where he disposed of further territory.

HalloomComedies Are Entirely Sold

With the entire foreign rights for the Hallroom Bays Council disposed of for 1920 and two succeeding years to the Inter-Ocean Film Corporation and the complete domestic distribution of the well-known two-reeler already under contract, Jack and Harry Cohn, the producers, are now concentrating their efforts on production and exploitation of the series.

A campaign to aid exhibitors in the exploitation of the series is now about to be launched, which is, it is believed, will greatly enhance the box-office values of the comedies for exhibitors.

Community to Release Big Superfeature

"To-morrow," a superfeature made by the Community Productions, Inc., is about to be released.

The picture is produced under Director Stanley Miller, and the story by C. S. Clancy, is said to be one of the most engrossing type, built upon a theme that has gripped the minds of men since the world began.

The length taken to produce this feature as well as the reliance on the producers regarding it, make it especially noteworthy.

Bulls-Eye-Realart's 1920-21 Policy

Hits the center of your booking demands

To be announced

Soon

Clermont Opens Office in New York City

Hanifini L. Clermont, president of the Clermont Photoplays Corporation of Los Angeles has been in New York for several weeks. Mr. Clermont is opening eastern offices. The new Clermont studios at Gowen and Sunset Boulevard, Hollywood, have been just completed. The studios are fully equipped and will accommodate the clerks.

The other officers of the Clermont Photoplays Corporation include: Mr. W. D. Bell, vice-president; Charles R. Hadley, third vice-president, and C. Beckwith, secretary and treasurer. John T. Carlston is production manager and Charles Byish, assistant.

Mr. Clermont has just purchased "Beyond the Cross Roads" by Bradley King, as a vehicle for the second Clermont production.

Tom Terriss and the plane he used in filming "The Girl From the Skies"
Years and years after the date of installation is forgotten the SIMPLEX is still giving one hundred per cent satisfaction.
Ordinarily, married life is not to be laughed at; but, as presented by Mack Sennett—that's Different!

"Married Life," five reels of intoxicating humor pepped by Mack Sennett for First National. Rothacker Prints, of course.